

A SECOND LOOK:

RACIAL EQUITY AND ARTS FUNDING
IN GREATER PITTSBURGH

JULY 2024



By the Greater Pittsburgh Arts Council
in partnership with Jazzspace Consulting

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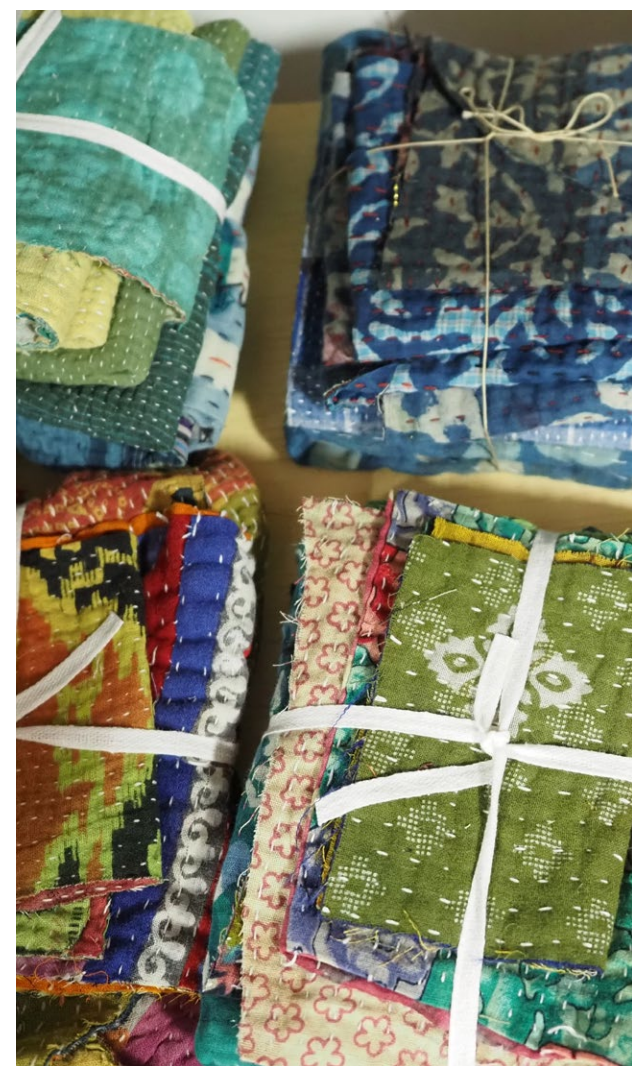
ON THE COVER

PearlArts Movement & Sound dancers LaTrea Rembert and Cameron Waters perform at Kelly Strayhorn Theater.

All photography inside this report is courtesy of Patrick Fisher, CEO of the Greater Pittsburgh Arts Council, unless otherwise indicated.

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> FOREWORD

A

After reading the report, I found myself asking: why does it feel like we are standing still or creating a continued status quo of racial inequity? I see many funders, institutions, corporations, and individuals making public statements and advertising their support, commitment, and transformative practices for racial equity. Why is it that the numbers are not showing this level of activity? As the Board Chair of the Greater Pittsburgh Arts Council, I know that the Board and staff are committed to addressing the work of creating an arts environment that not only talks about racial equity but demonstrates it at all levels of organizational practice. Creating racial equity in our organizational practices is not easy or comfortable work; however, it would be my hope, and that of the researchers, that this report will drive funding organizations to ask questions about why racial equity is not progressing. And to question, is public support for racial equity just performative? I would like to challenge the arts funding community to step into the next five years in partnership with the Arts Council to create a racially equitable arts space and place for racially equitable grantmaking and funding in Pittsburgh. Let's together accept this bold challenge to intentionally develop actionable practices with the purpose of ensuring our next research report shows a more sustainable and intentional arts sector in Pittsburgh.

Veronica Morgan-Lee, Ph.D.

Board Chair, Greater Pittsburgh Arts Council

CLOCKWISE FROM TOP

Khalil Kain, Maria Becoates-Bey, and
Linda Haston in City Theatre's Fat Ham
Photo by Kristi Jan Hoover

Mending Bundles by sustainable
fashion brand OTTO FINN

Myth-Science of the Gatekeepers,
presented by Rainbow Serpent,
at Pittsburgh Glass Center

EXECUTIVE SUMMARY





The following report is a five-year follow-up to the Greater Pittsburgh Arts Council's "Racial Equity and Arts Funding in Greater Pittsburgh" report, published in 2018. Guided by an advisory committee of Global Majority arts leaders, artists, culture bearers, and creative entrepreneurs, this project sought to take a second look at the racial equity of arts and culture funding in the Greater Pittsburgh area. In total, the research team analyzed over 11,000 grants made to almost 500 local organizations by nearly 200 local and national funding organizations between fiscal years 2018 and 2023. Internal policy and practice data was also collected from 17 local and state funding organizations.

