

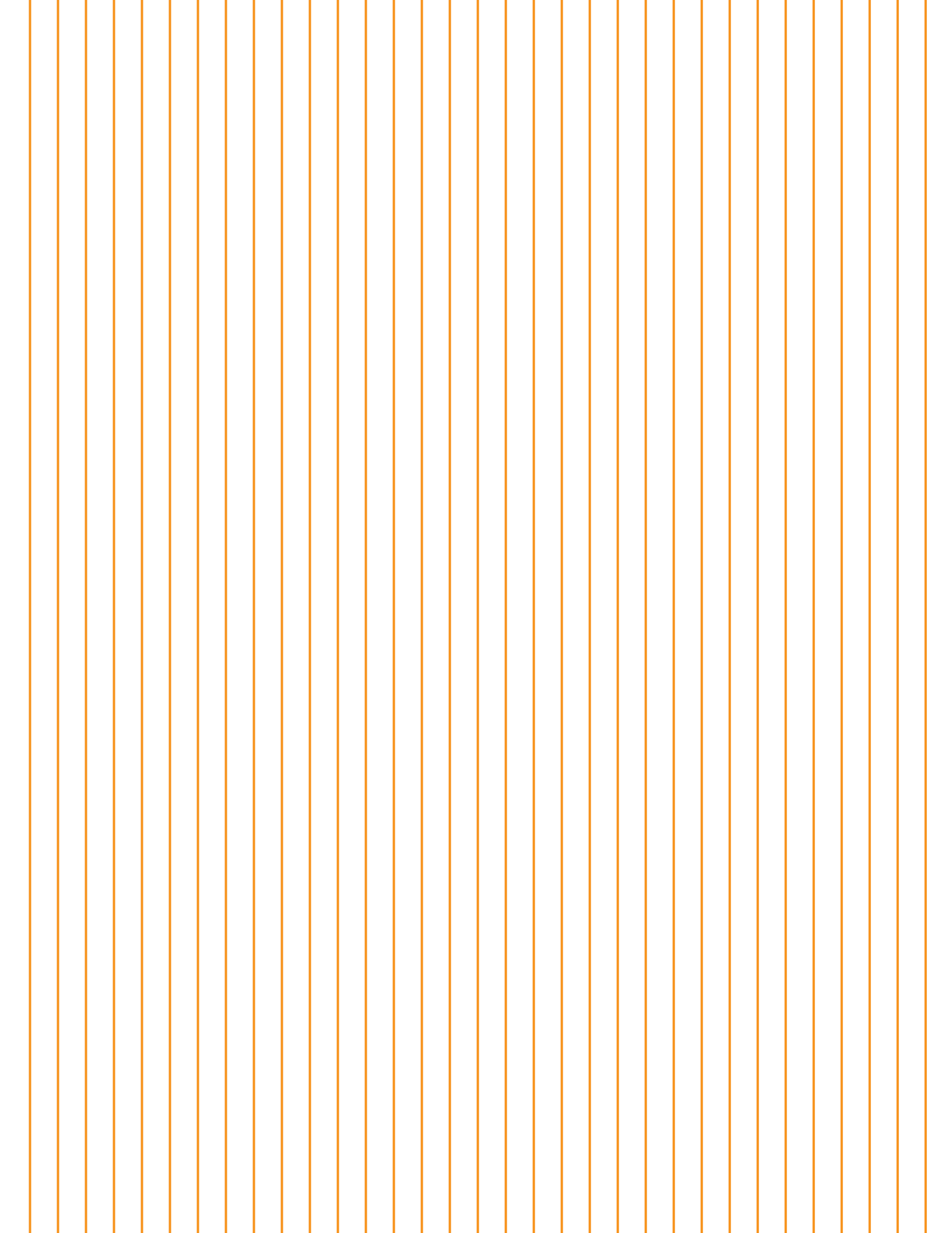


[SUMMARY REPORT]

2018

RACIAL EQUITY & ARTS FUNDING IN GREATER PITTSBURGH

A RESEARCH REPORT BY THE
GREATER PITTSBURGH ARTS COUNCIL
PREPARED IN PARTNERSHIP WITH
THE LEARNING AND LEADERSHIP COMMITTEE



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ABOUT THIS REPORT

Why this research project, and why now? There is urgency to this inquiry. It is written against the real-world backdrop of patterns of cultural appropriation, omission, and exclusion in the Pittsburgh area arts community dating back decades. **Racial Equity and Arts Funding in Greater Pittsburgh** is an opportunity to promote understanding about past and current practices regarding race and arts funding in Greater Pittsburgh. It is an inquiry into how resources, in the form of competitive grants programs by public arts agencies and private foundations, are distributed.

This report offers recommendations on how equity issues can be addressed through revisions to grantmaking policies and procedures, with the goal of making some features common practice among all funders, both public and private. Recommendations include broader initiatives that go beyond grantmaking processes to policy shifts and special programs.

This work requires a long view, with benchmarks to measure progress over time, and will feature professional development opportunities and community conversations.

Greater Pittsburgh Arts Council thanks the many contributors to this report, especially the Learning and Leadership Committee, for their strategic thinking, and to the Advancing Black Arts Program of The Pittsburgh Foundation and The Heinz Endowments, for their financial support. We invite readers of this summary report to also read the “Technical Report,” and its deeper treatment of these issues, online at pittsburghartscouncil.org/programs/research.

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"Memory 4" performed by slowdanger at
the New Hazlett Theater, 2016
Photo by Renee Rosensteel

INTRODUCTION

In 2015, the seeds of this report came in the form of one of our board members, a leader in the Black arts community, presenting a report on the state of arts funding for Pittsburgh's Black arts organizations. The report was distressing, and illuminated the lack of industry-wide, comparative data to assess arts funding by race.

A year later, our 2016 "Having Our Say" community survey revealed that 84% of non-White respondents think that Greater Pittsburgh's arts funding is inequitable. After initial discussions with key arts funders, and participating in national conversations regarding equitable funding in the arts, we committed ourselves to analyzing data underlying these concerns, and embarked on the research study that yielded this report, **Racial Equity and Arts Funding in Greater Pittsburgh**.

Our goal is that this report is more than an aspirational statement about how arts funding must be more equitable. **Racial Equity and Arts Funding** is an empirical analysis — an effort to uncover the facts of how arts funding has been and is distributed by race.

Given that by 2042, racial minority groups will become the majority of the U.S. population, and Greater Pittsburgh is no exception to these changes, what does this mean for our arts community? As newcomers bring greater diversity to our region, what will they find when they arrive? Our goal is that they discover a thriving, diverse, inclusive and equitable arts community, as we believe the arts are for everyone. Working together, we can create an arts community that is not only more fair and just but also brings unprecedented cultural and social benefits to all in Greater Pittsburgh.

To that end, Greater Pittsburgh Arts Council looks forward to working with many partners to make equity and inclusion a further point of pride for our region's creative community. We recognize the efforts and positive changes already under way in the arts community to begin addressing inequities, and that more needs to be done. **Racial Equity and Arts Funding in Greater Pittsburgh** presents an opportunity for the next set of discussions about arts funding and equity, through systematic listening, collaboration, education, and innovation.

— Mitch Swain, CEO
Greater Pittsburgh Arts Council





Woodworking workshop at Contemporary Craft
Photo by Chris Ivey

CONTRIBUTORS TO THIS REPORT

For a research project as complex as **Racial Equity and Arts Funding**, GPAC sought additional expertise and ongoing engagement with an advisory group called the Learning and Leadership Committee (hereafter referred to as the “Committee.”) Primary selection criteria for committee members included an understanding of and commitment to equity issues, a desire for systematic inquiry into those issues, and interests in reaching consensus on report recommendations. The aim also was to assemble an ALAANA-majority Committee. (ALAANA = Arab/Middle Eastern; Asian; Black or African-American; Hispanic/Latino(a)(x); Indigenous (e.g., Native American, Pacific Islander); More than one race. Each Committee member demonstrated extensive experience in the Greater Pittsburgh arts funding system, either as a grantee, researcher, or funder. The Committee’s work was made possible by a generous grant from the Advancing Black Arts Program of The Pittsburgh Foundation and The Heinz Endowments.

THE LEARNING & LEADERSHIP COMMITTEE

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with initial support provided by:

Adil Mansoor, Dreams of Hope

Celeste Smith, The Pittsburgh Foundation

“I work with a lot of artists who are not aware of funding opportunities and others who don’t think they will receive funding because of their race or socioeconomic status.”

— **Amber Epps**
Bloomfield-Garfield Corporation





Children's storyteller Donna Washington performs for families on a Saturday afternoon, 2017, at City of Asylum @ Alphabet City
Photo by Nathan Deron

EXECUTIVE SUMMARY

This report is an inquiry into how resources, in the form of competitive grants programs by public arts agencies and private foundations, are distributed in Greater Pittsburgh. This study is informed by two broad concepts:

1. Racial equity, in which the distribution of society's benefits and burdens are not skewed unfairly by race.

2. Cultural equity, whereby funders provide more resources to ALAANA organizations, either by dividing the existing pie differently, or by increasing the overall amount of funds distributed.

A **redistribution** model of cultural equity, rooted in **distributive justice**, shaped the deliberations of the Learning and Leadership Committee, who also examined this question: Who would be the beneficiaries of more equitably distributed resources — the current cohort of arts organizations of color in Greater Pittsburgh or the area's demographically-diverse population, or both? Another perspective from the Committee sought to focus on increases in resources for the arts, so that all in the sector would benefit. Still others advanced a **compensatory justice** model, in which distribution decisions take full account of past racial injustices that have institutionalized disadvantages of ALAANA as compared to White, non-Hispanic arts organizations.

Data-gathering focused on both primary data from 20 local funders (public and private) and secondary data from publicly-available resources (e.g., the Foundation Center). The focus is on the funding of **arts organizations**, not individual artists. Further, a unique feature of this study is the step to both devise a system of racial codes and to then use those codes to analyze the distribution of arts dollars over time.

As following sections reveal in detail, **there are continuing disparities** in the number of arts grants, total amounts of funds, and the average amount of grant dollars received by ALAANA organizations when compared with White, non-Hispanic organizations. These realities vary somewhat from year to year and by funder. Another key issue is the variability of grants and funding that ALAANA arts organizations receive annually, adding unpredictability to the fragile economic condition of many organizations.

In revealing persistent challenges to principles of distributive justice, and in revealing detailed findings supporting this conclusion, the intent of this report is not to call out, shame, or embarrass arts funders or anyone else. Nor is the intent to point fingers on issues of structural racism or white privilege, though these concepts certainly informed the thinking of contributors to this report. Instead, **the aim of this report is to share knowledge that, when interpreted and discussed by numerous stakeholders, can help to shape a path forward on issues of racial equity and the arts.**

To help explain findings, project researchers also gathered primary survey data from funders by administering a survey of their grantmaking policies and procedures, from grant eligibility and decision making to criteria used and outreach to ALAANA communities.

There also are positive signs on the average amount of funding received, and the degree to which ALAANA applicants receive the amounts of funds they request. In the aggregate, disparities on these measures have been declining over time. The report also documents innovations by some funders to either revise their grant review policies and procedures or to establish and sustain special programs directed to ALAANA organizations.

