CULTURAL COMMUNITY BENEFITS PRINCIPLES TOOLKIT
ArtChangeUS 2018
Editor: Cézanne Charles
Project Direction + Advisors: Cézanne Charles, Halima Cassells, Ill Weaver, and for ArtChangeUS, Roberta Uno, Kassandra Khalil, Elizabeth Webb, Daniela Alvarez, and Kapena Alapai

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The Cultural Community Benefits Principles (CCBP) Toolkit is designed to complement the Cultural Community Benefit Principles Memorandum of Understanding (MOU) template developed by ArtChangeUS. Produced in collaboration with Detroit cultural organizers, the principles are based on ongoing efforts to increase accountability and engender equitable practices across the spheres of public/private real estate development (especially large-scale projects that receive public support) and in the planning and staging of public events, gatherings, and convenings. ArtChangeUS would like to acknowledge the work of Rise Together Detroit, a coalition of grassroots community organizations from across Detroit that formed to ensure that Detroiters have a seat at the table when it comes to development in Detroit, and that such developments are equitable and inclusive. RTD produced and led the campaign for Community Benefits Ordinance Proposal A on Detroit’s 2016 ballot. This resident- and community-led initiative challenged the institutional practices of real estate development in the City of Detroit, inspiring the work of the principles and this toolkit.

The goal of both the original principles and the toolkit is to offer the wider cultural sector a values-driven and pragmatic approach to building equitable relationships by shifting our field’s institutional practices. This toolkit brings together interviews, case studies, reflective prompts, and group activities to unpack and operationalize the principles. Every organization operates in its own context; the lessons, practices, and information contained in this toolkit should be used to spur reflection, conversation and creative thinking around the CCBP.

The principles ask us to address systemic injustice and structural sources of bias in society by supporting organizations to center and uplift the narratives, experiences, talents, and histories of marginalized people and groups through their cultural convenings, publications, discourse, and events. Further, organizations are asked to confer and extend tangible economic benefits to those same communities where possible. Fundamentally, ArtChangeUS and its core partners believe that equity and anti-oppression processes are essential to creating and sustaining relevant, exciting, and influential cultural institutions that embrace difference and the nuances, complexities, and richness that this brings to society.
Mission: Arts in a Changing America (ArtChangeUS) is a five-year national initiative based out of the California Institute of the Arts. Our mission is to reframe the national arts conversation by embracing the cultural assets of demographic change.

FOUNDED: 2015

ED/CEO: Roberta Uno

STAFF SIZE/COMPOSITION:
3 full-time, 2 part-time staff;
1 Asian American woman,
1 mixed-race African American woman,
1 African Caribbean woman,
1 Latinx woman,
1 Native Hawaiian/White mix man.
6 languages spoken.
5 paid CalArts graduate student fellows

BOARD SIZE/COMPOSITION:
35 national Core Partners
1 Alaska Native woman,
4 AAPI Women (Bengali, Native Hawaiian, Pilipinx, Tamil),
3 African American women,
1 Lakota woman,
6 Latinx women (Afro-Peruvian, Chicana, Cuban, Mexican, Nuyorican),
4 White American women,
1 White Trans/Gender-Nonconforming person,
5 AAPI men (Bengali, Chinese, Lebanese, Pilipinx, Native Hawaiian),
2 African American men,
1 Choctaw man,
2 Latinx men (Guatemalan, USA/Puerto Rico),
5 White American men

OPERATING BUDGET: $665,760

REGION: USA

DESCRIPTION: National cultural-organizing initiative

The principles in this toolkit were applied to ArtChangeUS programs in cities across the U.S.: Anchorage, AK, Bay Area, CA, Boston, MA, Dallas, TX, Detroit, MI, Honolulu, HI, Los Angeles, CA, Minneapolis & St. Paul, MN, New York, NY, Pine Ridge & Rapid City, SD, Richmond, VA, Valencia, CA, Washington D.C.


URL: http://www.artsinachangingamerica.org

ArtChangeUS has created an innovative network of artists, idea producers, and organizations that serves as an urgently needed catalyst to bring unheard leadership voices to the forefront of arts production, community change, and social justice. Our goals are to create new models of equity to:

- REFRAME the arts conversation to understand and respond to demographic change as a cultural asset;
- CATALYZE and make visible relevant, inspired artistic work and forward-thinking arts practices;
- CREATE opportunities for artists, organizers, and thinkers to connect across sectors, to introduce new perspectives and collaborative possibilities.
Foreword
Roberta Uno, Director
Arts in a Changing America

Arts in a Changing America (ArtChangeUS) was launched in March 2015 to uplift, learn from, and connect artistic leadership and cultural practice at the nexus of arts and social justice, particularly in relationship to the unprecedented population shift that is occurring in the United States. Demographic change is rapidly reshaping culture and redefining American identities between and beyond the two coasts. For example, according to 2010 census figures, Houston, Texas surpassed New York, New York as the most racially and ethnically diverse metropolis in the country (Mejia, 2017). Surprisingly, as of 2017, the most diverse neighborhood census tract in America was revealed to be Mountain View, Alaska (Basu, 2016; Margolis, 2017). Divisive national narratives and discriminatory policies are in large part a reaction to the U.S. Census Bureau’s projection that by the year 2045 people of color in aggregate will eclipse the historic Caucasian majority (Frey, 2018). This browning of America isn’t a fluke. The U.S. was legally constructed and maintained as a white country through Native American genocide, broken treaties, African American slavery and disenfranchisement, Japanese American internment, and the exclusion of immigrants, etc. The shift we are experiencing is a direct result of Civil Rights-era legislative gains and the 1965 Immigration and Naturalization Act, which paved the way for this extraordinary moment where a pluralistic transformation of America is imaginable.

While our population is changing, our institutions are lagging far behind. In the arts, most funding goes to large-budget, predominantly Caucasian-led and serving organizations, while less than 10% goes to organizations with a mission to serve diverse communities (Sidford, 2011). This is not just an arts problem; it’s mirrored across all sectors. The decision makers in corporations, government, education, the entertainment industry, and sports remain predominantly or exclusively white and male (Park, et al., 2016). Given the remarkable power of the arts to shape narratives, influence values, bring people together, and evoke the unimagined, those who work in culture have a powerful opportunity to embody a more just America.

ArtChangeUS began with 12 Core Partners working across disciplines, geographies, and organizational budget sizes, who asked ourselves simple questions: What can we do together, beyond our individual organizational work, to advance racial and cultural equity? What if we didn’t have another dollar—how can we be assets to each other? How can we create new models of equity to advance the arts and social justice? As we collaboratively planned programs around the country, we learned best practices from each other and colleagues in the field. The Cultural Community Benefits Principles emanated from the work of Detroit organizers, coalitions and core partners. ArtChangeUS collaboratively developed the Cultural Community Benefit Principles MOU template and this toolkit, led by editor Cézanne Charles, with advisors ill Weaver and Halima Cassells. Ultimately, it is these relationships that bring joy to the work we do. Change takes time—honest conversations and values-based strategies will change institutions, but the real gain is in the new and deepened relationships we have the potential to build. The great Detroit activist Grace Lee Boggs said that change takes place in living systems, not from above but from within, from many local actions occurring simultaneously (American Revolutionary: The Evolution of Grace Lee Boggs, 2014). America is being remapped by its people, and we all can participate in that change.

Roberta Uno is a theater director and writer, and founded Arts in a Changing America at the California Institute of the Arts. She was the Program Officer and then Senior Program Officer for Arts and Culture at the Ford Foundation from 2002-2015. From 1979-2002, she was the founder and Artistic Director of the New WORLD Theater and Professor of Directing and Dramaturgy at the University of Massachusetts at Amherst. Her publications include Contemporary Plays by Women of Color, UK: Routledge, 2018; The Color Of Theater: Race, Culture, and Contemporary Performance, UK: Continuum Press, 2002; and Unbroken Thread: Plays by Asian American Women, Amherst: UMass Press, 1993.

1 Original Core Partners include Southwest Folklife Alliance Executive Program Director Maribel Alvarez; writer/performer and YBCA Chief of Program and Pedagogy Marc Bamuthi Joseph; author Jeff Chang; architect and urbanist Teddy Cruz; Kumu Hula and Executive Director of PA‘I Foundation Vicky Holt Takamine; Youth Speaks Founder James Kass; Executive Director of NALAC Maria López De León; President of First Peoples Fund Lori Pourier; visual artist and CultureStrike Executive Director Favianna Rodriguez; Founding Director of the Hemispheric Institute of Performance and Politics Diana Taylor; former Alternate ROOTS Executive Director Carlton Turner; and Director of SMU Meadows Arts and Urbanism initiative Clyde Valentín.

2 Rise Together Detroit collected over 5,400 signatures and created a Community Benefits Ordinance ballot proposal. The ordinance was defeated in the November 2016 general election by a well-funded counter proposal.
Excerpts from an interview conducted by Cézanne Charles (CC) of Creative Many for ArtChangeUS with ill Weaver (IW) and Halima Cassells (HC) on January 25, 2018. Transcribed by Daniela Alvarez (ArtChangeUS Education and REFRAME Coordinator).

CC: How did you first connect the realms of community and real estate development, organizing, and cultural capital?

IW: I’ll start by saying that the work that we’re doing is driven by the spirit of a lot of work that’s come before us. Charity Mahouna Hicks is a recently gained ancestor whom both Halima and I knew well and who deeply inspires us. Charity spoke this phrase often: “If you’re not at the table, you’re on the menu.” She said that all the time. If you’re not at the table, you need to be at the table. So, you need to make sure that you and your community are not being unfairly treated and disrespected and eaten alive. That’s particularly true about a lot of issues that arise in Detroit.

HC: Yes, so the perception is that Detroiters are not even worthy of being respected enough to talk to our city leaders about development in this city. Meanwhile, folks invited from NY and from all around the world to talk about this place are deemed more than worthy, with leaders from city government more than ready to show up and listen. Through the Equitable Detroit Coalition and Rise Together Detroit, organizers had been leading the call for community benefits agreements in Detroit for a long time—only for these voices to be ignored or met with resistance. When the New Museum began planning IdeasCity Detroit, we decided to use that space as a platform to talk about community benefits agreements. We were determined to leverage this event to change and challenge the narrative that any and all development is good for the city.

CC: I’m interested in how as artists and creative practitioners you leverage your cultural capital, that is, access and power, toward creating wider community benefits and accountability, especially with real estate developers or planners.

HC: Frederick Douglass said, “Power concedes nothing without a demand. It never did, and it never will.” What is the incentive for someone to relinquish their power or their standing? When you’re looking through the lens of racial equity to create community benefit, it becomes about broadening the ways to create transformation and understanding through healing. Doing this by force simply perpetuates an “us and them” mentality. Using love and empathy allows for a lot more things to become possible.

IW: It’s important to think about how we engage in this process but hold the contradictions and name them. Because we have certain access as cultural workers, we sought to leverage that access to advocate on behalf of and invite into the room the people and neighborhood groups that were directly the subject of speculation during IdeasCity Detroit. It continues to be important that people and neighborhood groups have a say and a direct conversation with developers. If we can use our collective cultural capital to facilitate that access, then it becomes another means of addressing and transforming power toward community benefit.

CC: So, what’s the future of this work? How does it continue or progress?

IW: I think my greatest fear is that people will use it in name but not in action or in practice; that people will use it to just hold up a certificate, kind of like a symbol. This work means you might have to make some changes in your organization, in your staff, in your budgeting and planning. It might take a few years to make that change but that’s what it’s going to look like to reflect these values. This means making some hard and important transitions. And if your mission is not in alignment then I don’t know if you can be effective and able to have a healthy and uplifting, creative set of negotiations that advance this work. The CCBP and community benefits agreements broadly are tools to address the systemic roots of why these patterns of inequality continue. My hope is not to be creating CBAs in 20 or 50 years for the sake of trying to reduce a harm. I hope instead that we’re in a position of creating CBAs shaped around a set of values that are just and align with our humanity in a much deeper way than the way our society is currently constructed.
“Consent forms, community benefit agreements and memoranda of understanding are not a panacea for solving ethical issues of accountability, transparency, fairness, equity and justice. Veterans of co-creation are acutely aware of their pitfalls and problems, but use them to guarantee certain basic rights alongside bigger policy and legislative concerns affecting the role of government, how we define and use public space, the commons, and how we will govern ourselves and shared resources into the future” (Cizek, et al., 2018).

**HC:** I just feel like we are in an immense moment of transition. With the Cultural Community Benefits Principles and MOU template you can already see the ripple effects. When one group adopts it, it raises the visibility for this work and makes it possible for others to take this on. I’m grateful to ArtChangeUS that the organization has taken and adapted it. This whole work means we are always asking what’s next, who else can we bring to the table, what else can happen with this? It adds to the momentum and hopefully brings us to a new place of consciousness (Cassells & Weaver, 2018).

**Halima Cassells** is a Detroit-based artist/community advocate who designs spaces for collaborative artistic expression, as well as projects that engender new economy practices. She exhibits nationally and runs the Free Market of Detroit hyper-locally.