As in 2018, this research found the distribution of arts and culture funding in Greater Pittsburgh to be racially inequitable. While there have been marginal improvements compared to the findings of the 2018 report, significant gaps remain. Funding levels to Global Majority organizations remain low compared to the presence of Global Majority people in the local population and the proportion of Global Majority organizations represented in the arts and culture ecosystem. Based on policy and practice findings, this report presents recommendations for how philanthropic leaders, staff, and researchers can pursue and enact racial equity in grantmaking outcomes.



As it did in 2018, arts and culture funding in Greater Pittsburgh fails to meet the test of equitable distribution. Measured against the representation of Global Majority organizations within the Pittsburgh arts sector and the racial demographics of Greater Pittsburgh's population, distribution of funds between fiscal years 2018 and 2023 was not racially equitable.



2

Overall, slightly more funding was distributed to Global Majority organizations between fiscal 2018 and 2023 than in the years measured for the first report (2003–2016). When the research scope was matched to that used for the first report, funding to Global Majority organizations was shown to have increased two percentage points (14 to 16%) since the 2018 report.



3

There was a single year, 2021, where funding could be said to have reached equitable distribution compared to the demographics of Allegheny County. However, 2021 was neither culturally nor financially representative of a typical year in the local philanthropic sector. In the wake of the murder of George Floyd, the proportion of funding distributed to Global Majority organizations reached 26.2% in 2021. That level of funding was not maintained in subsequent years.



Greater Pittsburgh funders who have either continued to distribute more than 23% of their funding to Global Majority organizations or made measurable progress toward this benchmark over time were more likely to have strong Global Majority representation in leadership, staff, and board. They were also more likely to use review panels that are mostly Global Majority to guide initial funding recommendations.



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Greater Pittsburgh funders who have either continued to distribute more than 23% of their funding to Global Majority organizations or made measurable progress toward this benchmark over time had some additional practices in common. They often consider racial makeup of an organizational applicant's staff, board, and/or audiences when making funding decisions, intentionally reach out to underserved communities, support publicly available arts programs in health care, and offer racial equity training to their staff members.

> SUMMARY OF RECOMMENDATIONS

A detailed version of these recommendations can be found on page 30 of the report.

FOR PHILANTHROPIC EXECUTIVE LEADERS

- › Embrace and prioritize power-sharing.
- › Implement a multi-year plan to increase funding to Global Majority organizations.
- › Improve data collection on grantmaking, which might include adopting the framework developed for this research to identify and track investment to Global Majority organizations over time.

FOR PHILANTHROPIC PROGRAM STAFF

- › Develop your own anti-racist practice so that it may eventually become institutional practice.
- › Prioritize intentional and non-transactional outreach and relationship development with Global Majority communities.
- › Make funding relationships accessible. This includes considering grant application length and format as well as providing access to funding staff.

FOR THOSE RESEARCHING PHILANTHROPY

- › Prioritize analysis of equity in grants to individuals in future research.
- › Authentically engage Global Majority leaders in research, design, and reporting of findings. This is crucial to producing accurate, effective, and fully truthful research.

FOR ALL OF US

- › Remember that cultural work is rooted in wellness and healing practices. Equitable investment is an investment in our mutual wellbeing.

ABOUT THIS STUDY





HISTORY AND BACKGROUND

At its core, this study is a follow-up to one published in 2018 by the Greater Pittsburgh Arts Council, titled “Racial Equity and Arts Funding in Greater Pittsburgh.” The second round of research benefited from having an established framework, sources, and scope. It also aimed to take the conversation one step further in response to advancements in data availability, societal dialogue about systemic racism, and the introduction of new funders and grant programs into the regional philanthropic landscape.