To accelerate these trends and innovations, the report also offers sets of recommendations for foundations, public arts agencies, and arts organizations to consider and act upon. Those recommendations both address funders' decision making processes as well as initiatives that policymakers, both public and private, could collectively adopt.





"Feeding The Dragon" (world premiere)
by Sharon Washington, 2016, City Theatre
Photo by Kristi Jan Hoover

DEFINITIONS & FRAMEWORKS *

EQUITY

is “the state, quality or ideal of being just, impartial and fair.” The concept of equity is synonymous with fairness and justice. It needs to be thought of as a structural and systemic concept. Equity is a complex combination of interrelated elements intentionally designed to create, support and sustain social justice. It is a robust system and dynamic process that reinforces and replicates equitable ideas, power relations, resources, strategies, conditions, habits and outcomes.

* FROM THE GPAC BOARD OF DIRECTORS
EQUITY AND INCLUSION POLICY

INCLUSION

is the practice of including and of being included within a group or structure. It highlights the mosaic of individuals offering unique perspectives, with the goal of minimizing tensions between groups and building capacities to get along. Inclusion involves authentic and empowered participation and a true sense of belonging.

INSTITUTIONAL EQUITY

encompasses racial, ethnic, gender, and religious diversity, cultural norms and perspectives, national origin, sexual orientation, physical ability, social, economic, education, and life circumstances.

In regards to arts and culture, equity and inclusion entail recognition of the contributions of all populations to the cultural vibrancy of our neighborhoods, city, and region. Other features are support for and full engagement of all persons, including those who have been historically unrepresented in:

- The development of arts policy
- Support systems for artists
- Access to arts venues
- The distribution of financial and capacity-building resources

Equity and inclusion are about social justice. And, when equity and inclusion are present, diversity occurs. Equity and inclusion are also matters of societal benefit, including social cohesion, cross-cultural communications, and neighborhood development. As demographics change, and understanding of structural racism and other forms of bias increase, new and broader understanding of diverse forms of artistic expression and engagement will emerge and bring new societal benefits. That said, such developments only happen through committed action.





Lindsey Scherloun (left), an artist-in-residence with United Somali Bantu of Greater Pittsburgh, takes a group of young ladies on a studio visit with sustainable fashion designer, Tereneh Mosley (rear, center). The residency is made possible by the Office of Public Art.
Photo by Kahmeela Friedson

CONTEXT OF THE REPORT

This report takes into account many trends and counter-trends in racial equity and arts funding, a few of which are noted here.

Pittsburgh's *Racial Demographics 2015: Differences and Disparities*, a report by the University of Pittsburgh's Center on Race and Social Problems, states: "The struggle for equality, freedom, and equal opportunity continues to be a reality for many. The disparities among racial groups are evident in the data: people of minority racial backgrounds lack opportunities to obtain sufficient employment, become adequately educated, live in good neighborhoods, and enjoy a life free of foul treatment from the legal justice system."

The Pittsburgh Foundation, through its 100 Percent Pittsburgh community-wide initiative, is exerting leadership to address disparity in our area. Foundation President Maxwell King states, "There's a tremendous amount of anger at the fact that a lot of people have been left out. That anger can turn into energy for positive ends. It's personally important for every one of us to tackle this."

In a 2014 study by Echo Strategies, Greater Pittsburgh ranked 16 out of 20 comparable areas on the Diversity Index, a measure of the proportions of ALAANA populations. Low rankings in this area can have negative economic consequences in the highly competitive national landscape to attract innovative, job-creating entrepreneurs, whose location decisions are influenced by the presence of racial diversity and creative resources.

To address both economic growth and equity issues, the City of Pittsburgh and the Heinz Endowments, since 2015, have been spearheading **p4**— a major effort to forge a new model of urban growth and development that is innovative, inclusive, and sustainable.

ARTS SERVICE ORGANIZATIONS

Americans for the Arts, the national service organization for local arts agencies such as Greater Pittsburgh Arts Council, states: "Cultural equity is critical to the long-term viability of the arts and culture, and requires cultivating a broad and pluralistic ecosystem. Addressing cultural inequity requires dismantling and removing barriers and rebuilding systems. We seek to eliminate the inequities in the arts field as America seeks to eliminate inequities in society as a whole."

Grantmakers in the Arts, the national service organization for private and public funders of the arts, says: "Social inequities continue to be reflected in the funding practices of private philanthropy and governmental funders in the arts. Therefore, in order to more equitably support ALAANA communities, arts organizations, and artists, funders should take explicit actions to structurally change funding behaviors and norms."



A member of the audience asking a question to a panel of local artists, 2018, City of Asylum @ Alphabet City
Photo by Nathan Deron



CORE QUESTIONS OF THE REPORT

All research is guided by the questions that are important to ask, as defined by stakeholders, fellow researchers, and publics to be served by the research.

METHODOLOGICAL QUESTIONS

How do multiple groups in the arts, philanthropy, and cultural policy frame issues of racial equity and arts funding? How do entities in different metropolitan areas, including New York, Los Angeles, Chicago, San Francisco, and Nashville, approach these issues?

What racial data on arts funding by Greater Pittsburgh public and private funders are currently available, and from where?

Do these data include...

... total number and percentages of grants distributed by race annually and over time?

... total numbers and grant amounts distributed by race annually and over time?

... comparisons of funds sought by grant applicants and funds received, by race?

What are options for defining and coding existing data so that the Committee can fully examine distribution practices by race?

How and in what ways do the funding systems of area public and private funders shape funding decisions and outcomes? (including factors such as: grant eligibility requirements; access to general operating support and/or special programs; review criteria and weighting; panel composition and review processes, and application and reporting requirements)

POLICY QUESTIONS

Is the distribution of arts funding resources in Greater Pittsburgh resources equitable or not? What can be considered equitable?

Do current practices need to be changed? If so, in what ways do they need to be changed?

What would motivate public arts agencies and private foundations to change their policies and practices?

Would a more equitable distribution system also help to create a more vibrant cultural life in Greater Pittsburgh? Would that system then lead to increased and more evenly-distributed social, cultural, and economic impacts?

Can this study be an opportunity to leverage increased private and funding for the arts in a way that increases support systems for all Greater Pittsburgh arts organizations? How, in turn, could that strategy leverage much-needed job growth in the region?





Pittsburgh Opera debut performance of "The Summer King," by Daniel Sonenberg, 2017, at the Benedum Center for the Performing Arts
Photo by Jonathan Bachman

RESEARCH ON RACIAL EQUITY & THE ARTS

In preparation for this report, the Committee considered many research designs utilized to date in other locales.

In 2015, the New York City Department of Cultural Affairs surveyed the staff and boards of the 987 arts organizations who received funding from the Department of Cultural Affairs. Of the City's cultural workforce, 61.8% were White, non-Hispanic, and 35.4% were persons of color. Also, diversity in boards and staff decreased by organizational size, and leadership was less diverse, on average, in upper management than lower and mid-level management.

In 2016, the Los Angeles County Arts Commission administered the DataArts Workforce Demographic survey with 3,175 arts organization staff, board members, volunteer, and contractors in Los Angeles county. Results of note were: The arts and culture workforce is more homogenous (60% White, non-Hispanic) than the county's population (27% White, non-Hispanic); board members are the least diverse of the workforce cohorts; and younger workforce members are more racially diverse than are older members of the workforce.

New York City and Los Angeles findings show how different arts communities reflect (or do not reflect) the racial diversity of their area's population. These kinds of findings, while interesting, do not directly help answer questions of distributive justice in the dissemination of grants funds, the overriding question of **Racial Equity and Arts Funding in Greater Pittsburgh**.

"Not Just Money: Equity Issues in Philanthropy," published by the Helicon Collaborative in 2017, follows

the money. It concludes that despite efforts by some funding communities throughout the U.S., arts funding has become less equitable since Helicon's initial report on the topic in 2011.

Another conclusion is that funding to larger arts institutions, which tend to be White and based in European traditions, is increasing while the percentage to smaller organizations decreased from 25% to 21%. "Not Just Money" said that this trend is exacerbated by the lower capacities of arts organizations of color, overall, to generate earned and contributed income, to access grants of substantial size, to build and sustain cash reserves and endowments, and to maintain a high percentage of full-time staff.

The Helicon report concludes; *"We have a self-perpetuating cycle—most cultural groups serving communities of color can't qualify for substantial long-term philanthropic investments. But without meaningful investments over sustained periods, they can't grow their capacity and their financial reserves, which means they don't qualify for long-term investments, so they remain relatively small."*

Analyses in "Not Just Money" yielded findings of note. Yet Helicon's work relies exclusively on secondary data sources, rather than specific primary data directly from funders. Neither was the Helicon report able to do analyses by specific racial category, relying, instead, on White, non-Hispanic vs. ALAANA distinctions, yielding, as a result, an incomplete picture of grants distributions by race.





DS Kinsel selling art at BOOM Concepts in the Penn Avenue Arts District.
Photo by Sarah Bader

*The Committee considered and reviewed many research methods, and devised its own methods to answer the core questions it defined for this study.**

REPORT METHODOLOGY

The data-gathering for this research focused on both primary data from local funders and secondary data from publicly-available sources (e.g., the Foundation Center). Funders studied are both public (Allegheny Regional Asset District and Pennsylvania Council on the Arts), and private (The Heinz Endowments, The Pittsburgh Foundation, and their Advancing Black Arts Program), plus 16 more private foundations in Allegheny County. **The project's key measures are: numbers and percentages of grants by race; total dollar amounts and average grant amounts by race; and differences between grant dollars sought and grant dollars received.**

This study focuses on the funding of **arts organizations**, not individual artists. In doing so, we were faced with many data sets not coded by race. (Most funders do not collect data categorizing arts organizations by race.) As a result, another unique feature of this study is the step to both devise a system of racial codes and to then use those codes to analyze the distribution of arts grants and dollars over time. The coding system took into account:

Racial identifiers: *Arab/Middle Eastern; Asian; Black or African-American; Hispanic/Latino(a)(x); Indigenous (e.g., Native American, Pacific Islander); More than one race; White (non-Hispanic)*

Additional identifiers: *Founder Identity; Organizational mission; Senior Management, Staff and Board make-up; Roots in historically underserved communities and specific cultural traditions; Employment of artists of color, and Measurements of work in a specific community*

These identifiers were used to code each of the 218 arts organizations that received arts funding in Greater Pittsburgh over the past 15 years. Research

staff of the Greater Pittsburgh Arts Council correlated each organization with raw data on grants and dollars awarded by funder and by year, thus enabling analyses of totals and trends in the aggregate.

To help explain findings on the distribution of grants dollars by race, the project gathered primary data from funders, while also comparing findings with racial demographics of the area's general population and arts sector.

The Committee's long-term hope is that these kinds of data can be consistently collected via grant application forms used by all Pittsburgh-area funders and applicants, thus eliminating the need for post-coding raw data, and enabling long-term, data-informed comparisons of equitable funding patterns over time.