**Ill Weaver/Invincible** is an artist and organizer who co-founded Detroit Narrative Agency, Emergence Media, Complex Movements, and Detroit Future Youth, and who coordinated Detroit Summer for over a decade. Their artistic work has been recognized by awards and fellowships including Sundance Knight Fellows (2016), United States Artists (2015), Kresge Arts in Detroit (2010), and the Ellen Stone Belic Institute for Women and Gender in the Arts and Media (2009).
PRINCIPLE 1: BUILD INCLUSIVE ORGANIZATIONS

• Reflect racial inclusion in the staff.
• Reflect racial inclusion in the leadership.
• Reflect racial inclusion in the board.

PRINCIPLE 2: HONOR INDIGENOUS PEOPLES AND LANDS

• Support the centrality of Indigenous people in event leadership, planning, and programming.
• Develop a land acknowledgement for your public event through consultation and dialogue with local Indigenous communities.
• Co-create with Indigenous communities to develop people and strategies for continued relationship building beyond the event.
PRINCIPLE 3: COMMIT TO CULTURAL EQUITY

• Build authentic relationships with, participation by, and compensation for people of color to provide cultural capital, credibility, and knowledge in planning and advisory roles.
• Uplift authentic narratives and develop programming from a foundation of cultural awareness, sensitivity, and insights grounded in the historical analysis and lived experience of marginalized, and ideally, locally-rooted people.
• Recruit and invest in diverse artists, activists, organizers, educators, entrepreneurs, and others valued for their specific skill sets in their areas of expertise.
• Create and facilitate safe and brave spaces within events to center and prioritize the experience of marginalized people.

PRINCIPLE 4: CREATE LOCAL ECONOMIC BENEFITS AND VALUE

• Compensate people of color justly to provide cultural capital, credibility, and knowledge in planning, advisory, and similar roles.
• Invest in and justly compensate diverse artists, culture bearers, activists, organizers, educators, entrepreneurs and others valued for their specific skill sets in their areas of expertise.
• Prevent co-option and appropriation of ideas, creative works, or other forms of intellectual property presented within the event by creating formal mechanisms of attribution and credit.

PRINCIPLE 5: CONTRIBUTE TO FIELD-WIDE CHANGE

• Publish and disseminate the CCBP MOU/agreement along with a final budget report prior to the event and include it within event materials.
• Make introductions, creating deeper connections, networks, and platforms for diverse, locally-rooted stakeholders and participants (artists, activists, organizers, educators, entrepreneurs, policymakers, community members, etc.) to national and international peers, funders, and policymakers/influencers.
• Gather feedback from participants and vendors through post-event surveys and evaluations tied to established CCBP and event planning goals, actions, and outcomes.
• Reflect on successes and areas of improvement through a post-event debrief with the advisory committee, stakeholders, and funders.
• Contribute to field-building by sharing learnings, outcomes, resources, contact information, and analysis of methods and strategies used through 1) Published reports, white papers, journals, blog posts, and op-eds; 2) Presentations, trainings, and other public engagements; 3) Online archives/resources that document the event, including acknowledgements; and 4) The continued engagement of local stakeholders.
PRINCIPLE 1
BUILD INCLUSIVE ORGANIZATIONS

“Improving equity involves increasing justice and fairness within the procedures and processes of institutions or systems, as well as in their distribution of resources. Tackling equity issues requires an understanding of the root causes of outcome disparities within our society” (Grantmakers in the Arts, 2018).

“Racial equity is about applying justice and a little bit of common sense to a system that’s been out of balance. When a system is out of balance, people of color feel the impacts most acutely, but, to be clear, an imbalanced system makes all of us pay” (Harris, 2017).

People of color (POC) are projected to become the majority population of the United States of America by 2045 (Frey, 2018). This unprecedented demographic shift presents opportunities to build innovative, relevant and effective organizations and institutions based on practices that dismantle historic and current structural forms of oppression that disproportionately affect communities of color. Expressing, adopting, and modeling values and practices that promote diversity, equity, and inclusion for all is empowering and constant work.

The first step is defining and committing to diversity, equity, and inclusion (DEI), and making this commitment central to your organization’s purpose and outcomes. Organizations need to commit to honest internal dialogue with staff and board, and honest external dialogue with peers, partners, stakeholders, and funders. Understanding the way implicit biases shape us individually and collectively helps organizations to advance equity from a place of shared learning. It is equally important to identify barriers to integrating and embedding DEI into the organization’s culture. This means assessing what is currently working and not; what will stop you or slow you down, or what it will take to realistically accomplish your goals; as well as who wants to change and who doesn’t, and how to support adaptive, organizational change.

Organizations should integrate DEI into strategic and operational frameworks and priorities, developing specific goals, implementation steps, and milestone deadlines. Organizations should also commit to ongoing, outcomes-based progress evaluations with the ability to adapt and respond to change, whether advances, set-backs, or shifts in context. Organizations that prioritize DEI reap tangible benefits from a justice, economic, innovation, and outcome/productivity perspective (Kapila, et al., 2016; National Council of Nonprofits, 2018). When DEI is understood as mission-relevant and impacting everyone’s work, the systems, strategies, policies, programs, and opportunities developed thereafter create lasting institutional change.
Excerpts from an interview conducted and transcribed by Daniela Alvarez (ArtChangeUS Education & REFRAME Coordinator) with Liz Medicine Crow in 2018.

Systemic and institutional transformation is difficult to bring about. Systems protect their self-interests through power. The racial equity dialogue can end up cementing adversarial positions, especially when the debate centers around proving racism exists at the personal and institutional level. This keeps our attention firmly focused away from the structural and systemic challenges to equity and justice. Instead, at First Alaskans Institute, we focus our energy on bringing people to a different way of looking at it, so we might be able to better penetrate the systems themselves.

One of the pivotal decisions that our Board of Trustees and our staff made was to use our Indigenous dialogue practices—to really elevate what those practices are, how they inform how we do our work, and why we're doing it. These dialogue practices shape our core principles, which include acknowledgement. Alaska is and always will be a Native place. Knowing that these are missing elements to a lot of race discourse, we can bring something in that is medicine, not just medicine to Native people, but medicine to all people who engage. The way we construct our racial-equity dialogues puts into practice the way that our elders and our ancestors would talk about hard things.

My grandfather would say, even if people might not agree on an issue, that they wouldn't put each other down. There was always room for somebody else's way of thinking about it. My grandfather would say, “I hear you and I want to stand my idea up next to yours,” or, “I want to lean my idea next to yours, against yours.” In solidarity, we're standing, we have different ways of thinking, but we're going to make sure that all of it's here for discussion.
Our focus became, “let’s strengthen from the inside out.” The more that we do this, the stronger we get, and the more comfortable we get at both centering ourselves and operating at the margins. That’s where we can really build a society that’s different and that can talk about race and racism in a way that helps us get better. We should keep fighting to stand up for what we know is right. Can we do it better? Can we do it smarter? Can we do it more strategically? Can we use better tools? Hell yeah. The best tool is our relationships with one another. Linking arms with other like-minded, like-hearted spirits, people, and organizations makes the work easier and, in and of itself, is healing. This has been the work of generations before us. It requires this kind of daily hygiene and practice that means we need to think differently about self-care so that we don’t face burnout, but also so that we can attend to the personal and interpersonal kinds of barricades we each experience.

One other thing about my grandfather and the other elders—they talked about liberty and freedom and equality, but they weren’t talking about those concepts from European contact forward. They were talking about what existed before contact in Alaska, that these were operating principles of our people’s ways of thinking. Trying to be a vessel that carries that through time is one of the greatest challenges, but also one of the biggest honors. What we gain is transformation from a system that oppresses us to a system that lifts us up. When we see it working, when we see the results, that’s when people will finally start getting it (Crow, 2018).

LIZ LA QUEN NÁAY KAT SAAS MEDICINE CROW is Executive Director at First Alaskans Institute. Its mission is “True to identity, heritage, and values, Alaska Natives are informed and engaged in leading the decisions that shape the future.” Liz Medicine Crow, Haida/Tlingit, is from Keex’ Kwaan (Kake), Alaska. On her Haida side she is Eagle Tiits Gitee Nei, Hummingbird. On her Tlingit side she is Raven Kaach.adi, Fresh Water-marked Sockeye Salmon. Her maternal grandparents were Mona & Thomas Jackson, Sr. of Kake. Her paternal grandparents were Lillian and Charles Cheney of Washington. Her parents are Della and William Cheney of Kake. Her husband, Cloud Medicine Crow, Hidatsa, is a contemporary American Indian artist. Although she works in Anchorage, Liz’s heart is always at home in the village with her family and people.  

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3 FOUNDED: 2002 ED/CEO: Liz Medicine Crow STAFF SIZE/COMPOSITION: approx. 11+ BOARD SIZE/COMPOSITION: 9-member Board of Trustees, composed of current and past presidents, chairs, and co-chairs of the Alaska Federation of Natives, as well as other Alaska Native leaders OPERATING BUDGET: $2.4M (FY16) REGION: Alaska DESCRIPTION: Non-profit arts, culture, education, and heritage center URL: https://firstalaskans.org/

### KEY TERMS

ArtChangeUS utilizes Grantmakers in the Arts and Independent Sector’s definitions of diversity, equity, and inclusion. These are based on language from the D5 Coalition, the Racial Equity Tools Glossary, and UC Berkeley.

**DIVERSITY** is a defining feature of the United States of America’s past, present, and future. Differences of culture and circumstance give rise to the variety of individual experiences, values, ideas, and worldviews that make people and organizations diverse. Such differences are intersectional and include race, ethnicity, gender, age, religion, language, abilities/disabilities, sexual orientation, marital status, socioeconomic status, education, geographic region, national origin, and more.

**EQUITY** is the act of identifying and eliminating the barriers that have prevented the full participation of marginalized groups while guaranteeing the fair treatment, access, opportunity, and advancement for all people.

**INCLUSION** is the act of creating environments in which any individual or group can feel welcomed, respected, supported, and valued. An inclusive climate embraces differences and offers respect in words and actions so that all people can fully participate in the organization’s opportunities.

**INTERSECTIONALITY** is the complex, cumulative way in which the effects of multiple forms of discrimination (such as racism, sexism, classism, etc.) combine, overlap, or intersect especially in the experiences of marginalized individuals or groups. In 1989, legal scholar Kimberlé Williams Crenshaw introduced the theory of intersectionality (Crenshaw, 1989).

**MARGINALIZATION** is the process in which individuals or people are systematically blocked from (or denied full access to) various rights, opportunities, and resources that are normally available to members.
of a different group, and which are fundamental to social integration and observance of human rights within that group (e.g., housing, employment, healthcare, civic engagement, democratic participation, and due process). The outcome of marginalization is that affected individuals or communities are prevented from participating fully in the economic, social, and political life of the society in which they live (Wikipedia, 2018; York University, 2018).

**Racialization** is the process through which groups come to be perceived as different and experience social inequities based on race, color, and/or ethnicity. Racial inequity can persist without racist intent, instead stemming from historic and current forms of structural oppression (The Ohio State University Kirwan Institute for the Study of Race and Ethnicity, 2018; Louis & Burns, 2011, p. 18).

**Implicit Bias** is the unconscious attribution of qualities to a member of a certain social group. They are influenced by experience and are based on learned associations between various qualities and social categories, including race or gender. Individuals’ perceptions and behaviors can be affected by implicit biases even without the individuals’ intention or awareness. Implicit bias is an aspect of implicit social cognition, the phenomenon that perceptions, attitudes, and stereotypes operate without conscious intention (The Ohio State University Kirwan Institute for the Study of Race and Ethnicity, 2018).

**Privilege** is the experience of freedoms, rights, benefits, advantages, access, and/or opportunities afforded members of the dominant group in a society or in each context, usually unrecognized and taken for granted by members of the majority group, while the same freedoms, rights, benefits, advantages, access, and/or opportunities are denied to members of the marginalized or disadvantaged groups (Louis & Burns, 2011, p. 18).

**Oppression** is institutionalized power that is historically formed and perpetuated over time. Institutionalized power privileges certain groups of people while marginalizing other groups. This dominance is maintained and continued at institutional, cultural, economic, and societal levels, creating racialized or other disparities of outcome. (Wikipedia, 2018)

**Anti-oppression practice (AOP)** guides individuals, organizations, and institutions in acknowledging oppression and removing or negating the influence of that oppression at the personal, cultural, and structural levels. It requires the practitioner to critically examine the power imbalance inherent in an organizational structure with regards to the larger sociocultural and political context, and to develop strategies for creating an egalitarian environment free from oppression, racism, and other forms of discrimination in the larger society. In community practice, AOP is about creating strategies to directly respond to oppression by dominant groups and individuals (Wikipedia, 2018; Louis & Burns, 2011, p. 9).
FROM THE CCBP

• Reflect racial inclusion in the staff.
• Reflect racial inclusion in the leadership.
• Reflect racial inclusion in the board.

TAILORING THE CCBP: MOU

Taking inspiration from the Field Insights + Spotlight stories, write a short paragraph about your organization’s commitment to Diversity, Equity, and Inclusion. Include the organization’s name, founding date, mission, and annual operating budget. Incorporate how the organization specifically defines diversity and share the composition of staff, board, and leadership. Tell us how you build equity and inclusion into your organization’s work.

Critical Reflection: What actions can my organization and I take to advance diversity, equity, and inclusion (DEI)?

ArtChangeUS recommends that you begin the Cultural Community Benefits Principles MOU with this short statement to increase transparency about the organization and to further commit to prioritizing DEI at the board, leadership, and staff level.
SPOTLIGHT 1
ASIAN ARTS INITIATIVE

MISSION: Asian Arts Initiative advances racial equity and understanding, and activates artists, youth, and their communities through creative practice and dialogue grounded in the diverse Asian American experience.