The 2018 study found arts funding in Greater Pittsburgh to be inequitably distributed by race when compared to measures of 1) distribution of Global Majority/ALAANA organizations within the Greater Pittsburgh arts sector and 2) estimated proportion of Global Majority/ALAANA population in Greater Pittsburgh as assessed through U.S. Census data.¹ In addition, the report posited that this data might be explained by the low presence of race-equity-focused policies, practices, and presence within the governance structures of the surveyed arts funders.²

Four years later, the Arts Council’s “Impact to Insight: Findings from the 2022 Community Survey” found that, for the first time since we started asking the question, more than half (58%) of all artists answered “yes” when asked: “do you find grant funding for artists in Greater Pittsburgh to be fair and equitable?” However, when filtered by race, differences emerged. Global Majority and, specifically, Black artists, were less likely to feel that grant funding was equitable, with 40% and 31% answering “yes” respectively.³

Given the findings of our own research, in addition to emerging conversations in the field, as well as conversations with artists and organizations representing the Global Majority, we decided it was time to take a second look at where arts and culture funding in our region stood five years later. This report is the product of that second look, examining fiscal years 2018–2023.

¹ Greater Pittsburgh Arts Council, “Racial Equity and Arts Funding in Greater Pittsburgh,” 2018, 22–23, www.pittsburghartscouncil.org/sites/default/files/documents/racial-equity-and-arts-funding.pdf.

² Greater Pittsburgh Arts Council, “Racial Equity and Arts Funding in Greater Pittsburgh,” 38.

³ Greater Pittsburgh Arts Council, “Impact to Insight: Findings from the 2022 Community Survey,” 2022, 17, www.pittsburghartscouncil.org/sites/default/files/documents/impact-to-insight-2022.pdf.

REPORT CONTEXT

This research was conducted during a time of undeniable social and political significance, particularly for people of the Global Majority. We ask our readers to consider the following when interpreting the findings and recommendations of this report.

Philanthropic Research Context

Previous quantitative inquiries into racial equity in arts and culture funding laid the groundwork for the Arts Council's 2018 research and motivated this updated project. The 2017 Helicon Collaborative report "Not Just Money: Equity Issues in Cultural Philanthropy" found that, despite increasing awareness of DEAI concepts in the cultural landscape, funding in the cultural center was getting less, not more, equitable.⁴ While not specific to arts and culture, more recently, the Ms. Foundation's 2020 report "Pocket Change — How Women and Girls of Color Do More with Less" found that just 0.5% of national philanthropic funding directly supported women and girls of color.⁵

This research does not occur in a social or political vacuum. Local and national context regarding race equity is crucial to interpretation of this work.

Since the 2017 Helicon Collaborative study, our review of existing research has not found a comprehensive national field scan of cultural philanthropic equity; however, in the process of the research for this report, the California Arts Council published a report on arts funding in that state that utilized similar methodology. This report, titled "Equity Challenges in California's Arts Ecosystem: A Report to the California Arts Council" detailed similar funding inequities in the state of California. There, 11% of private foundation funds were awarded to BIPOC-centered arts organizations despite these organizations representing 18% of all arts nonprofits.⁶

Additional review of existing literature is available in the Arts Council's 2018 report on this topic.⁷

Societal and Political Context

This research does not occur in a social or political vacuum. Local and national context regarding race equity is crucial to interpretation of this work. In 2019, the City of Pittsburgh's Gender Equity Commission's report "Pittsburgh's Inequality Across Gender and Race" found that Pittsburgh fell far below similar cities in livability for Black residents.⁸ Less than a year later, George Floyd was murdered at the hands of Minneapolis police, spurring a summer of nationwide protest and conversation about the impact of systemic racism on Global Majority, and specifically Black, Americans. On June 29, 2023, the U.S. Supreme Court ended the use of race-conscious affirmative action in college admissions programs.⁹ These examples, while not at all exhaustive, have underpinned many of the conversations throughout this research process.

⁴ Helicon Collaborative, "Not Just Money: Equity Issues in Cultural Philanthropy," July 2017, https://heliconcollab.net/wp-content/uploads/2017/08/NotJustMoney_Full_Report_July2017.pdf.

⁵ Erin Howe and Somjen Frazer, "Pocket Change: How Women and Girls of Color Do More with Less," (Ms. Foundation, June 2020), <https://forwomen.org/wp-content/uploads/2020/11/Pocket-Change-Report.pdf>.

⁶ John Carnwath, "Equity Challenges in California's Arts Ecosystem" (California Arts Council, 2022), 9, https://arts.ca.gov/wp-content/uploads/2024/04/Field-Scan-Report_2022-1130.pdf.

⁷ Greater Pittsburgh Arts Council, "Racial Equity and Arts Funding in Greater Pittsburgh," 2018, 19, www.pittsburghartscouncil.org/sites/default/files/documents/racial-equity-and-arts-funding.pdf.