Finally, the project also examined, via on-line survey, how the **policies, practices, and procedures of public and private funders** shaped the distribution of funding, via analysis of these questions:

- *Do local funders' grantmaking priorities include the arts and culture? Equity?*
- *Who has a Board-approved racial equity policy or plan?*
- *Is diversity training offered for funders' Board members and/or staff?*
- *To what extent are community-based organizations eligible for arts funding?*
- *Are grant applicants required to provide data on the race of their board/staff? Audiences?*
- *Do local funders use independent panels in their grants review practices?*
- *Which review criteria are used to make grants decisions? How are these criteria weighted?*

* RAD committee participation does not necessarily constitute an endorsement of the full content.



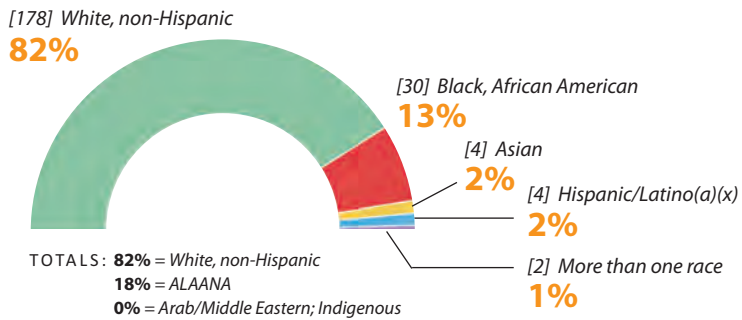
AGGREGATED & TREND DATA

Much of this report focuses on detailed profiles of funders, but the Committee also studied the big picture too.

Redistribution of resources, such as grants funds, can take different forms. In one model, the object of equitably distributed resources is the current cohort of ALAANA arts organizations. In another model, the object of distributed resources is the area’s population. In both instances, the aim is to **proportionally** distribute resources.

Here is the demographic makeup of the 218 arts organizations in Greater Pittsburgh who have received grants from public and/or private funders in the area between 2003 and 2017:

Demographic Makeup of 218 Arts Organizations
who received grants from public and/or private funders in the area during the past 15 years



Here is demographic data on the population of both Allegheny County and the City of Pittsburgh:

Population Demographics

Allegheny County and City of Pittsburgh

	Allegheny County <i>(U.S. Census Bureau, 2016)</i>	Pittsburgh
White, non-Hispanic	78.6%	67%
Black, African American	13.4%	22%
Asian	3.7%	6%
More than one race	2.1%	3%
Hispanic/Latino(a)(x)	2%	2%
Indigenous	.2%	0%
TOTALS:	White, non-Hispanic 78.6% ALAANA 21.4%	White, non-Hispanic 67% ALAANA 33%

How do these baselines relate to the distribution of arts funds? The following figures show aggregated arts funding data from public and private sources dating from 2003–17.

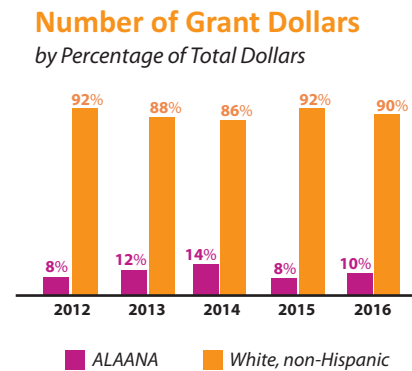
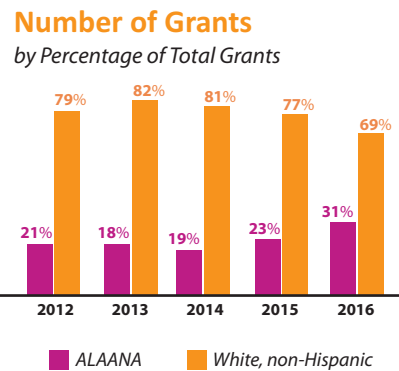
Grants	Private	Public	TOTALS:
Numbers and Percentages of Private and Public Grants	6,932 <i>White, non-Hispanic 84%</i> <i>ALAANA 16%</i>	924 <i>White, non-Hispanic 83%</i> <i>ALAANA 17%</i>	7,856 <i>White, non-Hispanic 84%</i> <i>ALAANA 16%</i>
Total Grant Amounts and Percentages of Amounts	\$317,928,116 <i>White, non-Hispanic 86%</i> <i>ALAANA 14%</i>	\$34,065,140 <i>White, non-Hispanic 88%</i> <i>ALAANA 12%</i>	\$351,993,256 <i>White, non-Hispanic 86%</i> <i>ALAANA 14%</i>

In the distribution of arts funds by race, ALAANA organizations are not proportionately represented in the percentages of either:
a) their distribution within the Greater Pittsburgh arts sector, or
b) the demographic percentages of the Greater Pittsburgh's population.

Specifically:

- ALAANA organizations represent 18% of the total institutions in the Greater Pittsburgh arts sector, but have received 16% of the grants and 14% of total funds from private and public sources
- ALAANA populations represent 21.4% Allegheny County and 23% of City of Pittsburgh populations but, again, ALAANA arts organizations have received 16% of the grants and 14% of total funds from private and public sources

Have these percentages changed over time? Here are data on two measures — annual numbers of grants and total numbers of grant dollars by race — each year between 2012 and 2016. The data are aggregated across all funders, both public and private, and presented in percentage figures.



Percentages of grants received by race have indeed changed over time, whereas percentages of dollars received by race have not. Shifting amounts in the distribution of funds to the August Wilson Center – African American Cultural Center has influenced variability of amounts distributed by year.

In its subsequent sections, this report contains profiles of selected major arts funders, both public and private.

FIVE FUNDER PROFILES

This section details five profiles of public and private funders that annually make significant contributions to the Greater Pittsburgh arts and culture community:

ALLEGHENY REGIONAL ASSET DISTRICT (RAD)

PENNSYLVANIA COUNCIL ON THE ARTS (PCA)

THE HEINZ ENDOWMENTS

THE PITTSBURGH FOUNDATION

ADVANCING BLACK ARTS IN PITTSBURGH

OTHER PRIVATE FOUNDATIONS

FUNDER PROFILE: ALLEGHENY REGIONAL ASSET DISTRICT (RAD)

The Allegheny Regional Asset District is a national model combining tax relief, support for regional assets, and funding for municipal expenses. RAD receives one-half of the proceeds from the 1% Allegheny County Sales and Use Tax, and the other half is paid directly to the County and municipal governments by the State Treasurer. Since 1995, the 1% County Sales tax paid by residents of and visitors to Allegheny County has resulted in a nearly \$3.8 billion investment in the region.

The mission of RAD is to support and finance regional assets in the areas of libraries, parks and recreation, cultural, sports and civic facilities and programs. RAD is governed by a seven-member board and works with a 27-member Citizen Advisory board and government officials to monitor the assets for effective operation and growth. RAD's meetings and records are open to the public. RAD requires applicants to have a board-adopted diversity plan, and to comply with the Districts' Accessibility and Inclusion policy requirements.

For 2018, the District adopted a \$99.9 million budget serving 101 diverse regional assets. Some 33% of the funding will go to support libraries; 30% to parks, trails and other green spaces; 14% to sports and civic facilities; 12% to arts and culture organizations; 8% to regional facilities (Zoo, Aviary, Phipps Conservatory); and 3% to transit.

RAD grants of nearly \$12 million to the county's arts and culture sector account for 71% of all public support for arts and culture in the county. The arts and culture sector's portion of RAD funding has risen from 10% in 2011 to 12% in 2018.

KEY FINDINGS:

RAD Distribution of Arts Funds by Race (2012–17)

- The number of ALAANA grants, between 2012 and 2017 varied slightly, from a low of 11 to a high of 13; Grants to White, non-Hispanic organizations rose from 64 in 2012 to 76 in 2017
- In percentage terms, the figures are: White, non-Hispanic (85%), and ALAANA (15%)
- Trends on amounts of funds to ALAANA organizations, in contrast, varied widely, from \$1,040,000 in 2014 to \$429,000 in 2015. This variance can be traced, in part, to shifting grant amounts to the August Wilson Center – African American Cultural Center.



A family in the Children's Museum of Pittsburgh's MAKESHOP
Photo by Anthony Musmano

- The mean amount of RAD funds to White, non-Hispanic organizations was higher than the amount to ALAANA organizations, with only one exception — 2013 (\$74,000 ALAANA vs. \$69,000 White, non-Hispanic).

Overall, the disparity between mean amounts of grants for ALAANA and White, non-Hispanic organizations is much less dramatic than in the areas of total grants and percentage of grants by race.

Finally, the Committee reviewed whether there were disparities between amounts of grants requested by ALAANA and White, non-Hispanic applicants and amounts each received. The results show a positive trend line — from 34% amounts received by ALAANA grantees and 60% awarded to White organizations in 2012 to 56% ALAANA and 65% White, non-Hispanic respectively in 2017.

In summary, ALAANA organizations receive fewer RAD grants than do White, non-Hispanic organizations overall, and receive fewer dollars in total. On the other hand, gaps between mean amounts of grants and the disparities between average amount of funds requested and the percentages of funds granted are narrowing. For more than a decade, RAD has required demographic data on the composition of applicant Boards and staff.

FUNDER PROFILE: PENNSYLVANIA COUNCIL ON THE ARTS (PCA)

The Pennsylvania Council on the Arts (PCA) is a state agency within the Governor's office. Its mission is to foster the excellence, diversity, and vitality of the arts in Pennsylvania and to broaden the availability and appreciation of those arts throughout the state.

The PCA is governed by a Council of 19 members: 15 private citizens and four members of the General Assembly. The Council sets the mission and goals for the agency, evaluates the PCA's progress toward these goals, formulates policy, and makes final decisions on the use of funds.

Funding for the PCA comes from annual state appropriations by the PA General Assembly and from the National Endowment for the Arts. The FY2018 PCA budget for grants was \$9.59 million, the same as FY2017. State legislative funding for the PCA has increased in recent years from \$9.065 million in FY2014 to \$9.59 million in FY2018. The PCA's national per-capita rank among state arts agencies in annual legislative funding is 25th for FY2018.

The PCA provides grants to the arts through its Entry Track and Arts Organizations and Arts Programs (AOAP) funding stream, and distributes grants at a regional level through its PA Partners in the Arts (PPA) Project Stream and Program Stream. The PCA also has a Folk and Traditional Arts Infrastructure Partnership program and Arts in Education (AIE) and Preserving Diverse Cultures divisions. The PCA also undertakes partnerships and initiatives to leverage opportunities that will serve a broad spectrum of artists, arts organizations and arts participants in the Commonwealth.

The PCA has 13 PPA partner organizations serving all 67 counties in the Commonwealth. The Greater Pittsburgh Arts Council (GPAC) is a PPA partner. PPA Project Stream provides grants of up to \$3,000 to eligible organizations or individuals to conduct arts projects. PPA Program Stream supports qualified applicants that provide on-going artistic programming and/or art services in Pennsylvania. The features of Program Stream include: full application every three years; interim application in the off years, application based on the past two years' performance; and a funding formula. GPAC recruits and administers regional panels that review applications and make recommendations to the Council concerning PPA Program Stream applications. GPAC's board of directors receives and acts on panel recommendations for PPA Project Stream, as well as Program Stream.

The PCA's Folk and Traditional Arts Infrastructure Partnership promotes the creation, documentation, and public understanding of folk and traditional arts across the state. The PCA also funds apprenticeships — partnerships between master traditional artists and qualified apprentices.