FOUNDED: 1993
ED/CEO: Anne Ishii
STAFF SIZE/COMPOSITION: 14 paid; 3-5 art instructors and studio artists
BOARD SIZE/COMPOSITION: 16 board members; 9 Asian women, 2 Asian men, 2 Latinx men, 3 White men
OPERATING BUDGET: Approx. $1 million
REGION: Philadelphia, PA, Mid-Atlantic region
DESCRIPTION: Multidisciplinary, community-based arts organization
URL: http://asianartsinitiative.org/

Pearl Street Block Party. Photo courtesy of Annie Seng and Asian Arts Initiative.
Asian Arts Initiative started in 1993, in the wake of the Rodney King verdict and the LA uprisings. There were concerns in Philadelphia about tensions highlighted in the media and experienced on the ground, especially between Black and Asian communities. Sadly, those dynamics persist at the local and societal level. Asian Arts Initiative grew from another, larger multidisciplinary organization called the Painted Bride Arts Center. However, a lot of the work we've done throughout our history has been outside of the theater and the gallery space, engaging in different ways with our communities.

We've grown organically by responding to various needs within our community. We do deep-listening work through the Community Advisory Board. It's comprised of about 20 leaders in the Asian American Philadelphia community. They're not all necessarily art workers; some work in advocacy, some are activists, some in social services. They help us identify issues and connect our programming to larger community efforts.

One of our goals was to be able to serve effectively as a Pan-Asian American organization that acknowledges the diverse range of ethnicities and experiences that are encompassed within that term. When a mainstream organization thinks about racial equity, they may think about one or two Asian Americans at the table, but we dig deeper into what it means to be Asian American and what a Pan-Asian organization looks like. We engage questions of equity between overrepresentation of East Asian versus underrepresentation of South or Southeast Asian and socioeconomic status. A lot of institutions and a lot of funders are recognizing diversity, equity, and inclusion as a priority, and that's a really great thing. Unfortunately, their implementation falls behind the actual aspiration. Sometimes it's difficult to be in a position at an organization that has been working on cultural equity for 25 years. The burden falls on us to take that leadership role and do that education. It's assumed that we should incorporate this work as part of our general operations. However, we see larger, white organizations receive major grant dollars and support to now focus on this work. There is inequity and frustration in how this plays out in the implementation and allocation of resources.

The fundamental joy of committing ourselves to cultural equity is to build community and see its growth. This drove us to ignore much of the mainstream, nonprofit, capacity-building advice that discourages cultural organizations from having their own spaces. For communities of color, it's very important for us to figure out how to own and control our own spaces. Equity has come to mean not only looking at resources, but also at power, and thinking about who really does have power, agency, or access to resources when you’re within an institution, a community, or partnership. Being a property owner and controlling our own space has given us a lot more agency, especially within our immediate neighborhood. It allows us to be an active participant in the conversations about the future of this immediate geographic community (Zou & Isa, 2018).
As we develop this CCBP toolkit, we acknowledge that its partners, contributors, editors, thought-leaders, and participants (you) are on the traditional lands of Indigenous peoples. Specifically, we would like to acknowledge the elders and people of the Anishinaabe (Detroit/Ann Arbor, MI), Lenni Lenape (New York, NY), and Fernandeño Tataviam Band of Mission Indians (Santa Clarita, CA).

Land acknowledgment recognizes and respects the traditional territories of Indigenous people and their lasting relationship to the land. It is an act of reconciliation; understood not merely as part of historical context but mindful that the impacts of colonialism persist in current structures that perpetuate Indigenous erasure, inequality, and oppression. Acknowledgment involves making a statement honoring those who called the land home before the arrival of settlers. These statements should be developed in conjunction or consultation with local Indigenous communities. Ideally, as organizers, you should understand your “why,” in terms of the importance, meaning, and impact of land acknowledgements. Opening a meeting with a land acknowledgment statement or Indigenous people’s blessing can be marginalizing or seen as a token gesture if Indigenous participation and content are not included in other aspects of ongoing and evolving decision-making and programming. Land acknowledgements should be thought of as a first step towards deeper reconciliation and justice in building relationships between Indigenous and non-Indigenous communities.

ArtChangeUS would like to stress that territorial acknowledgments stem from the work of Indigenous peoples themselves, often as part of ancestral forms of communication as well as wider attempts to address settler colonialism. The CCBP were informed by relationships built with Anishinaabe artists and activists Christy Bieber (Giizhigad) and Sacramento Knoxx, Co-Directors of the Aadizookaan in Detroit.

“Indigenous peoples still stand in defense of their lands, relationships, and lifeways: ‘as they have always done’ (Simpson, 2017). They continue to resist predatory states and extractive industries invading their territories. Resistance ranges from legal struggles to language revitalization, it is place-based yet engages in international diplomacy. It takes the form of public mobilizations or invisible intimacies. Continuing resistance reveals the ongoing dispossession of Indigenous peoples” (Picq, 2017).

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Excerpts from an interview conducted and transcribed by Kapena Alapai (ArtChangeUS Project and Development Coordinator) with Lori Pourier in 2018.

At First Peoples Fund, our passion is to honor and support the collective spirit of Native artists and culture bearers. We honor the culture bearers of tribal communities that are teaching and passing on ancestral knowledge. We also support artists who are growing their own professional careers. Finally, we serve as a resource for tribal communities. Our work stretches to a variety of contexts and geographies, including urban communities, too.

From the beginning, we built strong partnerships with Native community development financial institutions (Native CDFIs). When we began, there were perhaps 40 across the country and now there are around 77. Our work provides opportunities to support people who work in informal economies related to our ancestral practices, and allows them to build a values-aligned economic foundation around their work. This partnership work has also extended beyond Native CDFIs to tribal colleges, as well as a range of partnerships with non-Indigenous groups and institutions like the Smithsonian. This arose because of the Indian Religious Freedom Act, which included provision for repatriation of sacred artifacts and the remains of our relatives and ancestors. The way that Federal policies govern repatriation means that we must engage in advocacy and public policy in order to reclaim, restore, and rebuild our Native communities.

We’ve also had to really work to educate our philanthropic partners. It is still difficult to get most philanthropists interested in investing in our communities. When they are interested, it is difficult for them to figure out entry points into tribal communities, to know who the right partners are and where they should invest their resources. As a result, they tend to make small project or program-based grants before committing to multi-year funding. This results in a missed opportunity to make significant, strategic, flexible, and timely investments when they are most needed.

Problems also show up in the way that outsiders can get resources to come into Indian country. At Pine Ridge, people constantly want to film or run university research and outreach projects. We get that they have good intentions, but intent is not impact. There is a lot of this goodwill work that doesn’t create local economic or creative opportunities for Native artists and families. If they thoughtfully built room, board, food, access
to knowledge, and an entry to our community, etc. into their budgets, just like overhead or administration, then it could make a real difference. What I am looking for is long-term relationships and non-extractive engagements that value our cultural practices. That’s what is special about the Intercultural Leadership Institute. It creates those partnerships, spaces, dialogues, training sessions, and exchanges to do the hard work of building partnerships and supporting emerging leaders.

Acknowledgements of Native land and people are more common now. That’s great, but I find myself saying “And now, what?” because you look at some of those organizations, and they are not changing at a foundational level. Are they really committed to becoming more equitable, diverse, and inclusive? For me, it’s how are you continuing to engage and invest, continuing to step outside of your comfort zone to welcome and make space for Indigenous people within your organization at all levels? How do you get to a point where you are not asking one Indigenous person to represent all Native people? But to do this work, to have these discussions, we need more compassion. People, especially marginalized people, need the opportunity to say what they need to say without worrying about what offense might be caused. You must become comfortable with being uncomfortable to grow (Pourier, 2018).

LORI LEA POURIER grew up on the Pine Ridge Indian Reservation and is a member of the Oglala Lakota Tribe. Lori has been involved in the arts, social justice, and community development fields for nearly three decades and has led First Peoples Fund since 1999. Her early work began at First Nations Development Institute and the International Indigenous Women’s Network. She was a founding core partner of Arts in a Changing America and serves as one of the core partner leaders for the Intercultural Leadership Institute, a collaboration between First Peoples Fund, Alternate ROOTS, the PA'I Foundation, and the National Association of Latino Arts and Culture. Lori holds an MS from Southern New Hampshire University’s School of Business. She lives in Rapid City, South Dakota.4

4 **FOUNDED**: 1995 **ED/CEO**: Lori Pourier (Oglala Lakota) **STAFF SIZE/COMPOSITION**: 12 full-time staff; 7 Native, 5 white, 1 Middle Eastern/North African **BOARD SIZE/COMPOSITION**: 12 board members. FPF is, and has historically been, a Native controlled organization. 10 board members are of communities of color, and 3 identify with the LGBTQ community. **OPERATING BUDGET**: $3,008,126 **REGION**: FPF serves primarily rural, reservation-based Native American, Alaska Native and Native Hawaiian artists. **DESCRIPTION**: Native arts and culture funding and support organization. **URL**: http://www.firstpeoplesfund.org/

**KEY TERMS**

**INDIGENOUS PEOPLES**, also known as First peoples, Aboriginal peoples, or Native peoples, are ethnic groups who are the original inhabitants of a given region, in contrast to groups that have settled, occupied, or colonized the area more recently (Wikipedia, 2018).

**COLONIALISM** is the policy of a political/imperial authority seeking to extend or retain its authority over other people or territories, generally with the aim of developing or exploiting them to the benefit of the colonizing country and of helping the colonies modernize in terms defined by the colonizers, especially in economics, religion, and health (Horvath, 1972).

**SETTLER COLONIALISM** is a form of colonialism which seeks to replace the original population of the colonized territory with a new society of settlers. As with all forms of colonialism, it is based on external domination, typically organized or supported by an imperial authority (LeFevre, 2015).

**TERRA NULLIUS** is a Latin expression meaning “nobody’s land,” and is a principle sometimes used in international law to describe territory that may be acquired by a state’s occupation of it. It is closely linked to the Doctrine of Discovery (Upstander Project, 2015) which established a spiritual, political, and legal justification for colonization and seizure of Indigenous lands (Wikipedia, 2018).

**INDIGENOUS ERASURE** is the policy and practice of settler societies discounting and eliminating the presence of Indigenous peoples, cultures, and polities. This erasure is part of a larger imperative to diminish the existence of Indigenous peoples to access their land and resources (Orr, et al., 2018).

**DECOLONIZATION** is the undoing of colonialism: where a nation establishes and maintains its domination over one or more outside territories. The term refers particularly to the dismantlement of the
colonial and settler-colonial empires established throughout the world. Decolonization refers to the complete “removal of the domination of non-indigenous forces” within geographical, political, and institutional space. It also refers to intellectual and socio-cultural decolonization from ideas that perpetuate the oppression and marginalization of Indigenous peoples. Decolonization is as much a political process as it is a vital internalization of the rejection of colonialist mindsets and “norms” (Wikipedia, 2018).

FROM THE CCBP
- Support the centrality of Indigenous people in event leadership, planning, and programming.
- Develop land acknowledgements for your public event through consultation and dialogue with local Indigenous communities.
- Co-create with Indigenous communities to develop people and strategies for continued relationship building beyond the event.

TAILORING THE CCBP: MOU
Before completing these exercises, we recommend reading the U.S. Department of Arts and Culture’s “Honor Native Land: A Guide and Call to Acknowledgment” (U.S. Department of Arts and Culture, 2017) and watching “Citizen Artist Salon: #HonorNativeLand” (U.S. Department of Arts and Culture, 2018). They offer a comprehensive introduction to the practices for which ArtChangeUS is advocating as part of the CCBP toolkit. Once you’ve had a chance to read the guide, use this space to develop a land acknowledgement statement for your event.

ArtChangeUS recommends in addition to a verbal delivery that the land acknowledgement be included in printed materials and as part of your presenter/participant resources and instructions. It is critical that we acknowledge and stress that a land acknowledgement is just the first step to building meaningful, equitable relationships between Indigenous and non-Indigenous groups.

TEMPERATURE CHECK

| My org has not identified or built relationships with local Indigenous communities. | My org is interested in building relationships with local Indigenous communities, but is unsure of where to begin. | My org demonstrates its commitment to fostering connections between Indigenous and non-Indigenous communities in its operations (programs and audiences). | My org demonstrates its commitment to fostering connections between Indigenous and non-Indigenous communities in its operations, staff, leadership, and board. |

Critical Reflection: What actions can my organization and I take to acknowledge Indigenous lands and people, and to build connections between Indigenous and non-Indigenous communities?
MISSION: Preserves and strengthens the traditions, languages, and art of Alaska’s Native People through statewide collaboration, celebration, and education.

FOUNDED: 1989
ED/CEO: Annette Evans Smith
STAFF SIZE/COMPOSITION:
23 full time staff,
2 instructors,
8 cultural and education staff,
1 intern
BOARD SIZE/COMPOSITION:
15 board members,
8 Alaska Native women
7 Alaska Native men
OPERATING BUDGET: Approx. $4.8 million
REGION: Alaska
DESCRIPTION: Non-profit arts organization
URL: http://www.alaskanative.net/en/para-nav/home/
Excerpts from an interview conducted and transcribed by Daniela Alvarez (ArtChangeUS Education and REFRAME Coordinator) with Annette Evans Smith (Executive Director), Stephen Blanchette (Vice President of Development and Community Engagement), and Loren Anderson (Director of Culture Programs) on February 15, 2018.