⁸ Junia Howell et al., "Pittsburgh's Inequality Across Gender and Race," Gender Analysis Whitepapers (Pittsburgh Gender Equity Commission, September 2019), 5, https://apps.pittsburghpa.gov/redtail/images/10645__Pittsburgh's_Inequality_Across_Gender_and_Race_JULY_2020.pdf.

⁹ Students for Fair Admissions, INC. v. President and Fellows of Harvard College, 600 U.S. (2023), www.supremecourt.gov/opinions/22pdf/20-1199_hgdj.pdf.

> THE LEARNING AND LEADERSHIP COMMITTEE OF ADVISORS

As in 2018, the Greater Pittsburgh Arts Council engaged a community advisory body, the Learning and Leadership Committee, and Jazzspace Consulting to advise the scope, methods, framing, and recommendations. A full workplan for the Learning and Leadership Committee can be found in [Appendix A](#).

The 2023–2024 committee was comprised of six returning Learning and Leadership Committee members and an additional six new members selected via a public nomination process and voted on by returning committee members. The Learning and Leadership Committee represented a breadth of knowledge and experiences within the Greater Pittsburgh arts and culture community. The members are artists, cultural workers, organization founders and leaders, foundation staff members, and more. Many occupy multiple roles in the arts and culture ecosystem and beyond. They are:

Taliya Allen. Arts advocate, administrator, consultant, writer, and one-third of the core of the Black Transformative Arts Network (BTAN), where she leads the visibility efforts for BTAN and works with creatives to develop skills and execute their concepts. Taliya is also the Program Associate for Arts and Culture at the Pittsburgh Foundation.

Demeatria Boccella. President of Demeatria Boccella Productions and founder of FashionAFRICANA, a global multi-media program and educational platform that explores Black beauty, culture, and history through fashion and art.

Dr. Amber Epps. Executive Director of Write Pittsburgh, nonprofit consultant, educator, artist, musician, abolitionist, mom, member of the #NotWhite Collective, and owner of Arts & Crafts: Botanica & Occult Shop.

Pralhad Gurung. Himalayan-origin multidisciplinary artist (fine arts) and co-founder at IIF | IFACA BHUTAN.

Sharnay Hearn Davis. Cultural Strategist and Community Engagement Consultant, founder of the Sisters Lifting as We Climb Network.

Divya Rao Heffley, PhD. Associate Director of Shiftworks Community + Public Arts, artist advocate, architectural historian, Indian immigrant, and mother.

Mia Hooper. Chief Operating Officer for the Greater Pittsburgh Arts Council.

Diane Hunt. Senior Program Officer at Allegheny Regional Asset District and artist.

Kilolo Luckett. Founding Executive Director and Chief Curator of Alma Lewis, art historian, and storyteller.

LaKeisha Wolf. Executive Director of Ujamaa Collective, teaching artist, cultural worker, creative entrepreneur, and arts administrator.

TJ Young. Associate Professor of Dramaturgy at Carnegie Mellon University, playwright, new works advocate, and storyteller.

Alison Zapata. Owner of Zapata Studios, specializing in murals, member of the #NotWhite Collective, rostered teaching artist for Young Artists, PA Council on the Arts, Pittsburgh Center for Arts and Media, and Pittsburgh Cultural Trust.

The following terminology is used throughout this report. We acknowledge that language is ever evolving. The words used to describe racialized people throughout this report were carefully considered and selected with intention for this specific moment. These choices were guided by dialogue with and approved by the Learning and Leadership Committee.

Global Majority

When speaking about racialized people and or organizations as a collective, this report uses the term “Global Majority.” The following definition is attributed to Rosemary Campbell-Stephens MBE from the essay “Global Majority; Decolonising the language and Reframing the Conversation about Race.”¹⁰

“Global Majority is a collective term that first and foremost speaks to and encourages those so-called, to think of themselves as belonging to the majority on planet earth. It refers to people who are Black, African, Asian, Brown, dual-heritage, indigenous to the global south, and or, have been racialised as ‘ethnic minorities’. Globally these groups currently represent approximately eighty per cent (80%) of the world’s population, making them the global majority now, and with current growth rates, notwithstanding the Covid-19 pandemic, they are set to remain so for the foreseeable future.”

ALAANA

Carrying forward its use in the 2018 report, we use the acronym ALAANA to further specify racial identities of individuals and organizations/entities where relevant. ALAANA stands for African, Latin(a/o/e/x), Asian, Arab, and Native American.

Organizations and entities coded as Global Majority for this research were also categorized within an ALAANA acronym category. The term “more than one race” was also applied where appropriate.