The PCA's Arts in Education (AIE) Division supports artist residencies in a variety of educational, community and institutional settings.

The Preserving Diverse Cultures (PDC) Division, established in 1979, supports the development of organizations whose missions are deeply rooted in and reflective of the African American, Latino, Asian, Asian American, Native American and Hispanic perspectives. PDC applicants' programs, perspectives, and staff are representative of these communities. In these communities, the PDC Division seeks to foster organizational stability and development, expansion of arts and cultural programming, and the training of capable administrators.

KEY FINDINGS: PCA Distribution of Arts Funds by Race (2013–16)

- ALAANA grants ranged annually from 17 to 24, while grants to White, non-Hispanic organizations ranged slightly from 88 to 91; in percentage terms, the figures were White, non-Hispanic (82%), ALAANA (18%)
- The breakdown of PCA funds distributed annually was White, non-Hispanic (88%) and ALAANA (12%)
- The total numbers of grants in two programs — AOAP and Program Stream — are close: 163 and 161 respectively
- The difference between total funds is large — \$4,366,408 vs. \$556,352; the large majority of AOAP grants go to White, non-Hispanic (149) vs. ALAANA organizations (14); in percentage terms, differences are 91% White, non-Hispanic organizations, 9% ALAANA organizations
- Overall, the gap between funds received annually by White, non-Hispanic vs. ALAANA organizations has actually grown (a key factor in this growing disparity is decline in the mean amount of funds received by year between ALAANA and White, non-Hispanic organizations — e.g., between FY12-13 and FY15-16, the mean amount for White, non-Hispanic grantees rose 7% while the mean for ALAANA organizations declined nearly 30%)

Percentage differences, however, are less notable within PCA's smaller programs, such as Preserving Diverse Cultures and Project Stream. New practices by Project Stream partners, including GPAC, practices such as more ALAANA grant review panelists and visibility campaigns about PCA grant opportunities within ALAANA communities, can help, at least in part, to alter disparities in fund distributions by race.



Hill Dance Academy Theatre, "8 Week Summer Dance Intensive"
Photo by Eric A. Smith

FUNDER PROFILE: THE HEINZ ENDOWMENTS

The Heinz Endowments, one of the nation's largest private foundations, has been a long-time supporter of the arts in the region through its Arts and Culture program, a commitment that has carried over into a new Heinz grantmaking model established in 2016, with three strategic funding areas: Creativity, Learning, and Sustainability. These priorities work together in funding programs to advance Just Pittsburgh, the foundation's commitment to issues of equity and social justice.

Within the Creativity area, The Heinz Endowments pursues three goals:

1. *Creative Citizens*, to advance opportunities for a creative life among all Pittsburghers, especially for African-American children and youth in distressed neighborhoods
2. *Creative Organizations and Artists*, to promote a thriving ecology of cultural organizations, artists, and creative networks through general operating support, while also addressing equity and targeting smaller arts organizations
3. *Creative Places*, to advance design excellence, public art, and sustainability and ensure that Pittsburgh neighborhoods are beautiful and reflect the culture of residents

To pursue these goals, arts and culture funding has focused on General Operating and Ongoing Support, Program Development, Capital and Infrastructure, Productions and Presentations, Performances and Exhibitions, and Capital Campaigns and Fundraising. Special programs are: the Small Arts Initiative, Investing in Professional Artists



Sculptor Sarika Goulatia, 2017 emerging artist awardee of the Carol R. Brown Creative Achievement Awards, a shared commitment of The Pittsburgh Foundation and The Heinz Endowments.

Photo by Joshua Franzos for The Pittsburgh Foundation

(a joint program with The Pittsburgh Foundation), Transformative Arts Process (to build teaching artistry in Pittsburgh's distressed and African-American communities), and Advancing Black Arts in Pittsburgh, a collaboration of The Heinz Endowments and The Pittsburgh Foundation. As part of its new priorities, The Heinz Endowments has reduced its funding to its most traditionally funded arts and culture institutions by 10%.

KEY FINDINGS:

The Heinz Endowments' Distribution of Arts Funds by Race (2006–16)

- 78.16% White, non-Hispanic; 19.02% Black, African American; 0.49% More than one race; 1.25% Asian; 21.82% ALAANA)
- Funds distributed to White, non-Hispanic vs. ALAANA grantees illustrate annual differences ranging from wide to minimal — to illustrate, total amounts in 2009 are relatively close, at least proportionately — \$2,547,000 (White, non-Hispanic), \$941,000 (ALAANA)—whereas those figures diverged dramatically in 2015 — \$14,403,000 (White, non-Hispanic), \$959,000 (ALAANA).
- The percentage of grants to White, non-Hispanic organizations is 78.16%, while the percentage of funds to White, non-Hispanic organizations is higher — 84.62%
- Conversely, for ALAANA organizations, the percentage of total grant awards (22.0%) is higher than the percentage of total funds (15.38%)
- Differences in total dollars requested by applicants and funds they received are notable: White, non-Hispanic: 342 grants — with \$49,390,329 requested, and \$40,923,714 received, and ALAANA: 114 grants — with \$9,140,305 requested and \$7,603,620 received

From 2013 – 17, percentages of funds received (vs. requested), by race, were: More than one race (94%); Black/African-American (88%); White, non-Hispanic (88%); and Asian (83%). Overall, the distribution of The Heinz Endowments' arts grants adheres closely to the population demographics of Allegheny County. However, the numbers of grant funds do not reflect the demographics of the City of Pittsburgh, nor the racial breakdown of current local arts organizations.

FUNDER PROFILE: THE PITTSBURGH FOUNDATION

The Pittsburgh Foundation is one of the nation's oldest and largest community foundations. It is comprised of more than 2,000 endowment funds established by individuals, businesses and communities with a passion for charitable giving and a deep commitment to the Pittsburgh community. The Foundation, together with its supporting organizations, has assets of \$1.2 billion.

More than 60 percent of the Foundation's discretionary grantmaking reflects its "100 Percent Pittsburgh" organizing principle, which commits the Foundation to inviting those who have not yet gained access to the benefits of the region's revitalized economy to join with the Foundation in developing opportunities to become full participants.

Grantmaking aims to benefit a broad spectrum of community life in the region, particularly the 30 percent of the regional population left out of the benefits of economic resurgence. Last year, the Foundation's grants totaled \$44.5 million. The top three areas of grantmaking that year were: Education (\$15 million), Human Services (\$11 million) and Public/Societal benefit (\$5.7 million). Additional grants totaling \$4.4 million in grants were awarded in Arts, Culture and Humanities.

Among its Special Initiatives are two arts-related programs:

- Advancing Black Arts in Pittsburgh (discussed in detail on pg. 30), which funds artists, programs and organizations that advance the art of Africa and the African Diaspora and the field.
- Investing in Professional Artists Program (a joint program with The Heinz Endowments), which supports professional artists and arts organizations.

The Foundation's Small and Mighty grantmaking program awards operating and special project funding to community-based nonprofits that meet basic needs and have annual operating budgets of \$600,000 or less. To date, that program has awarded \$538,000 in grants to 40 organizations. In 2018, the Foundation inaugurated The Bennett Prize to provide funding and museum exhibition opportunities to women artists who paint in the figurative realist style.

KEY FINDINGS:

The Pittsburgh Foundation's Distribution of Arts Funds by Race (2007–16)

- Total number of grants: 1,705 White, non-Hispanic, 168 ALAANA



Braddock Youth Project participant and artist Jawuan Betton, a 10th-grader at Woodland Hills High School, makes silkscreen prints. The Pittsburgh Foundation funded the Project.
Joshua Franzos for The Pittsburgh Foundation

- Percentages of grants by Race: 91.02% White, non-Hispanic; 8.98% ALAANA
- Funds distributed by year is highly variable, from close in 2009 — \$1,550,000 (White, non-Hispanic), \$1,303,000 (ALAANA), to widely divergent in 2013 — \$3,762,000 (White, non-Hispanic), \$393,000 (ALAANA)
- Total funds percentage by race: 75.53% White, non-Hispanic, 24.47% ALAANA
- Average amount of funds per grant vary only somewhat over the past five years — e.g., ALAANA (\$13,000) and White, non-Hispanic (\$9,000) in 2013

The distribution of arts grants (91.02% White, non-Hispanic and 8.98% ALAANA) does not reflect population demographics of Allegheny County or the City of Pittsburgh, nor do those figures match the percentage of White, non-Hispanic and ALAANA arts organizations in Greater Pittsburgh (82% White, non-Hispanic and 18% ALAANA).

An analysis of grant funds tells a different story. The funding percentage breakdown (75.53% White, non-Hispanic and 24.27% ALAANA) more closely reflects the population distribution of Allegheny County (78.6% White, non-Hispanic and 21.4% ALAANA).



FUNDER PROFILE: ADVANCING BLACK ARTS IN PITTSBURGH

The Advancing Black Arts in Pittsburgh program was established by The Pittsburgh Foundation and The Heinz Endowments as part of a shared commitment to create a vibrant cultural life in Greater Pittsburgh, one that includes diverse cultural institutions that appeal to a wide array of the region's citizenry. Advancing Black Arts is also based on the premise that black arts organizations and professional black artists whose work focuses on the art of African Americans, Africa and the larger Diaspora have historically been under-resourced and often have far less working capital than their counterparts working in western, European-based art forms.

Creating an equitable arts ecology within the region is a core value of the Advancing Black Arts in Pittsburgh program and its funders. The program's goals are to:

- Help to build the careers and support the lives of individual artists.
- Increase the sustainability of cultural organizations that focus on black arts.
- Build community awareness of the Black arts sector.
- Support efforts toward greater collaboration and the elimination of racial disparities within the larger arts sector.
- Prioritize the documentation and discussion of black artists' work and well-being as part of the region's cultural health.
- Support work that directly addresses and calls for the eradication of systemic and structural racism that allows for disparities to exist.

Since its creation in 2010, the Advancing Black Arts in Pittsburgh program has been funded at \$650,000 annually. Yearly fluctuations in grant funding are caused by year-end surpluses or deficits.