Anchorage is one of the most diverse communities in the country, but it also suffers from segregation. We see a stark difference in access and outcomes based on this ongoing segregation, which highlights the fact that diversity is not enough if you are not ensuring inclusion and equity. The Alaska Native Heritage Center focuses on providing free access to the center and its resources so that we can remove barriers to participation and create a sense that all are welcome. We have this double lens where we are trying to change minds and broker better, equitable relationships with Native and non-native people. In our center, we have a map that shows the complexity of the cultures of Alaska that represent 10,000 years of history, and we need people to help us protect that.

We have protocols for how we build relationships and enter communities. We don’t go into communities without being invited first, and we also practice land acknowledgements. We act as mediators to help connect different organizations and different communities, so we can all better work together. Breaking down barriers to understanding with non-native people and removing barriers for Alaska Natives is central to the way we promote cultural equity (Smith, et al., 2018).

“We’re all made up of different cultures. My father is African American, and we grew up on the east coast, in Philadelphia. My mother is Yup’ik. She has ten brothers and sisters, who have also married or built relationships with other cultures. One of the reasons I do what I do, both through the Center and in performing music in my creative practice, is to uplift everything, all of the cultures that are part of me and part of who I am, but also are part of this place’s history too” (Blanchette, 2018).

“Being surrounded by others who would perform their Native dances and songs, I never saw anyone performing mine. I was determined to start a dance group to perform and keep alive those traditions. One of the best things that happened recently was one of our nine-year-old dancers said she couldn’t remember a time when there wasn’t this—our dances. That is what the work of being a culture bearer can do and why the Heritage Center is so important, because it means that in some way there never has to be a time again when our dances, songs, languages, and customs are erased” (Anderson, 2018).

“On both sides of my family, my grandmothers were the last to speak their language because of the very damaging effects of Federal and State policy around language. Growing up, my Athabascan grandmother—the skin sewer, the beader, the language-bearer—she gave me her name, Nehoneto. Before she died, she wanted me to have her gloves. Her beautiful, beautiful beaded gloves. And I didn’t want to have them because I wanted her to keep them. I wanted her to use them. I was thinking, if she gives them to me then that means she won’t use them and she’ll pass on. It took me several years to figure out why my grandmother wanted me to have her gloves. She wanted my hands to continue her work. And I’ve made, since then, this cultural preservation, this reclamation, this strengthening of language and culture and values, The Heritage Center, my life’s work. Every day I get to work with these people who are all dedicated to the same thing. Where we have lost our language and our culture, we will bring back what was lost. We will make visible what was invisible” (Smith, 2018).
Organizations should commit to cultural equity, which goes beyond knowledge, awareness, and sensitivity to transform the standards, policies, and practices that an institution embodies at all levels in its work. Fundamentally, these events create equitable invitations, structures, and inclusive spaces for participation by purposefully diverse groups. This takes time and intentionality. Provocative, relevant, and culturally competent organizing can’t rely on a few privileged or “expert” perspectives and voices.

It is important to plan for and address the challenges and barriers to advancing cultural equity that persist in event planning and programming. Meaningful participation can be expensive and time-consuming. Developing institutional practices which allocate appropriate time to building and cultivating enough resources, partnerships, and networks is a mindset shift for a field that has internalized the message to do more with less. Engagement work is viewed skeptically by both institutions and publics. Our willingness to engage in participatory processes requires trust to be built that visioning, ideas, and feedback will be incorporated and credited/attributed appropriately. Expectations and rules for engagement need to be co-defined and transparent. Organizing around the CCBP is committing to a form of social contract or memorandum of understanding. By design, its goals are to increase transparency and accountability, and to confer benefits to marginalized groups. It fundamentally deploys a social-justice and impact frame to shift institutional practices in the arts.

RESOURCE HIGHLIGHT
CultureStrike empowers artists to dream big, disrupt the status quo, and envision a truly just world rooted in shared humanity. As risk-takers with the creative audacity to think beyond today’s boxes, artists play a powerful role in inciting conversations, inventing new ways of thinking, and redefining the limits of what’s possible. At CultureStrike, we believe cultural work is key to creating systemic change. http://www.culturestrike.org/

Artists Thrive is a growing initiative offering a set of interconnected and holistic resources that can guide individuals and organizations in improving their performance and, ultimately, the conditions in which artists can thrive. Artists Thrive aims to raise the value of artists in every community, set conditions for improvement, and ensure that artists are thriving with support from every sector. https://artiststhrive.org/

“People of different religions and cultures live side by side in almost every part of the world, and most of us have overlapping identities that unite us with very different groups. We can love what we are, without hating what—and who—we are not. We can thrive in our own tradition, even as we learn from others, and come to respect their teachings” (Annan, 2001).

“If you have come here to help me, you are wasting your time. But if you have come because your liberation is bound up with mine, then let us work together.” (Aboriginal Activists Group Queensland, 1970s)

Organizations should commit to cultural equity, which goes beyond knowledge, awareness, and sensitivity to transform the standards, policies, and practices that an institution embodies at all levels in its work. Nuanced, culturally competent, and relevant events and gatherings are built through vigilant investigation and an understanding of the background, context, and connectedness of people and place. Fundamentally, these events create
Excerpts from an interview conducted by Cézanne Charles (Director of Creative Industries at Creative Many Michigan) for ArtChangeUS with Jenny Lee on January 16, 2018. Transcribed by Morgan Camper.

Allied Media Projects (AMP) just celebrated our 20th anniversary of the Allied Media Conference (AMC) in Detroit, which is a big part of the organization’s local and national identity, together with the Sponsored Projects program. The organization aspires toward a facilitative form of leadership, internally, but also with how we work externally through our two core programs: the AMC and Sponsored Projects Program. We define facilitative leadership as leadership that grows the leadership of others. As AMP’s influence has grown, we’ve designed programs that extend our fiscal power and legitimacy to smaller projects that are led by and rooted in marginalized communities. These programs ultimately grow the leadership of marginalized voices within our field by making it easier for people to connect with each other and access resources.

One of AMP’s core principles is “we begin by listening.” That principle has driven the evolution of the organization and the conference over the last 20 years to become a home for marginalized identities. It has led us to listen to the needs of our evolving community and allowed us to respond to critique. Our ability to incorporate lessons from critique and transform them into tangible changes is what builds trust. Because we start from that place of listening and questioning, AMP can navigate uncertainty and learn from our failures as well as successes.

One question we’re asking right now is how do you transform power? We often find ourselves straddling grassroots community sites of power and institutional sites of power, while working to earn and hold trust in both. AMP translates and builds transparency and equity between those spaces as much as possible. We use our power to grow and facilitate the leadership of others. We are also creating along with others the Transforming Power Fund, a new fund for social justice and organizing. It grows out of the “Changing the Conversation: Philanthropic Funding and Community Organizing in Detroit” (Detroit People’s Platform; Allied Media Projects, 2015) report that profiled the way that traditional philanthropy in Detroit has not served the network of community organizers well and what they would like to see happen differently. The goal was to
reveal the internal challenges and particular needs of social justice organizations and individual organizers to inform and transform the practices of philanthropies. AMP is in the position to facilitate that shift by demonstrating what is possible in funding social justice organizations and individuals guided by those recommendations, case studies and real learnings from and listening to the field. The fund is brand new and likely to launch in 2020.

At AMP, we are comfortable questioning ourselves and assumptions of what success looks like at all levels internal to the organization but also for individuals in the wider society. People and institutions cling to the familiar and the normative. A lot of DEI work as a result focuses too narrowly on just giving people of color and other marginalized people greater participation inside of a system that is inherently inequitable. I think we have to disrupt established narratives about how the world is and what we should expect from it if we want to see deeply systemic change. Through the power of media, communications and organizing we can directly envision and build a more creative and just society (Lee, 2018).

JENNY LEE is the executive director of Allied Media Projects, where she has worked in various capacities since 2006. Over this period, she has led the healthy growth and evolution of the organization through facilitative leadership, innovative program design, and network cultivation. She is a mom, a dancer, and a motorcycle rider.

ALLIED MEDIA PROJECTS’ mission is to cultivate media strategies for a more just and creative world. The Allied Media Conference is a national gathering of over 2,000 people that happens in Detroit every year and is the heart of what we do and have been doing since 1999. AMC is a four-day, very hands-on, interactive movement building space that addresses a whole range of social justice issues and involves skill sharing and strategizing in every possible form of media, art, and technology. The Sponsored Projects program supports almost 100 small and mid-sized media-art and technology projects focused on a social justice issue or multiple social justice issues.5

5 FOUNDED: 2002 CEO: Jenny Lee STAFF SIZE/COMPOSITION: 23 total: 3 cis male; 13 cis female; 7 trans/gnc; 9 African American; 5 Asian; 2 Latinx; 7 White. BOARD SIZE/COMPOSITION: 7 total: 1 cis male; 4 cis female; 2 trans/gnc; 4 African American; 1 Asian; 2 White. OPERATING BUDGET: $2.2M (FY17) REGION: Detroit and national DESCRIPTION: non-profit media justice organization URL: https://www.alliedmedia.org/

KEY TERMS

CULTURE is the learned social behaviors and norms found in human societies, encompassing a range of expressive material and immaterial phenomena. Culture forms the base of who and what we are individually, as part of social groupings and as societies (Wikipedia, 2018).

CULTURAL KNOWLEDGE is the acquisition of specific information about the characteristics, history, values, beliefs, and behaviors of ethnic or cultural groups aside from and inclusive of those to which you belong (Center for Community Health and Development, 2017).

CULTURAL AWARENESS builds intentional understanding and context for changing cultural attitudes (Center for Community Health and Development, 2017).

CULTURAL SENSITIVITY is knowing that differences exist between cultures, but not assigning values to the differences (better or worse, right or wrong). Cultural sensitivity work often surfaces internal tensions and conflicts at the intrapersonal, interpersonal, and organizational scale (Center for Community Health and Development, 2017).

CULTURAL COMPETENCE is the capacity for an organization to integrate and embed respect for difference and inclusion into its systems, policies, norms and practices to produce better mission-aligned outcomes and benefits (Center for Community Health and Development, 2017).

CULTURAL CAPITAL consists of the collection of valued and distinguished social assets of a person that promote social mobility in a stratified society (education, intellect, expertise, skills, style of speech, dress, material belongings, taste, etc.). As a social relation within a system of exchange, cultural capital includes the accumulated cultural knowledge that confers social status and power on individuals and groups. Cultural capital can also be a major source of social inequality,
as societies and groups evolve to value certain expressions of cultural capital over others (Bourdieu, 1977; 1986).

POWER-MAPPING is a visual and relational tool used to identify the best individuals to target in order to promote social change. The power-mapping process entails the use of a visual tool to conceptualize the sphere of a person or group's influence. The power-map tool helps to visualize whom you need to influence, who can influence your target, and what can be done to influence the identified person with power. It is also a useful tool for understanding the networks of power, leverage, and influence that an individual, group, or organization possesses. In this way, power-mapping becomes a reflective exercise necessary for ceding and sharing power with those that have been marginalized (Boyd, 2018).

SAFE SPACE is the deliberate planning and inclusion of physical areas that afford social and emotional support, guidance, and access to resources by marginalized people experiencing ideas, content, and speech that is intentionally or otherwise harmful and traumatizing. It allows people to express and understand their experiences of marginalization without fear of repercussion (Ali, 2017).

BRAVE SPACE is the deliberate creation and facilitation of environments that are epitomized by five main elements: 1) “Controversy with civility,” whereby varying opinions are accepted; 2) “Owning intentions and impacts,” whereby people acknowledge and discuss instances where a dialogue has affected the emotional well-being of another person; 3) “Challenge by choice,” whereby people have an option to step in and out of challenging conversations; 4) “Respect,” whereby people show respect for each other’s basic personhood; and 5) “No attacks,” whereby people agree not to intentionally inflict harm on one another. Effective brave spaces require critical facilitation through the lens of anti-oppression work. They should not create false equivalencies of experience between the oppressed and marginalized and those that benefit from privilege, power, and authority within the group and larger society (Arao & Clemens, 2013).

FROM THE CCBP

- Build authentic relationships with, participation by, and compensation for people of color to provide cultural capital, credibility, and knowledge in planning and advisory roles.
- Uplift authentic narratives and develop programming from a foundation of cultural awareness, sensitivity, and insights grounded in the historical analysis and lived experience of marginalized, and ideally, locally-rooted people.
- Recruit and invest in diverse artists, activists, organizers, educators, entrepreneurs, and others valued for their specific skill sets in their areas of expertise.
- Create and facilitate safe and brave spaces within events to center and prioritize the experience of marginalized people.

TAILORING THE CCBP: MOU

Committing to the above requires careful and transparent planning informed by the relationships you build on the ground and with the field. This is the conventional work of event planning and implementation, but done through an equity-lens to create Cultural Community Benefits that prioritize the experience of people of color and confer tangible economic and social benefit to them. To make it both actionable and measurable, establish shared goals, priorities, and rubrics for the event. This forms the core of your event’s social contract with the community, participants, and field. Use this space to draft goals, priorities, and achievements connected to the event. This is best done as part of the collective work of defining and designing your event, but it is also helpful for individuals and leaders to draft initial ideas as part of the process of building authentic relationships with people and communities of color.