WHAT WE MEAN WHEN WE SAY “ARTS AND CULTURE FUNDING IN GREATER PITTSBURGH”

Arts

When we say arts, we include visual arts (including craft), folk arts, performing arts, literature, and fashion design. The scope of this research does not include grants to news broadcasting organizations (unless they are restricted for arts and culture uses or stations), but it does include film, television, and media arts. This research does not include grants made for living collections, including zoos and botanical gardens, unless they were restricted grants for arts and culture activities within such organizations. Unrestricted grants to historical preservation sites and societies, historic museums, and other non-arts humanities organizations are also excluded.

Culture

When we say culture, we refer to the things that speak to our human senses of identity and belonging, including clothing, traditions, food, and much more. Many aspects of culture include artistic expression. Coincidentally, in the data gathered for this research, all grants to cultural organizations also represent funding of creative expression. In that way, “arts” and “culture” include significant overlap, but we acknowledge that culture extends far beyond that which we can also consider art.

Funding

When we say funding, we’re talking about grants made to organizations from foundations and/or government agencies from anywhere in the United States. This includes grants made to nonprofit organizations and grants to for-profit entities or arts projects via fiscal sponsors. This does not include donations made by individuals, except grants from donor-advised funds, which were included as they were available.

Greater Pittsburgh

The Greater Pittsburgh Arts Council is the Pennsylvania Partner in the Arts for Allegheny, Beaver, Greene, and Washington counties.¹¹ While Pittsburgh’s metropolitan statistical area includes additional areas outside of these counties, these four counties were the area of interest for this report.

¹⁰ Rosemary Campbell-Stephens MBE, “Global Majority; Decolonising the language and Reframing the Conversation about Race,” 2020, www.leedsbeckett.ac.uk/-/media/files/schools/school-of-education/final-leeds-beckett-1102-global-majority.pdf. We encourage readers to read the whole essay to better understand the rationale for the creation and use of this term.

¹¹ “New Definition of the Pittsburgh Metropolitan Statistical Area,” University of Pittsburgh Center for Social & Urban Research, July 21, 2023, <https://ucsur.pitt.edu/perspectives.php?b=20230831926666>.



TOP
Artwork by seitu jones,
Brew House Arts' inaugural
national artist in residence.

BOTTOM
Drummer Fode Camara,
musician and teaching artist
with The Legacy Arts Project,
performs at August Wilson
African American Cultural Center.



RESEARCH QUESTIONS

- 1 Is the distribution of arts funding in Greater Pittsburgh equitable or not? What can be considered equitable?
- 2 Where in and in what ways, if any, do we see progress toward more racially equitable funding distribution since 2018?
- 3 Where we see progress toward more racially equitable grantmaking, what policies and practices appear to have the strongest associations with moving that needle forward?

METHODOLOGY

Collection and Analysis of Grantmaking Data

The primary dataset used for grant analysis was purchased through Candid. We requested data that included: all grants made to IRS NTEE A coded organizations¹² or grants restricted for “arts” or “culture” work at any nonprofit organization in Pennsylvania’s Allegheny, Beaver, Greene, or Washington counties between and including fiscal years 2018 and 2023.

Data was then cleaned to remove purely humanities or history-based organizations, non-arts grants to living collections (such as zoos and botanical gardens), and race-based professional affiliation organizations (e.g., National Black Nurses Association). Grants to nonprofit news and media stations, unless they were specifically dedicated to arts activities (e.g., Pittsburgh’s WYEP, an independent public music radio station) were also removed. Missing or incomplete grantmaking data was requested directly from funding organizations or collected from funding organization websites.

Policy Practice Data Collection

To answer our third research question, 21 local funding organizations (with the addition of the Pennsylvania Council on the Arts, PA’s state arts agency) were asked to complete an inventory of policies, practices, and staff and board demographics (see Appendix B). Of those requested, the following 17 funding organizations provided data for this phase of research:

Allegheny Regional Asset District
Arts Equity and Education Fund
Arts | Equity | Reimagined
Benedum Foundation
Benter Foundation
Buhl Foundation
FISA Foundation
Grable Foundation
Greater Pittsburgh Arts Council
Hillman Foundation
Laurel Foundation
McCune Foundation
Opportunity Fund
Pennsylvania Council on the Arts
POISE Foundation
The Heinz Endowments
The Pittsburgh Foundation

The policy and practice data inventory was built in alignment with data collected for the 2018 report and further developed with feedback from foundation staff and the Learning and Leadership Committee. Inventories were completed for each funder through interviews and emails.