KEY FINDINGS:

Advancing Black Arts Distribution of Funds by Race

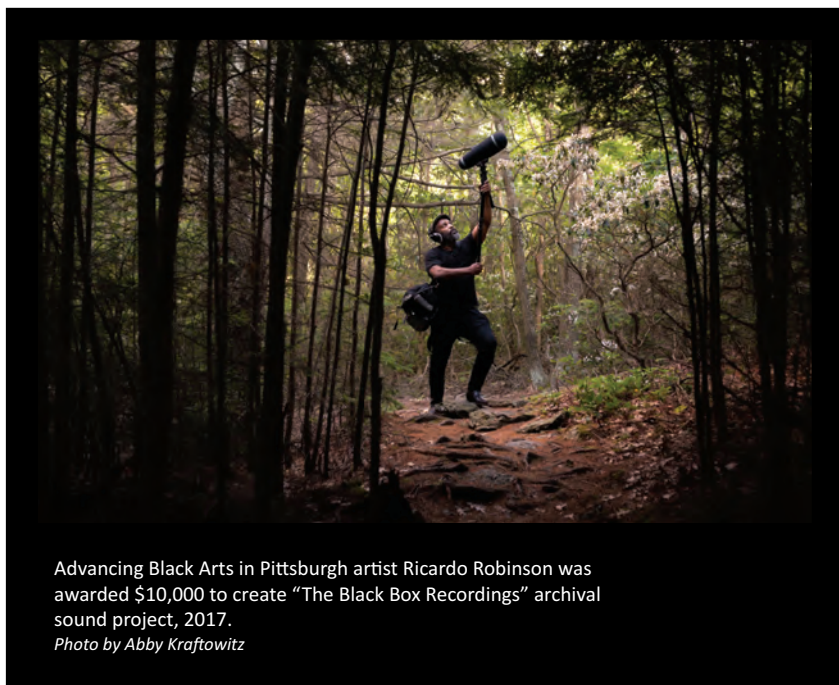
(using grants data since 2011)

- The number of grants has varied from a high of 48 in 2015 to 34 in 2016
- The same can be said for amount of funds by year, from \$736,739 in 2014 to \$522,860 in 2017
- In contrast to these changes, the average amount to recipient has hovered from year to year between \$14,870 and \$17,246 from 2011 to 2017

The large majority of Advancing Black Arts grants have been directed to Black/African American organizations and artists (229 of 264 grants, 86.74% of total grants), while White/non-Hispanic recipients followed with 31 grants, 11.74% of total grants.

These percentages are reflected in other analyses:

- Annual Amount of Funds: Black/African-American (\$3,801,221), White, non-Hispanic (\$453,225)
- % of Total Annual Funds: Black/African-American (88.35%), White, non-Hispanic (10.53%)
- Average Amount of Funds: Black/African-American (\$16,599), White, non-Hispanic (\$14,620)



Advancing Black Arts in Pittsburgh artist Ricardo Robinson was awarded \$10,000 to create "The Black Box Recordings" archival sound project, 2017.

Photo by Abby Kraftowitz

Overall, Advancing Black Arts, between 2010 and 2017, has varied by year in the areas of numbers of grants and amounts of funds. In contrast, the average amounts of funds distributed to individual grantees between 2011 and 2017 has remained steady by year as well as by race. The large majority of grants have been directed to Black/African American organizations and artists — 86.74% of total grants and 88.35% of total funds.

FUNDER PROFILE: OTHER PRIVATE FOUNDATIONS

This section analyzes data from 16 private foundations based in Allegheny County (other than The Heinz Endowments and The Pittsburgh Foundation). The list is: Hillman Foundation, Grable Foundation, PNC Foundation, R.K. Mellon Foundation, McCune Foundation, Eden Hall Foundation, Jack Buncher Foundation, Fine Foundation, EQT Foundation, Buhl Foundation, Kraft Heinz Foundation, FISA Foundation, BNY Mellon Foundation, PPG Foundation, Allegheny Foundation, and Giant Eagle Foundation. There are different sizes and types of foundations — corporate, family, and private.

Raw data on the numbers of grants, percentage of grants, total amounts of funds annually, and average amount of grant were gathered from the Foundation Center and then analyzed by the project's racial codes devised by the Learning and Leadership Committee.

KEY FINDINGS:

Distribution of Arts Funds by Race (Other Foundations)

Among these foundations, both number of grants and amount of funds for White, non-Hispanic and ALAANA organizations vary considerably over the years:

- Percentage of grants made by race (78.16%, White, non-Hispanic; 19.02% Black/African-American; 1.25% Asian; 0.49% More than one race; 21.82% ALAANA)
- The story is much the same for total amounts of funds — wide racial disparities over the years that have narrowed recently (\$14,805,000 vs. \$6,402,000 in 2016).
- Finally, the mean amount of funds has varied considerably by year (and by race), but is moving closer (\$91,000 for White, non-Hispanic organizations vs. \$76,000 for ALAANA grantees in 2016).

The percentages of grants made, between 2003 and 2017, analyzed by race: 84.36% White, non-Hispanic; 15.64% ALAANA

The total amounts of funds distributed by these foundations by race between 2003 and 2017: \$317,928,116: White, non-Hispanic; \$57,930,821= Total ALAANA

Those figures, in percentage terms, are: 84.59% White, non-Hispanic; 15.41% ALAANA



Bricolage Production Company "B.U.S." actors on stage for their bow at the New Hazlett Theater
Photo by Jen Saffron

The distribution of arts grants by these foundations (84.36% White, non-Hispanic and 15.64% ALAANA) does not reflect population demographics of Allegheny County or the City of Pittsburgh, nor do those figures match the percentage of White, non-Hispanic and ALAANA arts organizations in Greater Pittsburgh (82% White and 18% ALAANA).

RANKINGS:

Foundations, ALAANA Organizations, and White, non-Hispanic Organizations

There is clustering around key institutions regarding the numbers of grants and total amounts of funds received. Leaders on these counts are: the August Wilson Center – African American Cultural Center, Manchester Craftsmen's Guild, and the Kelly-Strayhorn Theater (followed by: Silk Screen, Afro-American Music Institute, and Pittsburgh Playwrights). There is data on the number of grants received (and dollar amounts received) by White, non-Hispanic organizations. The top four on both lists are the Carnegie Institute, The Pittsburgh Cultural Trust, Pittsburgh Symphony Orchestra, and Pittsburgh Opera.





Pittsburgh Playwrights' production of "Seven Guitars" by August Wilson staged at Wilson's childhood home in the Hill District.
Photo by Mark C. Southers

SURVEY & CASE STUDIES: WHY THE FUNDING DISPARITIES?

Overall, these data show continuing disparities among both public and private funders in both grants awarded and amounts awarded between White, non-Hispanic and ALAANA applicants. Disparities are narrowing among some funders, and are actually increasing among others. Disparities are less when considering the average amount of funds received by ALAANA and White grantees. These figures are getting closer in some cases, and there are data showing that amounts received vs. amounts requested are also becoming closer by race. Still, the overall picture is one of continuing disparities in funding by race, a reality reinforced by this study's finding that no funders' distribution patterns reflect both the population demographics of Allegheny County or the City of Pittsburgh, and the breakdown of the area's arts organizations by race. (This also applies to those funders whose funding extends beyond Allegheny County).

So, why the continuing disparities in funding by race? One could invoke macro-explanations, but since this is an empirical study, the Learning and Leadership Committee devised a survey to understand practices and procedures of private grantmakers that might or might not advance racial equity in grantmaking. The project received completed and partially-completed surveys from 12 out of 18 private foundations surveyed. Those figures were augmented by data gleaned from document reviews of the grantmaking policies and procedures of the public funders — RAD and the Pennsylvania Council on the Arts.

RESULTS:

Is arts and culture is a major funding priority for your foundation?

YES: 80% NO: 20%

Is racial equity a major priority for your foundation?

YES: 70% NO: 30%

Does your foundation have a Board-approved racial equity policy or plan?

YES: 11% NO: 89%

Other actions taken by foundations to advance racial equity and the arts:

2 foundations have established goals for the racial diversity of its Board and staff

The Pittsburgh Foundation notes that racial diversity is a priority in its recruiting of staff and Board members

The Heinz Endowments has a new Director of Equity and Social Justice who will be working to address issues of racial diversity and equity

FISA Foundation has a goal that one third of Board members be women of color; also, they seek women with disabilities as board members

Does your foundation offer racial equity training for Board members and staff members?

YES: 11% NO: 89%



Are the following types of non-arts, community organizations and programs eligible for arts and culture funding from your foundation?

- 3** foundations support arts programs for the public offered by religious organizations
- 3** foundations support publicly-accessible arts programs provided by human service organizations
- 4** foundations support community development initiatives with arts components
- 3** foundations support arts programs led by volunteers
- 3** foundations support Arts programs in health care
- 4** foundations support publicly-available arts programs provided by educational institutions

Does your foundation offer grant programs that are targeted, in part or in whole, to small-budget organizations, emerging organizations or organizations of color?

- 5** foundations support small-budget organizations
- 4** foundations support new and emerging organizations
- 4** foundations support organizations of color

The Lift Grant Program is designed to equitably fund small arts organizations, artists, and arts collectives.

The Pittsburgh Foundation supports these kinds of organizations through the A. W. Mellon Fund, the Small Arts Capitalization project, and the Advancing Black Arts in Pittsburgh Program

What criteria are applied to grantmaking decisions in the arts at your foundation? (check all that apply)

CRITERIA:	NO. OF FOUNDATIONS:
Artistic quality	2
Professionalism of grant application preparation	0
Board and staff leadership	4
Need for project/program in targeted community	6
Engagement of under-served audiences	5
Financial support systems	4
History of grant awards	4
Feasibility of project/program implementation	6
Prospects for project/program sustainability	6
Documentation and evaluation plans	4

What other foundation practices benefit arts organizations of color?

- 6** foundations offer multi-year awards to grantees
- 4** foundations offer general operating awards
- 2** foundations reach out to underserved communities to build awareness of their grant opportunities
- 1** foundation offers training or advice to applicants on grant-writing or creating a professional portfolio

The Pittsburgh Foundation sets minimum and maximum grant amounts available through the A.W. Mellon Program, the Investing in Professional Artists Program, and the Advancing Black Arts in Pittsburgh program.

Does your foundation use independent review panels in making arts funding decisions?

YES: 40% NO: 60%

If independent panels are involved in making funding decisions at your foundation, on what basis are panel members chosen?

- 2** foundations look for content knowledge relevant to grantmaking purposes
- 2** foundations look for experience with a specific issue or population
- 2** foundations desire their panel members to help to achieve a racial balance in the panel that reflects the area's population
- 2** foundations desire their panel members to help achieve a racial balance that reflects the community served by the grant program

Who makes the final decisions on funding and funding amounts at your foundation?

- 6** foundations say that the final decisions on funding and funding amount are made by the full Board
- 1** foundation says that the staff is involved in making funding recommendations, while the Board makes final decisions



Vanessa German, "sometimes we. cannot be. with. our. bodies.," 2017
Photo courtesy of the Mattress Factory

The following sections describe the grantmaking policies and practices of **public funders** based on a review of their websites and direct input from staff.

Allegheny Regional Asset District (RAD): Funding Policies and Practices

RAD's annual grants program seeks to:

- *Sustain and enhance the growth and quality of a diverse, well-managed, and financially sound District-based regional assets*
- *Extend the benefits of assets to the widest possible audience*
- *Involve young people as both audience and participants in asset activities.*

RAD supports regional assets in these funding categories:

Operating Grants — support (typically unrestricted) for ongoing activities of the organization

Capital Grants — repair of existing facilities; new equipment or repairs to equipment

Special Project Grants (Connection Grants, Accessibility/Inclusion Grants) — support for projects designed to assist in mergers, agreements to share administrative costs or facilities, and for projects that enhance opportunities for those with physical and cognitive challenges (the Regional Assets Are for Everyone initiative)

Eligibility and Evaluation for Annual Operating, Capital and Special Project Grants

The legislative Act governing RAD specifically prohibits funding categories like health care, educational institutions or small parks. Applicants must be a governmental entity or non-profit, tax-exempt corporation. RAD requires applicants to have a board-adopted diversity plan and to provide evidence of progress on implementation of the plan. RAD also requires that an asset comply with the District's Accessibility and Inclusion Policy requirements.