CCBP Event Goals: At this stage, don’t prioritize. Instead, as freely as possible, write out your most ambitious and bold vision for radical inclusion. Be as detailed and descriptive as possible. Create a picture of the impact, outcomes, change, and benefit you hope to achieve.
Refine: Prioritize 3-4 of the most important goals and begin to identify what actions, partners, and resources are needed to accomplish them.

TEMPERATURE CHECK

| A | My org has not established a strong interest or track record in advancing cultural equity. |
| B | My org is interested in advancing cultural equity but is unsure of where to begin. |
| C | My org demonstrates its commitment to cultural equity in operations (programs and audiences). |
| D | My org demonstrates its commitment to cultural equity in operations, staff, leadership, and board. |

Critical Reflection: What actions can my organization and I take to advance cultural equity?
MISSION: PRH empowers people and enriches communities through engagement, art, and direct action.

FOUNDED: 1993
ED/CEO: Eureka Gilkey
STAFF SIZE/COMPOSITION: All positions are paid, including 9 full-time employees, likely rising to 11 in 2018. Also includes 8 contract positions
BOARD SIZE/COMPOSITION: 16 board members; 37% women, 8% are APIA [Asian, Pacific Islander American], and 50% are African American
OPERATING BUDGET: $2.7 million
REGION: Houston, TX
DESCRIPTION: Community-based arts and culture organization
URL: http://www.projectrowhouses.org/
Excerpts from an interview conducted and transcribed by Elizabeth Webb (ArtChangeUS Creative Producer) with Rick Lowe (Founding Director) and Ryan Dennis (Curator and Programs Director) on February 15, 2018.

Project Row Houses as an entity challenges the status quo in arts organizations at large. It is a balance of arts programming, education programming, and then really addressing the social needs of the community. It is a challenge to balance, but this is the heart of the organization. Eureka Gilkey is our Executive Director. We work as a team; it doesn’t feel hierarchical. It feels platformed in that we all bring expertise that then shapes the way the organization moves into the future. We really invest in leadership, which supports all staff to understand what their roles, values, and contributions are to the organization so that they can see themselves growing within it. We make opportunities for professional development and mentorship. PRH creates spaces internally for reflection, deep conversation, talks on equity, and what it means for staff to then do more impactful, more mindful work with our external community.

In some ways it’s about shifting the way that nonprofit organizations historically work—this kind of burnout, this excessive way of just reacting and responding rather than pausing and slowing down to hear the community at large. This organization has always listened and responded to the needs of the community. PRH continues to do that active-listening approach. We hear what people are talking about and keep an exchange going, to have a flow of information from which to respond. The flow of interaction also links to diversity. Traditionally, diversity has been achieved or thought of as people of color going into mostly white communities, spaces, or society. PRH is an effort to try and reverse that. Diversity is generated from the foundation of an African American context. Our efforts are to highlight what is really good about African American history, culture, and art in a way that brings other people in so that they can understand. A big part of the diversity, equity, and inclusion conversation must address how we generate a kind of balance of cultural value in a society that has basically marginalized African American culture for years.

PRH was founded on the idea that there was disinvestment in African American communities and realizing that African American artists were playing a part in that by investing in cultural institutions in other places, but not our own communities. We began by asking how we can leverage the assets we have as artists in community contexts. You can go across the country or across the world; most community groups are trying to figure it out based on limited resources and limited knowledge and experience. Generating equity in a macro sense means dealing with this kind of community and economic development. PRH recently spun off the Emancipation Economic Development Council. The EEDC is a collaborative of organized, informed, and engaged faith–based organizations, nonprofits, community development corporations, businesses, local government entities, and other stakeholders from the community. Its mission is to inspire hope and contribute to the revitalization and preservation of Houston’s Third Ward. It’s amazing to think about what it means to invest in people, invest in place, and invest in culture. That really shifts the mindsets of people when you give value and allow people’s voices to be platformed in ways that they haven’t (Lowe & Dennis, 2018).

“The most rewarding thing about developing projects is the process of starting from the beginning, with people having a seat at the table who have different voices and then working together, whether it’s on a public program or art exploration. I’m joyous about this organization and its work to prioritize African American history and culture with an emphasis on justice” (Dennis, 2018).

“Because PRH is in a neighborhood context, we see the broad nature of culture in ways that perhaps other institutions do not. You can start with the art-making and the art-educational opportunities, but if you keep going, you see the culture as it exists in the daily lives of the people in the neighborhood. For us, it’s about maintaining balance. It is important that PRH is a cultural institution and not a social-service organization, while understanding that the needs of the community are so huge that they can be defined outside of culture.” (Lowe, 2018)
Non-profit arts organizations are under-partnered and under-resourced as they work towards progressive cultural, social, aesthetic, and economic impact and innovation. As a result, they often pass on these hardships as costs to the individual artists, creative practitioners, culture workers, and communities they engage. Budgeting is often the first constraining variable that governs an organization’s ability to respond and its capacity to create change through mission- and values-aligned work. It is also a critical constraining feature of organizing public events, gatherings, and convenings. It is therefore at the core of achieving radically inclusive Cultural Community Benefits and economic justice for participants, advisors, cultural and creative practitioners, vendors, and others engaged in event activities, service, and programming.

Consider specific ways that the budget engages and confers tangible economic benefit to small-scale people-of-color-, women-, and LGBTQ+-owned businesses and individuals. When planning and hosting events away from your organization’s “home base,” set goals and targets that ensure economic benefit goes toward community businesses within the host community. Initial desk research can be done through online searches, business association listings, and social networking sites. However, to do this work most effectively, to achieve these goals and targets, and to have the most impact, you will need locally-rooted knowledge networks that can inform planning and budgeting. This is about resetting the mindset of the field from doing more with less to doing less with more—and ultimately doing more with more (the idea that leveraging and sharing economic and human resources through multiple beneficial partnerships yields better, more efficient outcomes for all). Pay-equity and living-wage movements and organizing have inspired the CCBP to redefine budgeting and funding as central to achieving social justice.

**RESOURCE HIGHLIGHT**

The Living Wage Calculator was first created in 2004 by Dr. Amy K. Glasmeier at MIT. The living wage calculator was developed to estimate the cost of living in individual communities or regions based on typical expenses. The tool helps individuals, communities, and employers determine a local wage rate that allows residents to meet minimum standards of living. [http://livingwage.mit.edu/](http://livingwage.mit.edu/)

W.A.G.E.’s mission is to establish sustainable economic relationships between artists and the institutions that contract their labor, and to introduce mechanisms for self-regulation into the art field that collectively bring about a more equitable distribution of its economy. [https://wageforwork.com/home#top](https://wageforwork.com/home#top)
I am the Kumu Hula or master teacher of Hawaiian dance for Pua Ali'i 'Ilima based on Oahu, in Hawai'i. I am also the Executive Director of PA'I Foundation. This year we are celebrating the 40th anniversary of our H'lau Hula Pua Ali'i 'Ilima school of dance. Until 1997, I never really thought of myself as an activist. The State Legislature of Hawai'i introduced bills that would restrict Native Hawaiian gathering rights. This would mean that all Native, not only Hula dancers but all cultural practitioners (weavers, fisherman, surfers, and canoe people), would have to go to the Land Use Commission and prove that their ancestors engaged in specific forms of cultural practices at customary sites (both land and water) prior to 1893. These bills granted the Land Use Commission authority over where and when we could continue our cultural practices in our ancestral home. I attended these legislative sessions and was often the only Native Hawaiian cultural practitioner in the room. As these bills made it out of committee and onto the floor for testimonies and votes, I engaged all the other Kumu Hula and cultural practitioners in Hawai'i. We demonstrated for 24 hours to shut down the Capitol and kill the bill. From that experience, we began to look at ourselves and Hula as resistance.

Our stories, our history, our genealogies are passed down through the oral traditions. The Hula has been instrumental to preserving our Hawaiian language and other cultural practices that have been suppressed since 1820, when the missionaries came and banned them. I started a coalition of cultural practitioners, ʻIliaʻulaokalani, and we became more politically active. The Hula community is the largest arts community in the state of Hawai'i. Hula has the most influence and yet is the least funded. Western arts (ballet, symphony, museums, etc.) receive more funding than Hula in its ancestral home. The Hawai'i Tourism Authority and Hawai'i State Foundation on Culture and the Arts don't have specific policies and programs to really support Native Hawaiians and nurture our cultural expressions.

Our culture is promoted for tourists but receives little infrastructural support. In part this lack of support is why I founded the 501c3 PA'I Foundation, to preserve and perpetuate Native Hawaiian arts and cultural traditions for future generations. That means advocating and cultivating resources. Most hālau do not have dedicated space. We are using community centers, basements of churches, garages, backyards, etc. We don't have sprung dance floors, there are no mirrors. The PA'I Foundation now operates the PA'I Arts & Culture Center (PACC) currently located in Kapālama. A new, 6,000-square-foot PA'I Arts Gallery & Performing Arts Center will open in 2019 as part of the Ola Ka 'Ilima Artspace affordable artist development project in 2019.
ECONOMIC JUSTICE, which touches the individual person as well as the social order, encompasses the moral principles that guide us in designing our economic institutions. These institutions determine how each person earns a living, enters into contracts, exchanges goods and services with others and otherwise produces the sufficient material foundation with which to have a dignified, productive, and creative life (Center for Economic and Social Justice, 2018).

PARTICIPATORY BUDGETING (PB) is a process of democratic deliberation and decision making in which everyday people decide how to allocate part of a municipal or public budget. Adapted to the context of organizing public events, gatherings, and convenings, participatory budgeting allows participants and key stakeholders, particularly those from marginalized groups, to identify, discuss, and prioritize spending in ways that give them the power to make real decisions about how money is spent. The goals of PB are to create equitable spending, greater transparency and accountability, and increased levels of participation. The results can be fairer spending and tangible economic benefits for marginalized people (Participatory Budgeting Project, 2018; Pape & Lerner, 2016).

FROM THE CCBP

- Compensate people of color justly to provide cultural capital, credibility, and knowledge in planning, and advisory, and similar roles.
- Invest in and justly compensate diverse artists, culture bearers, activists, organizers, educators, entrepreneurs, and others valued for their specific skill sets in their areas of expertise.
- Prevent co-option and appropriation of ideas, creative works, or other forms of intellectual property presented within the event by creating formal mechanisms of attribution and credit.
- Fund and facilitate undifferentiated (non-hierarchical) access through pay-what-you-can event ticketing, registrations, scholarships, and subsidies.
- Invest in and contract with qualified small, person-of-color-owned, LGBTQ+ and/or woman-owned businesses for event services and goods. Prioritize consideration in planning.
- Publish a final budget report to increase transparency and accountability to the community and the field.

TAILORING THE CCBP: MOU

Committing to the above requires careful and transparent planning informed by the relationships you build on the ground and with the field. To make it both actionable and measurable, establish shared goals, priorities, and rubrics for budgeting and fundraising. This is another core element of your social contract to the community, participants, and field for your event. Use this space to draft goals, priorities, and achievements connected to the event. This is best done as part of the collective work of defining and designing your event, but it is also helpful for individuals and leaders to draft initial ideas as part of the process of building authentic relationships with people and communities of color.

CCBP Event Budget and Fundraising Goals: At this stage, don’t prioritize. Instead, as freely as possible, write out your most ambitious and bold vision for budgeting and fundraising methods that advance economic benefit and justice. Be as detailed and descriptive as possible. Create a picture of the impact, outcomes, change, and benefit you hope to achieve.
Critical Reflection: What actions can my organization and I take to create local economic benefit for people of color or other marginalized groups?

My org demonstrates its commitment to creating local economic benefit for people of color or other marginalized groups in its operations, staff, and leadership (pay is linked to living wages).

My org is interested in creating local economic benefit for people of color or other marginalized groups but is unsure of where to begin.

My org does not intentionally work to create local economic benefit for people of color or other marginalized groups.

Refine: Prioritize 3-4 of the most important goals and begin to identify what actions and resources are needed to accomplish them.
Epicenter X artist Nugamshi demonstrates “calligraffiti” at the exhibition opening, July 2017. Courtesy of AANM.

SPOTLIGHT 4
ARAB AMERICAN NATIONAL MUSEUM

MISSION: AANM documents, preserves, and presents the history, culture and contributions of Arab Americans.

FOUNDED: 2005
ED/CEO: Jumana Salamey, Deputy Director
STAFF SIZE/COMPOSITION: 27
BOARD SIZE/COMPOSITION:
18 National Advisory Board members;
9 women and 9 men;
1 African American,
17 white/Arab American
OPERATING BUDGET: $2.7 million
REGION: Detroit, MI
DESCRIPTION: Culturally rooted national museum
URL: http://www.arabamericanmuseum.org/
The Arab American National Museum is the first and only museum in the United States dedicated to documenting and presenting the Arab American story. In Southeast Michigan we are an affiliate of the Smithsonian and are the only National Performance Network member in the region. We are a museum about people, which is a little bit different because museums tend to be about collections. Therefore, we’ve always approached things from a community-based perspective and have worked to build an inclusive model. Our museum represents 22 different countries; Arab Americans cultures are not monolithic. So how we’ve told those stories over our 13-year trajectory has evolved. We’ve been very intentional to become more inclusive of new and emerging Arab American voices and perspectives. We’re beginning to see a lot more Americans of North African descent, or coming from places like Iraq and Yemen, who haven’t historically been represented in the museum. We asked ourselves, “How do we ensure that those stories are being told?” and “How do we ensure that minority voices within our community, for example, those who identify as being LGBTQ+, are also included?” Our answers are to ensure we are giving them space both in the galleries and in the venue to hold events. For AANM it’s about providing a space that is not neutral but is conducive to very critical discussion—“Who is in the room?” and “Who are we choosing to speak on behalf of these issues?” We look at people who are authentic and who share similar values with us, but are also willing to allow both the space as individuals and the organization to be open and vulnerable. If you can’t create those spaces within the institution or at the staffing level, I don’t know how you truly get buy-in or trust. If you operate inside a bubble, and you’re not responsive to community needs, in some ways you’re irrelevant.