¹² National Taxonomy of Exempt Entities (NTEE) Codes,” National Center for Charitable Statistics, <https://urbaninstitute.github.io/nccs-legacy/nTEE/nTEE-history.html>. NTEE A includes arts, culture, and humanities.

RACIAL CODING OF ORGANIZATIONS

As it did in 2018, the assessment of racial equity in this research was based on a method of coding of organizational grantees by race. The following table is a summary of the coding system developed for this research and approved by the Learning and Leadership Committee:

FIGURE 1
2024 Racial Equity and Arts Funding Racial Coding Scoring Framework

SCORED ITEM	SCORE IF YES	SCORE IF NO
Organization/entity founder is a member of the Global Majority	1	0
Organization/entity senior management is at least 51% Global Majority	1	0
Organization/entity staff is at least 51% Global Majority	1	0
Organization/entity board of directors is at least 51% Global Majority	1	0
Organization/entity mission is specific to serving people of the Global Majority	1	0
Organization/entity work is rooted in historically racialized communities (people and/or places) OR in culturally specific traditions or artforms (e.g., artistic traditions of the African Diaspora)	1	0
CATEGORIZATIONS BASED ON SCORING		
Global Majority	Total score: > = 3	
White	Total score: < 3	

Scoring Item Sources and Context

For the 2018 report, racial coding of organizations was conducted through a careful consideration of organizational aspects such as mission, executive leadership and staffing, programmatic content, employment of artists of color, measurements of work in a specific community, and primary group served. These characteristic aspects were pulled from criteria used by national and regional arts leaders, as well as a local 2015 report called “The Unsung Majority” produced in collaboration with the Consortium of Small Arts Funders in Pittsburgh.¹³

Feedback from funders and the Learning and Leadership Committee members shaped updates to the coding methodology for 2023–2024. Primarily, we revised the coding method to create a scoring system with a cutoff point for classifying an organization as “Global Majority” or “white,” as detailed in Figure 1.

Some aspects considered from the first report could not be scored due to lack of consistently available data across the 493 grantees represented in this dataset.

These included: employment of artists of color and measurements of work in a specific community. This is not to say that these aspects are not important indicators of how an organization is known or perceived within its ecosystem; it simply suggests that public data regarding these items is not consistently available at the time of this report.

Determining a Cutoff Point for Classification

At the beginning of the coding process, a list of 200 likely Global Majority organizations was compiled based on classifications made for similar and past research, cohorts, funding programs, and other projects.

A handful of additional organizations were added to this list after initial review of the grant dataset. We scored each of these organizations and entities using the system above, and among these organizations, the median score was three points.

¹³ TDC, “The Unsung Majority: An exploratory study of small and mid-sized arts organizations in Allegheny County, PA” (TDC, 2015), www.pittsburghartscoalition.org/sites/default/files/documents/the-unsung-majority.pdf.

Using a score of three points or above as a working cutoff point for coding a grantee as Global Majority, we compared the resulting list of Global Majority-coded organizations to the 2018 list of ALAANA-coded organizations. The coding matched almost exactly, with differences being attributable to major changes in staff or leadership since 2018 or potential differences in the weighting of founder identity in organization classification.

The three-point cutoff also resolved questions and concerns raised by our research team. It left enough space for for-profit or artist collective grantees to meet the Global Majority coding threshold without having nonprofit characteristics, such as a board of directors. It simultaneously provided a clear answer for organizations felt to be on the cusp of the binary coding categories.

A Note on Replication and Adoption of this Coding Methodology

The coding system was crafted for adoption or adaptation by Southwestern Pennsylvania's local funding organizations, but replicating it elsewhere should involve thorough, meaningful engagement and power-sharing with the local Global Majority arts and culture community. We also intentionally did not publish a list of coded organizations in this report. Some aspects of this scoring system are based on fluid characteristics of an organization, such as racial representation in leadership, staff, and board. We encourage funders looking to adopt this system to regularly collect and review their own data to ensure classifications are based on the most current information available.

STRENGTHS AND LIMITATIONS OF THIS RESEARCH

Strengths

The comprehensive nature of the grant data set analyzed is the greatest strength of this work. This was aided by expansion of scope to include 1) arts grants at community-based and cultural organizations and 2) grants made from non-regional funding organizations.

In total, 11,107 grants made between fiscal years 2018 and 2023 were analyzed for this project. For reference, the 2018 report analyzed 7,132 grants made between 2003 and 2016.

For this reason, we believe that the inequities uncovered in these datasets are indeed representative of the fundraising experiences of Global Majority organizations.