Applicants are asked to provide organizational data in such areas as audience geography and Board and senior management gender and racial diversity.

RAD uses multiple criteria to evaluate applicants — artistic quality, Board and staff leadership, need for program/project in targeted community, engagement of underserved audiences, financial support systems, feasibility of program implementation, prospects for program sustainability, and documentation and evaluation plans.

Act 77 requires the District to assist in the development and expansion of minority and women business enterprises. The Board has adopted an Access and Opportunity Policy stating that District staff and funded assets should provide these businesses with opportunities to participate in bidding and proposing on purchases and projects. The policy also provides for the District to support organizations and programs that provide technical assistance in this area.

Pennsylvania Council on the Arts (PCA): Funding Policies and Practices

PCA states equity is a major priority for the agency, as evidenced by its strategic plan, use of decentralized grantmaking strategies, partnership programs, and the PDC program, described above. The PCA is also guided by federal and state laws, executive orders, and management directives regarding nondiscrimination and access for individuals with disabilities to the programs and services of the PCA and its partners and grantees. The PCA provides guidance to its staff and PPA partners for recruiting application review panelists who reflect the geographic, ethnic, and artistic diversity of their respective service area.

The PCA grants the majority of its funds to nonprofit arts organizations. Small-budget organizations, emerging organizations, and organizations representing diverse communities are eligible via various PCA funding program categories and initiatives. To assist grant applicants, PCA reaches out to diverse and underserved communities to build awareness of its grant opportunities and offers training to applicants in grant writing and creating a portfolio.

As part of its grant making in AOAP and PPA Program Stream, PCA offers flexible, multi-year awards, subject to its annual legislative appropriation. The PCA has employed a funding formula for these programs that has incorporated applicants' panel assessment scores, average fiscal size, previous award amounts, PCA budget, and the Council's priorities. The Council has voted to increase the minimum annual grant from \$2,000 to \$3,000 and to increase the maximum percentage of budget a PCA grant may represent of a grantee's overall fiscal size from 25% to 35%. This is an effort to provide additional support to grantees with less access to other forms of revenue. Applicants with smaller fiscal sizes may receive a PCA award of up to 35% of their average fiscal size, while those with larger fiscal sizes receive PCA awards that represent a far lower percentage of their fiscal size.

The PCA publishes weighted review criteria that panelists use to evaluate applications for funding to the AOAP and PPA programs: Quality of Artistic Product/Process/Service = 35 Points; Access to the Arts = 35 Points; and Management = 30 Points.

All applicants must provide specific data as part of the application process, including audience and financial data. Applicants also must describe their effectiveness/results in serving audience/customers/clients and the general community; the degree of success in reaching new and non-traditional audience/customers/clients; results in reaching underserved community(s) as the applicant defines underserved; and evidence of provision of services or accommodations for persons with disabilities.

The PCA uses review panels to make recommendations for the Council's consideration. Membership on advisory panels changes annually. Ultimately, funding decisions are made by the full Council.

The PCA funding formula is an effort to re-calculate assessments from panels to normalize them and to make sure they are on the same playing field. It is an effort to ensure fairness in using multiple sources of information to make decisions within budget constraints. The success of the formula to effectively achieve fairness for ALAANA organizations is being questioned. Notably, PA Rep. Jake Wheatley has introduced a bill calling on the General Assembly to conduct a study on the funding formula and how funds are allocated to ALAANA and rural arts organizations.

Pennsylvania Council on the Arts (PCA)'s Project Stream: Funding Policies and Practices

PCA has 13 Partners serving the 67 counties the Commonwealth. The Greater Pittsburgh Arts Council is one of those partners, with a service area that includes Allegheny county. Project Stream is the basic entry point for grantees, requiring all applicants to develop proposals for projects that explicitly benefit the public in their service area. GPAC recruits and manages local panels that review applications for Project Stream grants, and make recommendations to the PCA staff and Council.

Most aspects of the Project Stream review process are determined by the PCA, including the current maximum grant awards (\$3,000), information supplied by grant applicants, and weighting of criteria. GPAC exercises some discretion in conducting its review processes. GPAC makes special efforts, using, in part, culturally-specific media and communications strategies to build awareness in ALAANA communities of Project Stream grant opportunities.

In the area of panel selection, GPAC practice is based on research on Board diversity, and how many persons of color (or women) should be on a Board for their presence to impact Board decision-making. Research shows that least three persons of color (or women) are needed to impact Board decisions. Numerical representation based on the demographic distribution in a region, while desirable for some reasons, does not actually impact the decisions of grant panels. Panelists are also chosen for their knowledge of specific cultural traditions and artistic disciplines, and/or their experience with specific issues or populations.

GPAC's Lift Grant Program: Funding Practices

Another model of grantmaking processes can be found in the Lift Grant program, supported by the Hillman Foundation, whose first grants were made in January 2018. Lift Grants fund art projects that represent the new expression of a creative vision — one of an artist, an artistic collaboration /collective or an organization. The projects should be unprecedented and not the typical project for the artist/organization. The

goal of the Lift Grant is to help further the work, career, and skills of the people involved. Applicants must be from Allegheny, Armstrong, Beaver, Butler, Fayette, Greene, Indiana, Lawrence, Westmoreland, or Washington counties. Grants between \$5,000 and \$20,000 are awarded twice a year.

Lift Grant review processes include opportunities for an interview with GPAC staff and panelists about applicants' project ideas. Applicants are required to provide information on:

- *Demographics of Board, staff, and artists*
- *The cultural traditions that are the basis of their creative vision or artistic practice*
- *Whether and how the project is rooted in the experiences of a historically under-resourced community, and how that community is connected to the project's creative vision or artistic practice.*

The Lift Grant program has also expanded the range of criteria used to assess applications, based on "Aesthetic Perspectives: Attributes of Excellence in Arts for Change," as developed by the Animating Democracy program of Americans for the Arts. Among these criteria used by the Lift Grants program are:

- *Coherence: strong ideas expressed with clarity to advance artistic goals*
- *Disruption: breaking away from traditions to disrupt artistic conventions, concepts of beauty, or how the audience engages*
- *Community Experience: how art work challenges the expectations, imaginations, and emotions of audience members*
- *Cultural integrity: creative work demonstrates integrity and ethical use of material with specific cultural origins and context*
- *Openness: the work deepens impact and offers multiple points of entry of people with varied expectations, backgrounds, and abilities*

CONCLUSIONS:

This section looked at area funders' practices and policies as a potential fact-based explanation for data showing continued disparities among both public

and private funders — in both grants awarded and amounts awarded — between White, non-Hispanic and ALAANA applicants. Methods used were a survey of private foundations and document analysis of RAD, PCA, and GPAC grants programs.

Data collection yielded findings that supported the disparity hypothesis, plus others that ran counter to that thesis.

Supportive evidence to help explain continuing disparities is:

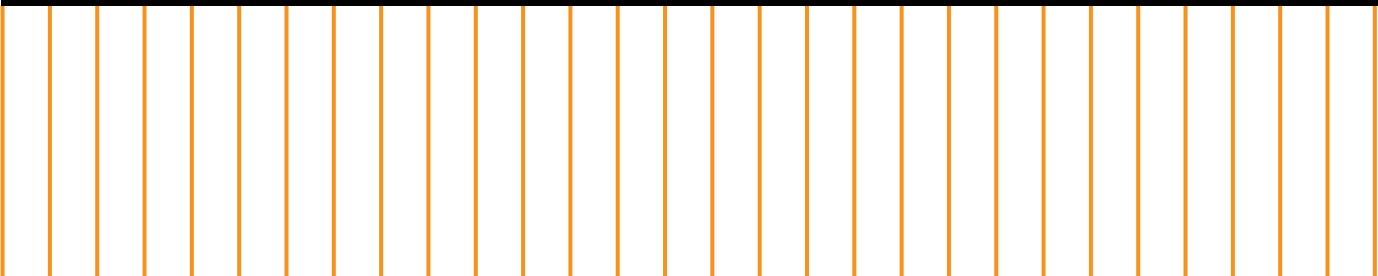
- *Rarity of funders with a Board-approved racial equity policy or plan*
- *Few instances of racial equity training for Board and staff members*
- *Few funders with established goals for racial diversity of Board and staff or, as a result, no means to track progress toward these goals*
- *Few special outreach efforts to potential ALAANA applicants to either build awareness of grant opportunities or assist applicants with grantwriting*
- *Limited data collection from applicants on: the racial composition of their Boards, staffs, and audiences; the presence of a racial equity policy or plan; and future plans to engage communities of color*
- *Rare deployment of grantmaking advisory panels who might bring knowledge of ALAANA populations and/or cultural traditions to funding decisions, or to achieve racial balance in decision-making*

There are local funders who have developed racial equity plans and/or have undergone equity training. Still others have established: equity goals for their Board and staff, outreach and training services to benefit ALAANA applicants, panel selection criteria which seek expertise on racial communities and cultural traditions, and data collection requirements on grantees' engagement of racially diverse constituents.

These practices, however, are not yet widespread among arts funders in Greater Pittsburgh. Their relative absence supports the idea that funder policies and practices are empirical factors (likely among others) to explain continuing disparities in arts funding for ALAANA arts organizations.



Parag S. Gohel performs in Bricolage Production Company's sensory-friendly immersive theater piece, "Welcome to Here," Children's Theater Festival, 2016.
Photo by Handerson Gomes





Artist Sandra Gould Ford discusses her photographs in an artists' talk at the August Wilson Center – African American Cultural Center, 2017.
Photo by Joey Kennedy

RECOMMENDATIONS: GRANTMAKING & POLICY OPTIONS

A core question for this study is whether current arts grantmaking in Greater Pittsburgh needs change to be more equitable. The results discussed so far suggest that answer is “yes.” This section recommends two kinds of changes:

- Revisions to grant-making policies and procedures, with the goal of making some features common practice among all funders, both public and private
- Broader initiatives that go beyond grantmaking processes to policy shifts and special programs

Grantmaking Policies and Procedures

This report’s main recommendation is the establishment of racial equity policies and plans by funders.

A policy shapes actions throughout the culture of an organization. In the case of funders, organization elements affected by a racial equity policy include the selection of Board members, staff, consultants, and advisors, strategic planning, initiative development, funding priorities and processes, and communications.

This report recommends the following strategies to advance equity in grantmaking by local funders:

- *Measure changes via data collection and analysis in the distribution of grants funds to ALAANA and White, non-Hispanic organizations over time*
- *Over-represent ALAANA individuals who can bring knowledge of cultural traditions to funding decisions on grant-review panels, while avoiding tokenism*
- *Conduct organizational self-audits of progress on equity and inclusion*
- *Diversify Boards of Trustees, staff, consultants, and*

volunteers in ways that advance ALAANA perspectives to impact grantmaking policies and practices

- *Provide professional development for Board and staff members in how to achieve racial equity*
- *Expand the access of smaller arts organizations, including ALAANA organizations, to larger and multi-year grants*
- *Establish communications between funder program officers and ALAANA communities to build relationships and to build awareness of grant opportunities among ALAANA communities*
- *Provide grant-writing support for all applicants*
- *Increase data collection requests from applicants on: the racial composition of their Boards, staffs, and audiences; the presence of a racial equity policy or plan; and future plans to engage communities of color*
- *Expand grant-review criteria to include those used, such as cultural integrity, as used by the Lift grant program*

This report recognizes that achieving system-wide change regarding racial equity in arts organizations is complicated and time-intensive, requiring committed work by Board and staff members.