For the museum, it is also important that we understand and positively impact the local community both socially and financially. This is part of our DNA. For example, when it comes to sourcing linens, cleaning, rental furniture, etc., we do it from within our local community. Also, we don’t have on-site food services. This intentional choice means we forge important relationships with a variety of restaurants in the community to provide the food within the museum. We also started culinary walking tours, our Yalla Eat! program. Again, a lot of the visitors would come into the museum, but then it dawned on us that we have all these purveyors and restaurants right outside our door. We began by taking people into the community to interact and build relationships with these business owners. Our goals for the program are to build community and promote dialogue as well as to provide economic benefit to these business owners. We’ve been driving money back into our community as part of our values. There is always a balancing act; larger logistical hurdles with hotels leave few options for direct community support, and we always must consider tradeoffs like purchasing office supplies locally even if they are more expensive rather than going with one of the online retailers.

One thing we have been adamant about, from day one, is that we must be affordable. It can adversely impact our portfolio, but for us, it’s a must. We can’t be free; we know that. But it’s so cheap in comparison to other cultural institutions. Going back to space rental, we provide extremely discounted rates to a host of community-based organizations because they don’t have access. It’s both beautiful and challenging, at the end of the day, as an organization we’ve got to pay the bills. It’s a problem that exists for culturally-rooted organizations like ours. To really advance this work, we must find and shore up additional resources to build capacity and sustainability (Akmon, 2018).
“People thought of revolutions chiefly in terms of taking state power, but we’ve had revolutions and we’ve seen how the states which they have created have turned out to be like replicas of the states which they opposed. You have to bring those two words together and recognize that we are responsible for the evolution of the human species. It’s a question of two-sided transformation and not just the oppressed versus the oppressor. We had to change ourselves in order the change the world” (American Revolutionary: The Evolution of Grace Lee Boggs, 2014).

“PRINCIPLE 5
CONTRIBUTE TO FIELDWIDE CHANGE

“We must imagine new worlds that transition ideologies and norms, so that no one sees Black people as murderers, or Brown people as terrorists and aliens, but all of us as potential cultural and economic innovators. This is a time-travel exercise for the heart. This is collaborative ideation—what are the ideas that will liberate all of us?” (Brown, 2017).

The Cultural Community Benefits Principles were intentionally developed to catalyze field-wide change around our closely held institutional practices. This guide brings together the wisdom, knowledge, and networks of others; social-movement builders, activists, and human-rights organizers. The CCBP toolkit attempts to breakdown and create pathways to enter this work from wherever you, your organization, your peers, and the field are at, at this and future moments. With the goals of elevating the national conversation, shedding light on innovative practices, expanding networks, and creating an environment of collaboration, the CCBP toolkit provides the opportunity to support a more locally rooted, self-sustaining economy and platform for marginalized groups engaged in public cultural events, gatherings, and convenings. Fundamentally, the CCBP and toolkit are designed to create accountability throughout the planning, event, and post-event stages.
Grantmakers in the Arts (GIA) is a membership organization of institutional cultural funders; our members are mostly foundations along with an increasing number of public agencies. We facilitate peer-to-peer learning about effective practices in cultural philanthropy. GIA has prioritized racial equity for several reasons. Central to this decision was the concern that the cultural community specifically, and the nation in general, has been making some form of effort to address the issues of race since the 1960s—primarily focused on diversity. In that time, very little has changed; institutions have remained largely white and largely focused on the maintenance of European standards. The larger issue is that doing so continues to maintain a culture of supremacy of whiteness over other forms of being American. That has been part of our history since our founding, and cultural philanthropy has been a part of the establishment of the primacy of European Americans over other people throughout our nation’s history. Unless this is addressed, we are in a situation where the community we value and the work we value—cultural expression—winds up being a tool of holding down a huge part of our country’s population.

Racial equity is about investing in communities of color and their forms rather than continuing to invest in European institutions in the hopes that they will hire more people of color. GIA’s work specifically addresses power...
and inequality through our embrace of racial equity as opposed to diversity alone. When you start moving from diversity to inclusion, you start moving to a place of greater power, but it’s usually greater power for individuals. When you start moving towards racial equity, you’re moving towards a place of greater power for a people or for communities. Racial equity in cultural philanthropy is specifically about advocating for the allocation of resources for communities of color, for their ability to have resources for self-determination. GIA took a real risk in that it was basically saying to the cultural philanthropy community that its foundational premise is inherently flawed and is going uninterrogated and unaddressed. It’s not enough to just focus on diversity or inclusion. You need to change the communities that are recipients of the funds.

GIA has continued to increase its membership and income, and when we ask our members what they find most compelling in terms of what we do, racial equity and cultural philanthropy rises to the top. We are focused on advancing this work at a systemic level, creating communities of practice to look at institutional norms and procedures around capitalization and the restriction, often self-imposed, of exclusively funding 501c3 entities. However, when we ask our members the extent to which our work is influencing their practice, racial equity and cultural philanthropy does not rise to the top. The impression is that people find it extremely interesting—and inspiring and challenging. But it has not yet yielded a wholesale change in practice. We’ve certainly seen instances of change to create more effective and equitable practices, but it is slow work (Torres, 2018).

EDWIN TORRES joined Grantmakers in the Arts in October 2017. He most recently served as Deputy Commissioner of Cultural Affairs for New York City. Torres served on the GIA Board of Directors from 2011 through 2016. Prior to joining the NYC Department of Cultural Affairs, he was a Program Officer with The Rockefeller Foundation. Prior to this, he served as Director of External Partnerships for Parsons School of Design, The New School. He has also served on the Arts and Culture team at the Ford Foundation as well as on the staff of the Bronx Council on the Arts. He holds a Master of Arts in Art History from Hunter College and a Master of Science in Management from The New School.

KEY TERMS

TRANSFORMATIVE SOCIAL CHANGE is a philosophical, practical, and strategic process to affect revolutionary change within society, i.e., social transformation. It is effectively a systems approach applied to broad-based social-change and social-justice efforts to catalyze sociocultural, socioeconomic, and political revolution. Transformative social change seeks to integrate and then politicize personal, organizational, and social systemic change in ways that result in deep change (Wikipedia, 2018).

ADAPTIVE LEADERSHIP is a model designed to assist organizations and individuals in dealing with consequential changes in uncertain times, when no clear answers are forthcoming. Adaptive leaders identify and deal with systemic change, using techniques that confront the status quo and identify adaptive and technical challenges. Adaptive leadership provides the support, skills, and understanding needed to expertly distinguish between what is expendable and what is essential. It allows the organization to adapt and thrive in challenging, complex, volatile, uncertain, and ambiguous environments and contexts while taking along its best history to help with future successes (Heifetz, et al., 2009).

FROM THE CCBP

- Publish and disseminate the CCBP MOU/agreement along with a final budget report prior to the event and include it within event materials.
- Make introductions, creating deeper connections, networks, and platforms for diverse, locally-rooted stakeholders and participants (artists, activists, organizers, educators, entrepreneurs, policymakers, community members, etc.) to national and international peers, funders, and policymakers/influencers.
- Gather feedback from participants and vendors through post-event surveys and evaluations tied to established CCBP and event planning goals, actions, and outcomes.
- Reflect on successes and areas of improvement through a post-event
ArtChangeUS recommends that you close the Cultural Community Benefits Principles MOU with this accountability statement to increase transparency about the organization's commitments.

**TEMPERATURE CHECK**

| My org understands and is interested in the CCBP. | My org still needs additional help and support to align and take action with the CCBP. | My org demonstrates its commitment to the CCBP and is well equipped to undertake this work. | My org demonstrates its commitment to the CCBP and is well equipped to advance this work with others in my field. |

Critical Reflection: What actions can my organization and I take to advance the CCBP?

**TAILORING THE CCBP: MOU**
Write a short paragraph about your organization’s commitment to contributing to field-wide change through the CCBP. Describe in detail the plans, activities, actions, and commitments you will undertake. Identify the key people, resources, and opportunities needed to do this well.

• Debrief with the advisory committee, stakeholders, and funders.
• Contribute to field-building by sharing learnings, outcomes, resources, contact information, and analysis of methods and strategies used through
  1) Published reports, white papers, journals, blog posts, and op-eds;
  2) Presentations, trainings, and other public engagements;
  3) Online archives/resources that document the event, including
     acknowledgements; and
  4) The continued engagement of local stakeholders.
SPOTLIGHT 5
ARTS FOR LA

MISSION: Arts for LA activates artists and organizations, and leads communities to advocate for an equitable, healthy, and creative Los Angeles region.

FOUNDED: 2006
ED/CEO: Sofia Klatzker, Executive Director. Karen Louis, Deputy Director
STAFF SIZE/COMPOSITION: 5 full-time staff
BOARD SIZE/COMPOSITION: 16
OPERATING BUDGET: $781,914
REGION: Greater Los Angeles
DESCRIPTION: Advocacy organization
URL: http://www.artsforla.org/

Courtesy of Arts for L.A.
Arts for LA is the regional advocacy organization for arts and culture for LA county, which means that we are making sure that all people have access to all the arts, everywhere. That happens in schools, that happens in our communities, and that happens through democracy and civic engagement. There’s also the social-justice aspect of our work, to advocate for the ways in which the arts make our lives better and help address issues like homelessness, immigration, and health. As an organization, we have really made a commitment to reflecting and representing the community. We now have an almost fully new board. Though we’ve always had a pretty diverse board, the shift is more towards governance with real representation at the core. We are really focused on access. For us, access isn’t just, “Can I get in the door?” It’s “Am I part of it? Am I reflected in this space in a way that creates belonging?”

One of the things that I am most proud of is the nine-month-long ACTIVATE fellowship program. The program supports leaders that are deeply interested in how they can make their world better. The program has two tracks, one in Arts Education and one in Cultural Policy, where the intention is to make policy change at the municipal-cultural level. It means getting involved with municipal politics and neighborhood councils, and understanding building and other ordinances. As we enter the fourth year of this program, we have a passionate group of almost 300 individuals in over 30 cities and 40 school districts.

Also, we live on partnerships. It’s important to acknowledge there are only five of us in Arts for LA as full-time staff. Everything that we do relies on how we leverage what we are good at, to make sure that we have a broader reach. An example would be that in our Arts Vote program, we worked with the League of Women Voters. Arts Vote is where we survey every single candidate that is running for office for city council, school board, and the board of supervisors. The League of Women Voters have a lot of trust, they have a lot of access, they put on candidate forums, and they’re an organization that knows how to do that. By partnering with them, Arts for LA can be embedded and reach who they serve. It also means that we are bringing our arts advocates into larger conversations and frameworks.

As we think about the future of our work, especially in advancing issues of access and representation, we see all change as local. We are challenging our non-profit members to move beyond transactional relationships with their communities and neighborhoods. One way of doing this was encouraging them to become local polling places. This means these arts spaces are opening their doors in very different ways that elevate and equate them with the democratic process and public life (Klatzker, 2018).
GO DEEPER
EXERCISES
MOU TEMPLATE
REFERENCES
ABOUT THE EDITOR
EXERCISES

PRINCIPLE 1: BUILD INCLUSIVE ORGANIZATIONS

TITLE: CULTURE SHARING + TRADING CARDS: 3 STRENGTHS AND 1 CONCERN

OBJECTIVE: To acknowledge the cultural diversity in the room and bring it in as a resource; to have participants identify their own cultural perspective and share it with others. This is also a good icebreaker that lets people self-define, gives participants a snapshot of who’s in the room, and creates memorable visuals to connect with.

ROLES: Facilitator and participants

NUMBER: Unlimited, in small groups of 6

DURATION: 60 minutes

HOW TO: Culture sharing is a simple tool for acknowledging cultural diversity and allowing people to share their culture and learn about others’. It may be a challenge for some participants to identify “my culture.” It is important for facilitators to stay with people and give them support. This tool is not about right or wrong; it’s about exploration. Make sure you explain the goals for this exercise before getting started. Break the group into teams containing no more than six participants.

1. Give participants access to large-scale index cards and markers.
2. Ask them to take 5–15 minutes to create a personal “trading card”—one that includes a creative self-portrait (can be a symbol, colors, or non-realistic), their name and/or superhero(s)’ “identity” and “power” that reveals something about themselves. The trading cards should also include three things from their culture that they are proud of and one thing that concerns them. Facilitators should be attentive to those that might struggle with drawing or visual representation.
3. Allow 15–30 minutes for this next part. Within their groups, gather all the cards into a stack and have the participants pass the cards in no particular manner or order. Tell them to read each trading card that falls into their hands and hold onto one they might ask a question about. They can keep passing until they find one.
4. Ask for volunteers to read the card they are holding, effectively introducing that participant to the group. They should also ask their question related to the information on the card.
5. The participant whose information was just shared should elaborate on the question they were asked. They should then read the participant’s card they were holding and ask their question.
6. Continue until all cards have been read out loud to the full group. If in large groups, consider only sharing within the small groups and continue until all six participants have shared within their group.
7. Group Debrief: Facilitate a discussion for 10–15 minutes about what the participants are learning and noticing about culture. Are there points of divergence and convergence? Where are there cultural clashes or tension? What were the assumptions participants brought to the process?