Limitations

Despite our efforts to minimize limitations of this study, we do need to note the following limitations:

- › The original scope of this research included an interest in analyzing grants made to individual artists. Unfortunately, available data was not as comprehensive as hoped, and analysis would have likely provided an inaccurate picture of funding distribution.
- › There is a presumed gap between where data collection ended for the 2018 report and where data collection began for this one. The 2018 report analyzed data through fiscal year 2016, and this report started its data collection for fiscal year 2018. We recognize the hole this leaves in the 20-year picture of equity in grantmaking; however, given that funders are sometimes on different fiscal year schedules, to pull data from 2017 would have risked double-counting grants made during fiscal year 2017. This was something we chose to avoid.
- › Due to the small sample size of funders and methods used for the policy/practice analysis, we hesitate to assert that any set of policies or practices have a causal relationship to greater equity in grantmaking. We do, however, notice strong correlations.
- › The dataset purchased from Candid does not allow us to see how the number of grants awarded compare to the number and size of grants requested.

FINDINGS





DISTRIBUTION OF FUNDING AND PERSISTING INEQUITIES

At its core, this study sought to reexamine how arts and culture funding in Greater Pittsburgh was distributed when broken down by race.

Finding: As it did in 2018, arts and culture funding in Greater Pittsburgh fails to meet the test of equitable distribution.

The 2018 “Racial Equity and Arts Funding in Greater Pittsburgh” study used two points of comparison to define what equitable distribution of grant funds to Global Majority organizations might look like:

- › Distribution of Global Majority organizations within the Greater Pittsburgh arts sector; and
- › U.S. Census demographic percentages of the Greater Pittsburgh’s population.

Against both measures, grant funding was found to be distributed inequitably in 2018. The same is still true for years 2018–2023 as seen in Figures 2 and 3.

FIGURE 2
Distribution of Grant Funding by Race
FY18–FY23
(Total dollars)

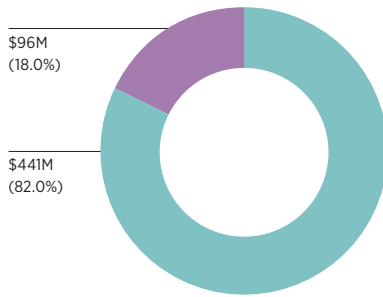
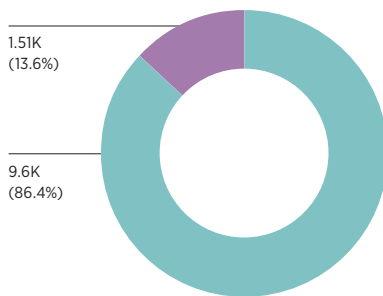


FIGURE 3
Distribution of Grant Funding by Race
FY18–FY23
(Total grants awarded)



■ Global Majority
■ White

Compared to Greater Pittsburgh Demographics

The proportion of total dollars and total grants awarded to Global Majority organizations (18% and 14%, respectively) are less than the proportion of Global Majority people living in our region. Understanding that Census data has historically undercounted racialized groups in the United States,¹⁴ the most recently available Census Bureau data estimates Allegheny County population to be approximately 23% Global Majority.¹⁵ Though some grants were made to organizations in less diverse counties (Beaver, Greene, and Washington), the bulk were made in Allegheny County, making that county’s demographics the best point of comparison.

Compared to Distribution of Global Majority Organizations in the Greater Pittsburgh Area

In this dataset of grants made between 2018 and 2023, 21% of grantee organizations were coded as Global Majority. A lesser percentage of total dollars and awards (18% and 14%, respectively) were distributed to Global Majority organizations during this same period. This suggests that Global Majority organizations have not been funded to the level we might expect given their representation in the population.

¹⁴ Linda A. Jacobson, “How Accurate Was the 2020 Census — and Why Should You Care? Significant undercounts in the 2020 Census could have serious consequences for underrepresented groups and individual states.” *Population Reference Bureau* (blog), February 10, 2023, [www.prb.org/resources/how-accurate-was-the-2020-census-and-why-should-you-care/#:~:text=The%202020%20Census%20continued%20to,estimates%20\(see%20Table%202](http://www.prb.org/resources/how-accurate-was-the-2020-census-and-why-should-you-care/#:~:text=The%202020%20Census%20continued%20to,estimates%20(see%20Table%202)

¹⁵ United States Census Bureau, “U.S. Census Bureau QuickFacts: Allegheny County, Pennsylvania,” *Census Bureau QuickFacts*, n.d., www.census.gov/quickfacts/table/alleghenycountypennsylvania/PST045223.