GPAC will facilitate conversations engaging funders about how their policies and practices can promote or hinder equitable distribution of funds. Starting points for sector-wide progress are the establishment of: a spirit of understanding of where different individuals and organizations are on these issues, and forums for transparent dialogues about how collectively to seek remedies and maximum benefits for all. This need for open communications applies to arts and culture providers, funders, and service organizations, with GPAC taking a lead role.



Further, to help address capacity issues in achieving change, GPAC and its strategic partners with similar commitments to racial equity will offer learning opportunities and information resources on a range of funding issues, including:

- How to develop an organization-wide racial equity policy and plan
- Establishing goals and targets for racial equity in grantmaking, and devising means to measure achievement of such goals and targets
- Designing racial equity training for Board and staff members
- How to establish new grant proposal and review systems, including the formation of diverse panels and expanded and weighted criteria

Policies and Collective Impact: Recommendations and Open Questions

A key element of this study has been the devising of racial codes for arts organizations by the Learning and Leadership Committee, and their use to analyze available data. That was necessary, again, because the primary data from local funders (as well as from secondary sources) was raw and un-coded by race. It is important for local funders to employ this coding system, or one like it, to measure the future equity of distribution of arts grants funds. Implementation of this system will require common use of these definitions in all funders' grant applications. By using these definitions over time, it will be possible to track changes in the degree to which arts funding in Greater Pittsburgh is becoming more equitable sector-wide or not.

The Learning and Leadership Committee also raised key issues that warrant broad-based policy discussion and implementation going forward. They fall into three broad categories: Achieving Equity, Policy Options, and Research.

Achieving Equity: Recommendations and Open Questions

1. The distribution of arts grants should closely reflect the proportions of ALAANA organizations in the area's

arts community, as well as the demographic breakdowns of Greater Pittsburgh. Question: Does "reflect" entail numerical proportions?

2. There is a special responsibility for public funders to serve the area's diverse population equitably with arts programs and services, though that expectation applies to private funders as well.
3. Coding arts organizations by race does not mean that they only serve audiences of a particular race or offer programs reflecting a single cultural tradition. How can these factors be accounted for going forward? What are appropriate expectations for white organizations in working toward racial equity?
4. The increasing similarity in the average size of grants by race suggests that the Greater Pittsburgh arts funding system is becoming more equitable, as does data showing that amount received and amount requested are somewhat close by race and trending so. But differences in numbers of grants and total dollars distributed illustrate continuing disparities. All these factors must be measured going forward.
5. Can more equitable distribution of private and funding for ALAANA arts organizations also leverage increases for the entire arts community?

Policy Options

1. One policy option would be for foundations to collaboratively devise a multi-funder program to increase the supply of ALAANA arts organizations whose programs could effectively serve the area's diverse population. What are the pros and cons of this approach?
2. Another option would be to make more arts funding available to community organizations in the religious, human service, education, and health care sectors who offer publicly-available arts programs targeted to communities of color. Again, what are the pros and cons of this approach?

Research

1. Analyzed data revealed that a small set of larger ALAANA organizations received a high proportion of arts funding to ALAANA recipients. This finding was

problematic for the Committee. Many saw these conditions as the by-product of past discrimination and less access to individual wealth needed to build and sustain a broad base of major ALAANA institutions? This issue should be further researched and addressed.

2. Additional research is needed to augment the findings in this report. One possibility is even more in-depth study of individual funders, such as the research proposed by Rep. Jake Wheatley on the funding formula of the PCA. And, as stressed throughout this report, it is important to track over time whether arts funding in Greater Pittsburgh is becoming more equitable or not. These basic data collection practices could also include gathering data on the racial breakdown of applicants' Boards, staff, and audiences.

3. This report found that a key issue facing ALAANA arts organizations in Greater Pittsburgh is the variability of grants and funding they receive annually. What are the impacts of this variability on the operations and planning of ALAANA arts organizations? Does this state of affairs compound the fragile economic condition of many ALAANA organizations?

4. Another promising area of inquiry is analysis of the financial resources of ALAANA arts organizations. What percentage has endowments, cash reserves? Who has structural deficits? Are budgets balanced annually? What percentage of ALANNA arts organizations' revenue budgets are from earned income and income contributed by public agencies, foundations, and corporations? How do these percentages compare with those of White, non-Hispanic organizations?

To vet these kinds of questions, some cities have created an ongoing forum for testing ideas and proposing solutions. One example is Nashville's Racial Equity Leadership Cadre. Greater Pittsburgh has the beginnings of such a group in the Grantmakers of Western PA Arts Learning Network.

A final policy question for the broader Greater Pittsburgh arts community to consider is "What would motivate public arts agencies and private foundation to change their policies and practices?" After all, any collective impact will require voluntary adoption of changes in practice.

This report concludes that distributive justice should be a sufficient basis for arts funding of ALAANA and

White, non-Hispanic organizations. An equitable supply of arts organizations of diverse cultural traditions reflecting the area's population demographics would be one step toward equity, as would widespread commitments to ensure that race is not a barrier to experiencing the many benefits of the arts.

To that core argument, some may want to argue that a more equitable funding distribution system might well help to create a more vibrant cultural life in Greater Pittsburgh, with many cultural traditions and innovations as an integral part of cultural life. If that were achieved, the results could, in turn, lead to more evenly-distributed social, cultural, and economic impacts. Creative placemaking research documents the ripple effects of the presence of artists and arts providers on the revitalization of neighborhoods. Not only can the arts serve as antidotes to displacement and gentrification, they can yield a range of benefits — to spending in local businesses, concentration of pedestrians to help maintain public safety, re-discovery of cultural identity, and the creation of social spaces for neighborhood residents otherwise separate from each other.

Policy initiatives that pair equitable distribution of arts funding and intentionally fosters the generation of social, cultural, and economic impacts could well have appeal to a broad range of funders.

But, according to several Learning and Leadership Committee members, the Greater Pittsburgh arts sector should also consider a compensatory justice model, in which distribution decisions take full account of past racial injustices that have institutionalized disadvantages of ALAANA as compared to White, non-Hispanic arts organizations.

Coda

GPAC looks forward to working with artists, arts organization leaders, funders, and cross-sector partners to make equity and inclusion a further point of pride for this region's arts and culture sector. This work requires a long view, with benchmarks to measure progress over time. Working together, stakeholders can create an arts community that is not only more equitable and just but also brings unprecedented benefits to all in Greater Pittsburgh.





Kayla Nogueira Cook, Maritza Mosquera, and Alison Zapata celebrate at the opening reception for the #notwhite collective exhibition "In Between the Middle" at the Brew House Association, South Side, 2018.
Photo by Veronica Corpuz

GPAC EQUITY & INCLUSION POLICY

This policy was prepared by the following Ad Hoc Committee of the GPAC Board of Directors: Dr. Veronica Morgan-Lee, Chair; Members: Catena Bergevin, Kareem Corbin, Tracy Edmunds, Katie Jacobs, Tinsy Labrie, Clayton Merrell, Maureen Rolla, Mitch Swain

Context

Greater Pittsburgh Arts Council (GPAC), informed by its vision for “an equitable, innovative, and flourishing arts and culture community,” seeks to strengthen the sector via grants, professional development, technical assistance, legal and business consulting, and research-based advocacy activities. In the state and federal policy sphere, GPAC works to position the arts and culture as an important factor in social justice, community revitalization, creative place-keeping, and youth development.

Throughout this work, GPAC has also been guided by the core values of Equity, Inclusion, Creativity, Collaboration, Accessibility, and Knowledge.

The results to date have been a wide array of institutional activities reflecting GPAC’s long term commitments to equity & inclusion in the areas of advocacy, grantmaking, communications, thought leadership, conversation facilitation, research, hiring practices, and diversification of the Board.

While equity and inclusion has been an important focus of GPAC since the organization was founded over a decade ago, efforts in these areas have accelerated in the past five years. Further, GPAC is also taking inspiration from local foundation-led convenings on moral leadership and critical issues of racial, social and economic equity in our region. There exists a collective charge to address the persistent inequities in our region, and GPAC is part of this work.

In light of GPAC’s internal progress and broader calls for moral leadership on equity and inclusion, it is time now, under the direction of the GPAC Board’s Equity & Inclusion sub-committee, for GPAC to establish a formal, comprehensive policy to:

- Renew and update GPAC’s commitments to equity and inclusion in and through the arts
- Guide GPAC’s future strategies in equity and inclusion
- Position GPAC as a leader in how others — arts organization leaders, artists, funders, and partners in the region — can collectively address equity and inclusion issues

Definitions and Frameworks

Equity is “the state, quality or ideal of being just, impartial and fair.” The concept of equity is synonymous with fairness and justice. It needs to be thought of as a structural and systemic concept. Equity is a complex combination of interrelated elements intentionally designed to create, support and sustain social justice. It is a robust system and dynamic process that reinforces and replicates equitable ideas, power relations, resources, strategies, conditions, habits and outcomes.

Inclusion is the practice of including and of being included within a group or structure. It highlights the mosaic of individuals offering unique perspectives, with the goal of minimizing tensions between groups and building capacities to get along. Inclusion involves authentic and empowered participation and a true sense of belonging.

Institutional equity encompasses racial, ethnic, gender, and religious diversity, cultural norms



and perspectives, national origin, sexual orientation, physical ability, social, economic, education, and life circumstances.

In regards to arts and culture, equity and inclusion entail recognition of the contributions of all populations to the cultural vibrancy of our neighborhoods, city, and region. Other features are support for and full engagement of all persons, including those who have been historically un-represented in:

- *The development of arts policy*
- *The support of artists*
- *Accessible, thriving arts venues for expression and engagement*
- *Equitable distribution of financial, capacity-building, and informational resources*

Equity and inclusion are about social justice. And, when equity and inclusion are present, diversity occurs. Equity and inclusion are also matters of societal benefit, including social cohesion, cross-cultural communications, and neighborhood development. As demographics change, and understanding of structural racism and other forms of bias increase, new and broader understanding of diverse forms of artistic expression and engagement will emerge and bring new societal benefits. That said, such developments don't just happen. Committed action is essential.

GPAC Acknowledgements

GPAC has advanced equity and inclusion in many ways, but by no means is this work complete. Going forward, GPAC's work in equity and inclusion will be informed by these premises:

- *Equity and inclusion are vital to a strong, vibrant arts sector that yields multiple public benefits, including artistic, social, cultural, and economic benefits.*
- *Everyone deserves access to a full, creative life.*
- *There are underlying biases and systems of power and that confer privilege and lead to inequities in the distri-*

butions of public benefits through the arts.