This is adapted from two exercises:
Trading Cards from Gamestorming (http://gamestorming.com/trading-cards/)
Culture Sharing: 3 Strengths 1 Concern from Training for Change (https://www.trainingforchange.org/training_tools/culture-sharing-3-strengths-and-1-concern/)
PRINCIPLE 2: HONOR INDIGENOUS PEOPLES AND LANDS

TITLE: THE POWER OF SPEAKING OUT { L O U D }

OBJECTIVE: This exercise engages the group in learning where each other are literally and figuratively “coming from.” This is a good way to facilitate dialogue about, and to get participants to reflect on, their connection to place and in what ways their culture reflects this.

ROLES: Facilitator and participants

NUMBER: Unlimited

DURATION: 45-50 minutes (depending on size of group)

HOW TO:

1. INTRODUCTION: Ground the group in the following quotes (5 min):

   “…dominant groups generally do not like to be reminded of the existence of inequality. Because rationalizations have been created to justify social arrangements, it is easy to believe everything is as it should be. Dominants ‘can avoid awareness because their explanation of the relationship becomes so well integrated in other terms; they can even believe that both they and the subordinate group share the same interests and, to some extent, a common experience.’ The truth is that the dominants do not really know what the experiences of the subordinates is” (Tatum, 2000).

   “Know History, Know Self, No History, No Self”

2. WARM-UP: Who is the Room (10 min):

   Ask the audience to get into small groups of three to four. Ask groups to introduce themselves and answer the following questions:
   • Where do I live?
   • Where do I believe my people or family are from?
   • Whose ancestral homelands do I occupy?
   • When did I or my people get to this place?

   This type of reflection of course takes time, but it is important that we are recognizing and grounding ourselves in our own histories and the history of our place as we know it. This exercise acknowledges difference in families and their arrangements.

3. ACTIVITY: What are my identities? (20 minutes):

   Intersectionality is described as “asserting that people live multiple, layered identities and can simultaneously experience oppression and privilege.”

   FIRST WRITING PROMPT: List your identities and places, such as

   Listing identities:
   Race
   Ethnicity
   Abilities
   Heritage
   Language
   Gender
   Religion
   Class
   Sexuality
   etc.

   Listing places you find yourself:
   home
   work
   grocery store
   etc.

   SECOND WRITING PROMPT: Write a series of statements utilizing these identities and places. Write for five minutes, take one minute to share one line with your group:

   I first noticed that I was __________________________ [identity] when at __________________________ [place].

   I feel most __________________________ [identity] when at __________________________ [place].
GUIDING QUESTIONS:
• When were you more aware of being one of those identities than another?
• Have you ever felt privileged or disadvantaged because of some unchangeable aspect of who you are?
• Facilitator gives an example.

4. CLOSING (10 minutes):
Ask groups to share their lines out loud. Each member of the group will choose one line to read without stopping or giving context, as though it were a group poem. Affirm each group with snapping. Offer a moment for final reflections and sharing.

ENDING QUOTES:
“No one is going to give you the education you need to overthrow them. Nobody is going to teach you your true heroes, if they know that, that knowledge will help set you free.”
– Assata Shakur

This reflective activity by Autumn White Eyes is adapted from the curriculum The Power of Speaking Out (LOUD): Building Solidarity Through Hip Hop and Spoken Word. This curriculum was co-developed with her colleagues, James An, Maria (MK) Kirigin, and Vic Quintanar as a Harvard Graduate School of Education project.

PRINCIPLE 3: COMMIT TO CULTURAL EQUITY

TITLE: PRIVILEGE BEADS

OBJECTIVE: To explore ways that we enjoy privileges based on being members of social identity groups in the United States. Privilege refers to ways that individuals or groups can enjoy advantages based on their real or perceived membership in identity categories (e.g., gender, race, sexuality, nationality, religion, etc.). Please note that this exercise is not meant to make anyone feel guilty or ashamed of her/his/their/zir privilege or lack of privilege related to any social identity categories. Rather, the exercise seeks to highlight the fact that everyone has SOME privilege, even as some people have more privilege than others. By illuminating our various privileges as individuals, we can recognize ways that we can use our privileges individually and collectively to work for equity and social justice. Also note that each list is not meant to be exhaustive or comprehensive. You may think of other items that might be on a list. The idea is to offer and discuss some possible points of privilege that arise from being a member of certain social identity groups in the United States, and to invite us to reflect on the concept of privilege and ways that our privileges overlap.

ROLES: Facilitator and participants
NUMBER: Unlimited
DURATION: 15-20 minutes for the Privilege Stations; 25-40 minutes for the debrief

MATERIALS: Privilege lists, 2-3 of each (optional: laminated); small beads of assorted colors; small bowls or cups to hold beads; small cups (3oz. disposable; one for each participant); cord or twine for stringing beads (optional)

HOW TO:
1. Create 8 “bead stations” around the room, spacing them so that multiple participants can stand at each station.
   • Place one or two bowls of multicolored beads at each station.
   • Post 2-3 copies of each “privilege list” at each station so that several participants can read them. The goal is to make it possible to move all of your participants through all stations quickly and easily. Adjust as needed to your room’s layout.
2. Introduce and explain the objective of the activity. Have participants focus only on their experience as this exercise applies to their current privileges and not necessarily their people(s) or past.
3. Provide each participant with a cup (into which they will place their beads). Point out stations around the room and provide instructions:
   • Each station includes a list of seven statements related to a specific social identity.
   • Each statement describes one possible example of privilege related to that category’s system of oppression and privilege. In other words, the likelihood that an individual might experience advantage or disadvantage.
   • Neither the stations nor the statements are meant to be exhaustive or comprehensive; these are meant to be a sampling, and a starting point
Please do not over-analyze the statements. Our goal is to begin reflection and discussion. If you can quickly answer “basically yes,” take the bead. If your answer is “basically no,” do not take a bead. Do this for each statement on each list. When you are finished with every list, you will have a set of beads that represent your composite of privileges.

LISTS
Print out each of the lists below, to be placed next to each bead station. You might choose to leave off the title and only print the questions, so that the category of privilege is less obvious and doesn’t hinder honest answers to each question.

For each statement that applies to you, take one bead.

NATIONALITY PRIVILEGE (IN THE UNITED STATES)
1. People generally assume that I can communicate proficiently in English.
2. I have never been told not to speak in my Native language during everyday interactions.
3. People do not assume I am poor because of my nationality.
4. If I were a victim of a crime, I wouldn’t think twice about seeking police assistance due to my citizenship status.
5. If I apply for a job, my legal right to work in this country probably will not be questioned.
6. I will never be denied housing, legal, or medical assistance in the U.S. due to my citizenship.
7. If I wanted to, I could travel freely to almost any country.

For each statement that applies to you, take one bead.

SEXUALITY PRIVILEGE
1. I have formalized or could formalize my love relationship legally through marriage and receive the benefits that accompany marriage.
2. I can move about in public without fear of being harassed or physically attacked because of my sexual orientation.
3. I do not have to fear that if my family, friends, or coworkers find out about my sexual orientation, there will be economic, emotional, physical, or psychological consequences.
4. People don’t ask why I “chose” my sexual orientation.
5. I can go for months without me or anyone else referring explicitly to my sexuality.
6. If I want to, I can easily find a religious community that welcomes persons of my sexual orientation.
7. I can easily find sex-education literature about my sexual orientation.

For each statement that applies to you, take one bead.

RELIGIOUS PRIVILEGE
1. I can assume that I will not have to work or go to school on my religious holidays.
2. I can be sure that most media outlets will celebrate the holidays of my religion.
3. Food that does not violate my religious practices can be easily found in any restaurant or grocery store.
4. Places to worship or practice my religion are numerous in my community.
5. Implicit or explicit references to religion where I work or go to school conform to my religious beliefs.
6. I do not need to worry about the ramifications of disclosing my religious identity to others.
7. My religious views are reflected by the majority of government officials and political candidates.

For each statement that applies to you, take one bead.

CLASS PRIVILEGE
1. I can be sure that my social class will be an advantage when I seek medical or legal help.
2. I am reasonably sure that I or my family will not have to skip meals because we cannot afford to eat.
3. I have a savings account with at least a month’s household expenses (rent/mortgage, food, utilities, etc.) set aside in case of emergency.

for discussion given our limited time together today.

Please do not talk during this phase of the exercise.

Participants can move around the room in any order.

As participants finish collecting beads, provide them with a length of string/cord, and invite them to make an accessory for themselves with their beads (e.g., bracelet, necklace, headband, anklet). This is optional.

Once everyone has completed each station and has begun making the optional accessory, facilitate the debrief discussion.
4. I have taken a vacation outside of my home country within the past three years.
5. I have never been homeless or evicted from my place of living.
6. Lack of transportation and mobility options have not limited my access to employment or educational opportunities.
7. Most of my neighbors seem to be of my social class and my neighborhood is considered "safe."

**For each statement that applies to you, take one bead.**

**RACE PRIVILEGE**
1. I can go shopping alone most of the time, pretty well assured that I will not be followed or closely watched by store employees because of my race.
2. I am not faced with questions or assumptions that I was hired or got into my college of choice only because of my race.
3. I can do well in a challenging situation without being called a credit to my race.
4. I am never asked to speak for all the people of my racial group.
5. I can contemplate many options—social, political, or professional—without asking whether a person of my race would be accepted or allowed to do what I want to do.
6. Media outlets (film, television, radio, books, news, etc.) routinely depict people of my race in a wide range of roles.
7. I am never worried that I will face daily threats to my physical safety because of my racial group and systemic racism.

**ABILITY PRIVILEGE**
1. I can assume that I will easily have physical access to any building.
2. I have never been taunted, teased, or socially ostracized due to a disability.
3. I can do well in challenging situations without being told what an inspiration I must be to other people of my ability status.
4. My ability status means I can easily access transportation and mobility options without need for assistance.
5. I am reasonably certain that others do not think that my intelligence is lacking just because of my physical status or learning difference.
6. If I am not hired for a job, I do not question if it was due to my physical or mental ability.
7. I do not have to request accommodations due to my ability status.

**For each statement that applies to you, take one bead.**

**GENDER/SEX PRIVILEGE**
1. If I have children and a successful career, few people will ask me how I balance my professional and private lives.
2. When I ask to see “the person in charge,” odds are I will face a person of my gender. The higher-up in the organization the person is, the surer I can be.
3. Most individuals portrayed as sexual objects in the media are not the same gender as I am.
4. In general, I am not under much pressure to be thin or to worry about how people will respond to me if I’m overweight.
5. Major religions in the world are led mainly by people of my gender.
6. A decision to hire me will never be based on assumptions about whether or not I might plan to have a family soon.
7. I do not have to think about the message my wardrobe sends about my sexual availability.

**For each statement that applies to you, take one bead.**

**CISGENDER PRIVILEGE**
1. I do not have to worry that my gender expression will keep me from receiving appropriate emergency or other medical treatment.
2. I can use public restrooms and other public facilities (gym locker rooms, store changing rooms, etc.) without fear of verbal abuse, stares, physical intimidation, or arrest.
3. In general, I blend in as I navigate the world, not being constantly stared or gawked at, whispered about, pointed at, or laughed at because of my gender expression.
4. I can access gender exclusive spaces (e.g., women’s centers, women’s music festivals, gendered athletic teams, men-only golf courses, fraternal orders, etc.) and not be excluded because of my trans status.
5. I can flirt or date and not fear that my biological status may be the cause for rejection or attack, nor will it cause a partner to question their sexual orientation.
6. I can reasonably assume that my ability to acquire a job, rent an apartment, or secure a loan will not be denied based on my gender...
identity/expression. 7. I can provide my name to a stranger without them asking what my “real name” [birth name] is and then addressing me by that name.

DEBRIEF

- Invite participants to reflect on what it was like to focus on privilege, rather than on oppression or marginalization. Was it a new experience? Comfortable? Enlightening? How did it feel (use actual, emotional words)?
- Why is it important for us to be aware of this aspect of our identities/experience? Why don’t we (have to) attend to it on a regular basis?
- What does it mean for us to have multiple, intersecting identities, where we experience some privileges (around some identities) AND some oppression (around others)? What insight can this give us in connecting with others? Does it allow us to be patient/generous with them and ourselves? Does it help us hold ourselves and others responsible for our actions?
- We asked you to turn your beads into something wearable. What would it mean for you to wear this noticeably for the rest of the day? What messages could others take from your “bling”? How noticeable, to us and to others, are our privileges daily? Can we and how do we hide (deny, justify, ignore) our privilege daily?
- What does the collective privilege present here (all our combined beads) mean for us as individual leaders?