- *Challenging inequities is the collective responsibility of all in the arts and culture sector.*

- *Artists, both working independently and within organizations, as well as art, itself, can effectively challenge inequities and envision more just and inclusive alternatives.*

Modeling Equitable, Inclusive Policies and Practices

In order to provide informed, credible, and effective leadership for equity and inclusion, GPAC commits itself to the following institutional practices, to:

- *Prioritize equitable funding in advocacy messaging*
- *Use inclusive practices in grantmaking decisions*
- *Employ a diverse array of media in order to reach all populations*
- *Provide thought leadership in regional and nationwide arts & equity initiatives*
- *Facilitate open conversations about equity, inclusion and the arts*
- *Ensure individuals from under-represented populations are adequately "counted" in research projects and invited to participate in research planning*
- *Practice fair and equitable recruitment and hiring of staff, consultants, and event presenters*
- *Continue diversification of Board membership*

Fueling Sector-wide Progress

Starting points for sector-wide progress are the establishment of both a spirit of understanding that individuals and organizations are in different places regarding equity and inclusion, and fore for transparent dialogues about how collectively to seek remedies and maximum benefits for all. The need for open communication applies to arts and culture providers, fun-

ders, and service organizations, with GPAC taking a lead role.

Arts and Culture Organizations

In the pursuit of systemic change regarding equity and inclusion in arts and culture organizations, GPAC, along with strategic partners, will offer expanded professional development and informational resources on:

- *Conducting organizational self-audits of progress on equity and inclusion*
- *Diversifying Boards of Trustees*
- *Equitable hiring practices*
- *Un-biased communications that reach under-represented populations*
- *Increasing resource development capacities, with a special focus on individual giving for under-represented organizations*
- *Expanding audience development through diversification and engagement*
- *Terminology and definitions*

Funders

To help both private and public funders become more equitable in their grantmaking, GPAC and key partners will first research whether and how arts funding in this region is inequitable or not. Further, GPAC will facilitate conversations about how funder policies and practices can promote or hinder equitable distribution of funds. Finally, GPAC and its strategic partners with similar commitments to equity and inclusion will offer learning opportunities and information resources on a range of issues:

- *Developing an organization-wide equity and inclusion plan*

- *Establishing goals and targets for equity and inclusion, and means to measure achievement of such goals and targets*

- *Designing equity and inclusion training for Board and staff members*

- *Devising new grant proposal systems, including weighted criteria and expert panels*

- *Review of pros and cons of special programs focused on equity and inclusion*

Data Collection, Advocacy, and Field Advancement

GPAC will increase its local and national collaborations in order to devise and implement systems for regular data collection on under-represented populations (as well as White applicants and grantees). This will be done, in part, based on definitions devised by the ALAANA-majority Learning and Leadership Committee, which advises GPAC on its equity in funding research. Implementation of systems will require common use of these definitions in all funders' grant applications. By using these definitions over time, it will be possible to track changes in the degree to which arts funding in Greater Pittsburgh is becoming more equitable or not.

Next Steps

GPAC very much looks forward to working with artists, arts organizations, artistic and administrative leaders, funders, and cross-sector partners to make equity and inclusion a further point of pride for our region's creative community. This work requires a long view, with benchmarks to measure progress over time. Working together, we can create an arts community that is not only more fair and just but also brings unprecedented benefits to all in Greater Pittsburgh.



GPAC ACTIONS ON EQUITY, INCLUSION, ACCESSIBILITY & THE ARTS

Greater Pittsburgh Arts Council, since its inception, has asserted, maintained, and developed a commitment to racial equity and inclusion in the arts. GPAC's strategic plan and policies reflect this commitment, and GPAC takes a leadership role in the conversation for racial equity in the arts. Below are the institutional practices that reflect this commitment.

Advocacy

As part of GPAC's Advocacy trainings and briefings, we ensure that presenters and panelists of color share their perspectives. GPAC and other arts advocates regularly visit Pennsylvania elected officials who represent communities of color.

Communications

Following a communications inventory in 2013, GPAC communications strategies include hiring videographers and photographers of color and people with disabilities, as well as ensuring that our communications materials both include voices and faces of color and are distributed in communities of color. Public relations and promotion strategies include reaching media outlets that speak to communities of color.

Grantmaking

Since 2013, panels for GPAC's Grants Program have been diversified to include more people of color, people with disabilities, and rural artists. This has resulted in a more equitable distribution of funds. Grant information sessions and meetings take place in more rural communities and Pittsburgh neighborhoods outside of downtown.

HR Practices

Employee relations reflect current best practices for diversity, equity, and inclusion. This includes the employee handbook, job descriptions, recruitment and hiring. Job postings are placed in diverse publications, actively seeking qualified candidates of color. We host employee diversity, equity and inclusion trainings.

Presenters & Speakers

GPAC insists on diverse speakers at all of our events — as workshop leaders, speakers, experts, panelists, and facilitators. At all of our events that require an arts presentation, diversity is critical deciding factor in the selection of performers. Our exhibition series, "Art on the Walls" focuses on underrepresented artists.

Purchasing

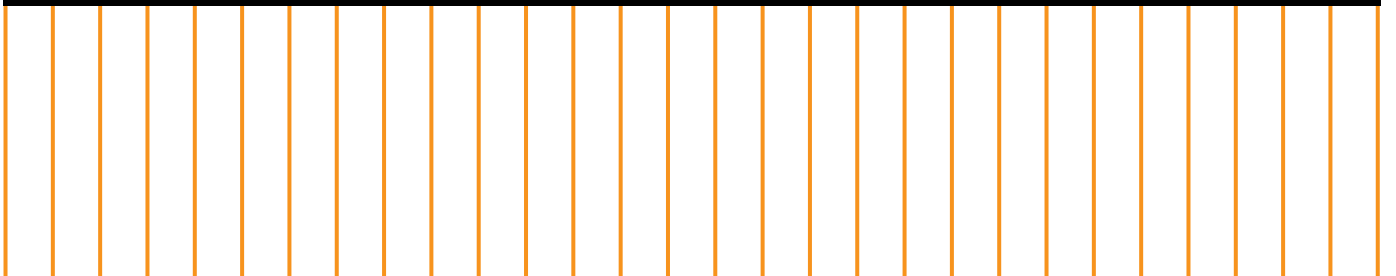
As a matter of equity, GPAC seeks bids for work proposals from businesses owned by women, minorities, and families — not just large corporations.

Research

GPAC research methods ensure that organizations of color are represented in counts of the scope of the arts and culture sector, such as with the Culture Counts 2016 report and Arts and Economic Prosperity reports. Individuals of color are sought out as presenters and panelists, sharing perspectives at public events. GPAC actively seeks out researchers of color for participation in GPAC's Pittsburgh Arts Research Committee.

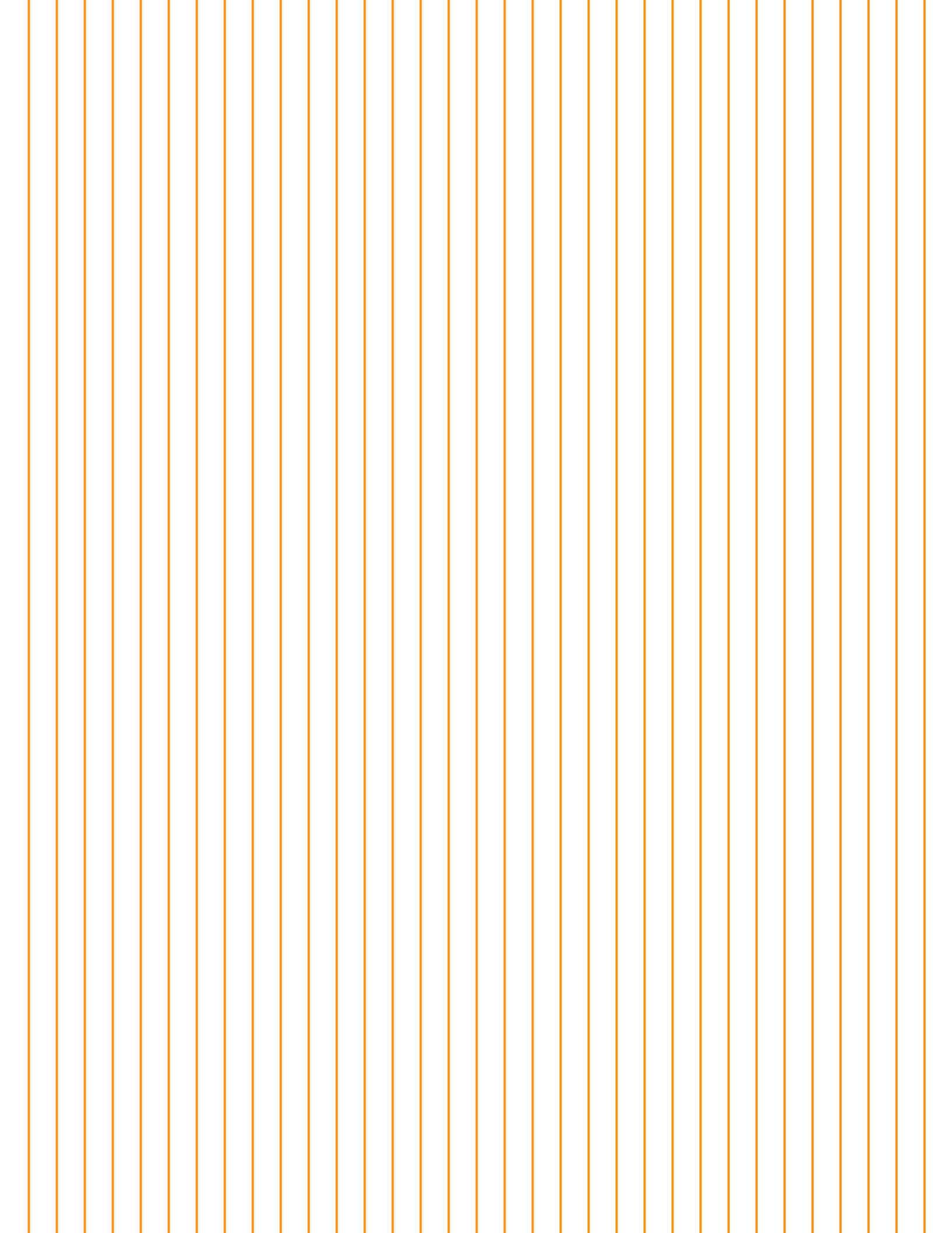


Simon Phillips and Michele de la Reza perform
"In Defense of Gravity," 2017, Attack Theatre
Photo by Mark Simpson Photography



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ABOUT GREATER PITTSBURGH ARTS COUNCIL

Greater Pittsburgh Arts Council is the champion of the arts in Southwestern Pennsylvania, providing critical funding, advocacy, and resources for artists and arts organizations. Comprised of over 250 nonprofit and artist members, GPAC provides resources and services so that artists, arts leaders, and arts organizations can grow their skills, garner resources, and advance their practice. Since its inception in 2005, GPAC has engaged in equitable institutional practices in the areas of advocacy, communications, grantmaking, human resources, partnering, presentations and speakers, purchasing, and research. GPAC's Board of Directors recently developed an Equity & Inclusion Policy and Plan to: renew and update GPAC's commitments to equity and inclusion in and through the arts; guide GPAC's future strategies in equity and inclusion; and provide community-wide leadership to address equity and inclusion issues. For more information, please visit pittsburghartsCouncil.org.

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Performance of "ABBEY: in the Red,"
2017 by STAYCEE PEARL dance project
& SoySos, August Wilson Center –
African American Cultural Center.
Photo by Kitoko Chargois