This Privilege Beads exercise was adapted from an exercise by Brenda J. Allen, University of Colorado Denver, who also credits Dr. Thomas E. Walker, University of Denver and Colorado Leadership for Equity, Advocacy and Discovering Social Justice. http://www.differencematters.info/uploads/pdf/privilege-beads-exercise.pdf

PRINCIPLE 4: CREATE LOCAL ECONOMIC BENEFITS AND VALUE

TITLE: BRAINSTORM THE BUDGET

OBJECTIVE: Establish a spending goal and target for the budget that will be sourced from local suppliers, with priority consideration to small-scale, people-of-color-, women-, and LGBTQ+-owned businesses. ArtChangeUS initially recommends a spending target of 60% of the total program budget.

ROLES: Facilitator, scribe, and participants

NUMBER: Unlimited

DURATION: 60 minutes initially

MATERIALS: Whiteboard, Post-it notes, butcher paper, markers and pens, multi-colored dots

HOW TO:

1. On the Whiteboard or butcher paper, lay out the key categories of goods and services connected to your event, which may include the below, but you should spend some time developing/tailoring your own.
   - Artist fees and honorariums
   - Presenter/panelist participation
   - Subsidized participation/registrations
   - Hotel/lodging
   - Transportation/tours
   - Printing, marketing and advertising
   - Audiovisual equipment and services
   - Catering services
   - Photography services
   - Graphic and web design
   - Media production services
   - Writing and editing
   - Evaluation and reporting services
   - Assistive services and technologies

2. Collectively brainstorm possible providers in each category by asking participants to write one name or business on a post-it note and place it on the whiteboard/butcher paper. Ask participants to contribute as
many names across as many categories until this part of the exercise has been exhausted.

3. Invite participants that contributed a name to tell stories about their knowledge and experience with the business and/or individual. It is important for the scribe to capture these stories for later reflection. Ask the group what they may know about the individual or business. Ask the group if they have any questions for the “sponsor” that may reveal more about the business/individual.

4. Once all the stories have been shared, invite participants to “dot vote” on their priority targets in each of the categories.

5. Once dot voting is complete, reflect and summarize the results on the whiteboard, asking, “Does this align and achieve your targets for providing tangible economic benefits to locally-rooted people of color and other marginalized identities?”

6. Collect and don’t discard any of the names provided. Add them to a shared resource document.

This is adapted from Dot Voting from Gamestorming http://gamestorming.com/dot-voting/
Adaptation devised by Cézanne Charles, rootoftwo.

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**PRINCIPLE 5: CONTRIBUTE TO FIELD-WIDE CHANGE**

**TITLE:** PLUS/DELTA

**OBJECTIVE:** The goal is to generate constructive feedback. This feedback method can apply to any activity, idea, program, or action. By focusing on change as opposed to direct negatives, the group will be more likely to share its true assessment while also generating improvement ideas.

**ROLES:** Facilitator, scribe, and participants

**NUMBER:** Unlimited

**DURATION:** 10–45 minutes

**MATERIALS:** Large Post-it Notes or brown butcher paper, post-it notes, markers and pens, multi-colored dots

**HOW TO:**

Make two columns: one for “plus” and one for “delta” (the Greek symbol for change).

1. Ask the group to reflect on what was positive or repeatable about an activity and capture their thoughts under the “plus” column.
2. Ask the group to then brainstorm what they would change about it and capture these ideas under the “delta” column.

This is drawn from Plus/Delta from Gamestorming http://gamestorming.com/plusdelta/.
The earliest known use of the Plus/Delta game is at The Boeing Co., circa 1980.
MOU TEMPLATE

Every organization operates in its own context. This MOU template must be tailored to the specific capacity, context, and circumstances of the organization. It needs to consider the individuals, community, and partners it seeks to engage and its likely impact (+/-) on them regardless of its positive intentions.

[Name of organization] commits to equity within our own organizational structure as evidenced by [state how you build equity and inclusion into your organization’s work].

[Fill out the following information; include the organization’s mission, founding date, operating annual budget size, region/geographic operating area (city, statewide, or national area and headquarters location), short description and URL. Incorporate how the organization specifically defines diversity and share the size and composition of staff, board, and leadership.]

Mission:
Founded:
ED/CEO:
Staff size/composition:
Board size/composition:
Operating budget:
Region:
Description:
URL:

[Name of organization] is organizing [event/project], in [city, neighborhood, or other location of event/project], on [date] according to the Cultural Community Benefits Principles. [Insert Description of Event or Activity including any goals, aims, or intended outcomes].

[Name of organization staff person] will lead our efforts to advance cultural community benefits and can be reached as follows [appropriate contact information such as email or phone number].

We commit to building equitable lasting relationships with our home and host communities. We acknowledge that this place is home to [Insert host AND/OR home location relevant racial and other demographic information]. In planning this event, we have formed a [host OR home] community advisory [or similar structure, please state] that reflects the experiences, expertise and interests of people of color, LGBTQ+, women and other historically marginalized groups. Advisory members are [compensated OR voluntary OR a mix of both]. Advisory members, in addition to planning and programming guidance, provide a nuanced contextual understanding of the complex histories, politics and frameworks of our [host OR home] community.

Our organization has equitably engaged and compensated members of the [Insert name of local Indigenous group(s)] in the planning and programming of our event [as part of the advisory group]. [Insert name(s) of specific Indigenous people/advisory members] have helped craft the following acknowledgement of Indigenous people and lands for our event.

[Insert Indigenous land acknowledgement (e.g. “We acknowledge that we are on traditional lands; the current and future home of the ____________ People.” If crafted in meaningful collaboration with members of local Indigenous groups, your statement will likely go beyond this simplified example.)

We commit to using this land acknowledgement in verbal delivery, printed materials and as part of our presenter/participant resources and instructions for this event. [If you have invited and compensated elder(s) or leader(s) to perform a traditional welcome or blessing then state that here and provide the name(s) of those person(s)]. Beyond acknowledgement Indigenous people have been engaged in our organization and event planning and programming, valued for their specific skill sets in their areas of expertise and in the following capacities:

[Select and complete all that are appropriate. Fill in the names and/or details of the engagement with each person OR create a simple statement acknowledging the capacities with which relationships to Indigenous people have been cultivated and maintained before, during, and after the event].
Board: ________________________________________

Staff/Leadership: ________________________________________

Committees: ________________________________________

Event Programming (e.g. workshops, panels, performances/exhibitions, field visits, etc.): ________________________________________

Event Logistics (e.g. catering, venue rental/staff, hotels/lodging, design, printing, etc.): ________________________________________

Other: ________________________________________

We have centered and engaged other people of color, women, LGBTQ+ people, and marginalized groups valued for their specific skill sets in their areas of expertise within the organization and specifically in the planning and programming of the event.

[Select and complete all that are appropriate. Fill in the names and/or details of the engagement with each person OR create a simple statement acknowledging the capacities with which relationships to people of color and/or other marginalized groups have been cultivated and maintained before, during and after the event].

Board: ________________________________________

Staff/Leadership: ________________________________________

Committees: ________________________________________

Event Programming (e.g. workshops, panels, performances/exhibitions, field visits, etc.): ________________________________________

Event Logistics (e.g. catering, venue rental/staff, hotels/lodging, design, printing, etc.): ________________________________________

Other: ________________________________________

Our organization and event benefits from the cultural capital, credibility, and knowledge of people of color and other marginalized groups. Our programming stems from a foundation of cultural awareness, sensitivity, and insights grounded in the historical analysis and lived experience of marginalized, ideally locally-rooted people. Our event will engage and uplift authentic narratives about the location hosting us. [Insert details of specific sessions/content, if known, or state plan of action for ensuring this (e.g., promotion of call for content, content selection process, compensation for content, etc.)]

Our organization commits to producing event documentation including but not limited to photography, videography, live streaming, audio recording, publications, presentation materials, etc. (all media). Advisory members, presenters, and participants will receive attribution and credit for their specific contributions and ideas. Advisory members, presenters, and participants will be provided with copies of event documentation related to their contributions. Advisory members, presenters, and participants will still be appropriately credited for their ideas and contributions even if they deny permission to use their personal image rights or rights to images of their intellectual property.

We will create and facilitate safe and brave spaces within events to center and prioritize the experience of marginalized people. [If this is a physical
space staffed with facilitators offering resources and guidance, provide
details from event/facilities plan. If this is self-directed, state how it will be
couraged and managed throughout the event (e.g., will potentially challenging
or emotionally triggering content come with verbal and written warnings, will
participants be directed to see to their self-care throughout, etc.)]

Leveraging our networks and relationships to other artists, creative
practitioners, culture bearers, cultural workers, funders, policymakers,
organizers, activists, and community members benefits our [host AND/OR
home] community. Throughout event planning, implementation, and beyond,
our organization commits to providing access, engagement, and meaningful
introductions to our [local, national, and/or international] networks for our
advisory members, presenters and other participants.

Our organization commits to providing tangible economic benefits and
value for our [host AND/OR home] community. Where possible, we have
used research and best practices to establish fair and just compensation
for advisory members, presenters, and participants. [Insert details of the
objective information you have used (e.g. W.A.G.E., MIT Living Wage Calculator,
Bureau of Labor Statistics, etc.)]

Access to our event is open to [Insert statement of whom the event is open to
(e.g., membership only, invited participants, public, etc.)] Our event registration
is [free or fee-bearing] with a ticket. [Insert event registration/ticket prices].
[If fee-bearing insert: “Our event will fund and facilitate undifferentiated (non-
hierarchical) access through pay-what-you-can event ticketing, registrations,
scholarships, and subsidies.”]

Our organization will produce and publish a detailed event program budget
(prior to and as part of the final event reporting). The organization commits
to investing in and contracting with qualified small, person-of-color-
owned, LGBTQ+ and/or woman-owned businesses for event services and
goods in the [host and/or home] community. Together with the advisory, we
have established a goal to spend [insert %] of the total program budget
on goods and services sourced locally, with priority given to historically/
currently marginalized groups. Our organization will share the list (with
contact information) of the businesses and people contracted to further
support a thriving local economy.

[Some possible categories of event expenditures include, but are not limited
to, artist fees and honorariums, presenter/panelist participation, subsidized
participation/registrations, hotel/lodging, transportation/tours, printing,
marketing and advertising, audiovisual equipment and services, catering
services, photography services, graphic and web design, media production
services, writing and editing, evaluation and reporting services, and assistive
services and technologies. Your organization and advisory group should
brainstorm and tailor this to the particularities of your event.]

Our organization will gather [quantitative AND/OR qualitative] feedback
from advisory members, presenters, participants, partners, funders,
and attendees. Our organization specifically commits to evaluating our
performance against the CCBP and our stated aims contained within this
MOU. [Insert details of your event evaluation plan/strategy, stating where
possible who is responsible for event evaluation and the anticipated availability
of results (e.g., 30, 60, or 90 days after the event]). We commit to holding a
post-event debrief as part of the evaluation process. Feedback on the
successes and areas of improvement will be incorporated into future
organizational plans and endeavors.

Our organization will contribute to field-building by sharing learnings,
outcomes, resources, contact information, and analysis of the methods
and strategies used through [1) Published reports, white papers, journals,
blog posts, and op-eds; 2) Presentations, trainings, and other public
engagements; 3) Online archives/resources that document the event, including
acknowledgements; and 4) Continued engagement of local stakeholders].

[If leveraging cultural events toward other local benefits (e.g., development,
education, political organizing and advocacy, etc.) please include specific other
negotiated commitments here].

ATTACHMENTS
[Advisory and other organizing committee lists and contacts]
[Event Plan]
[Event Program Budget – with list of major funders and donors]
[Goods/Services Contact Lists – historically/currently marginalized groups]
[Evaluation Plan]
[Other]
This agreement is published alongside the above attachments to increase transparency and accountability to the community and the field.

Signed

Representative: ___________________________ Date: ____________

Title of Representative: ________________________________

Organization: ________________________________

Community Representative: __________________________ Date: ____________

Title of Community Representative: ________________________________

Organization or Affiliation: ________________________________
REFERENCES

Aboriginal activists group. and Watson, L. (1970s). Queensland, s.n.


ABOUT THE EDITOR

Cézanne Charles is a designer, curator, and researcher with 20 years of experience working at the executive and senior management level within the creative industries (nonprofit and for-profit) in both the United States and the United Kingdom. Her work focuses on the intersection of design, technology, culture, social justice, and public policy for future making.

@ce_wonk

In 1998 she co-founded with John Marshall, rootoftwo, a research and practice-driven hybrid design studio that engages in civic future-making, using design methods to facilitate people to imagine and shape collective visions of desirable futures that are more just, resilient, inclusive and adaptive. rootoftwo creates tangible artifacts, spaces, experiences, and strategies so we can better perceive ourselves, the here and now and the future differently.

http://www.rootoftwo.com @rootoftwo

For the past 11 years, Cézanne served as Director of Creative Industries at Creative Many, where she led the design and implementation of the company’s creative industries research. Here, Cézanne also designed and directed programs that provided the knowledge, funding, networks and advocacy needed to help empower the practices of artists, designers and makers within the state, with a core focus on Detroit. Cézanne serves on the Stewardship Board for the UNESCO City of Design initiative, the Board of Directors of Allied Media Projects, the Downtown Detroit Partnership’s Creative Partnership Advisory Council, the Zoning Advisory Group of the Detroit Planning Commission and the Michigan Council of Arts & Cultural Affairs. She has a Master of Public Affairs (formerly public administration) from the Gerald R. Ford School of Public Policy, University of Michigan and a Bachelor of Arts in Theatre, The Ohio State University.