It is important to note this comparison does not control for differences in budget sizes between organizations.¹⁶ Still, paired with the comparison to population demographics, there is sufficient evidence to conclude that the distribution of arts funding in Greater Pittsburgh is not racially equitable.

DISTRIBUTION OF FUNDS BY ALAANA CODES

Figure 4 shows the distribution of total grant dollars and grant awards compared to the presence of organizations in the dataset.

DETAILED HISTORICAL COMPARISON

The overall two-percentage-point increase from the 2018 report to now can be seen in small increases across grants to organizations coded in each ALAANA racial group. The two exceptions to this are:

- › There were no grants to Indigenous or Native American organizations or entities in the new dataset.
- › Though the percentage of grant dollars awarded to Black or African American organizations has increased, the overall percent of grant awards has decreased. Figure 5

AREAS OF PROGRESS AND THE YEAR OF 2021

Finding: As a whole, a greater proportion of funding was distributed to Global Majority organizations between 2018 and 2023 than in the years measured for the first report (2003–2016). Funding from private foundations has led the bulk of this change.

In order to complete an accurate comparison over time, we reduced the FY18–23 data to include only local funders and types of organizations that were included in the first study. Using this method, funding to Global Majority organizations increased two percentage points (14 to 16%) since the 2018 report.

Using the full scope of data collected and analyzed for this report, the following was true:

- › Private foundations distributed 20% of total funding dollars (on average) to Global Majority organizations and entities.
- › Public funders distributed slightly more than 7% of total funding dollars (on average) to Global Majority organizations and entities.¹⁸ Figure 6

It's important to note that major race-specific funding initiatives, such as Pittsburgh Cultural Treasures Initiative and philanthropist Mackenzie

Scott's \$2 million gift to bolster the Advancing Black Arts in Pittsburgh grant program, are relevant to the distribution of private foundation funds during this period.^{19, 20, 21}

Also, distributions vary widely by funder. Among local private funders, percentages of funding to Global Majority organizations ranged from 0%–98.2%. The average was 19% and the median was 10.9%. See more information in Appendix C.

Finding: There was a single year, 2021, where the proportion of total dollars distributed to Global Majority organizations and entities could have been said to have reached equitable distribution compared to the demographics of Allegheny County. However, 2021 was neither culturally nor financially representative of a typical year in the local philanthropic sector, and the total number of grants to the Global Majority did not approach equity benchmarks.

The proportion of total dollars distributed to Global Majority organizations and entities spiked to 26% in 2021, the year following the murder of George Floyd at the hands of Minneapolis police. That increase was not maintained over time, dropping back to just under 20% in 2022 as shown in Figure 7.

In looking at individual foundation year-over-year data, the temporary increase can be attributed to multiple factors. These include a generally larger distribution of funding to Global Majority organizations from local funders in 2021, a greater number of national grants awarded to Global Majority organizations in 2021, and the introduction of race-specific and racial equity-focused limited run grant programs during this period.

¹⁶The research team did attempt to evaluate this through analysis of covariance (ANCOVA) and did not have sufficient data to show a statistically significant impact of organization race code given budget size. Thank you to Kristen Vinh of Philadelphia Cultural Alliance and Daniel Fonner of SMUDataArts for assisting with this analysis.

¹⁷United States Census Bureau, "U.S. Census Bureau QuickFacts: Allegheny County, Pennsylvania." Note: the US Census uses slightly different terminology for some racial codes and categories (see Figure 4).

¹⁸ These levels were 14% and 12%, respectively, in the 2018 report. We recommend caution in direct historical comparison, however, due to the adjustment in scope between the two reports.

¹⁹ "Pittsburgh's Cultural Treasures Initiative," The Heinz Endowments, n.d., www.heinz.org/strategic-areas/creativity/pittsburgh-s-cultural-treasures.

²⁰ The Pittsburgh Foundation, "Pittsburgh's Advancing Black Arts initiative receives \$2 million grant from MacKenzie Scott," Press release, June 15, 2021, <https://pittsburghfoundation.org/ABAP-2Mil-Grant>.

²¹ The Pittsburgh Foundation, "Advancing Black Arts Awards \$1.6 Million in Grants," Press release, December 21, 2023, <https://pittsburghfoundation.org/2023abapnewsrelease#:~:text=In%20June%202021%2C%20Advancing%20Black,those%20serving%20primarily%20Black%20audiences>.

FIGURE 4
Distribution of Grant Dollars, Awards, Organizations,
and Allegheny County Population by ALAANA Code

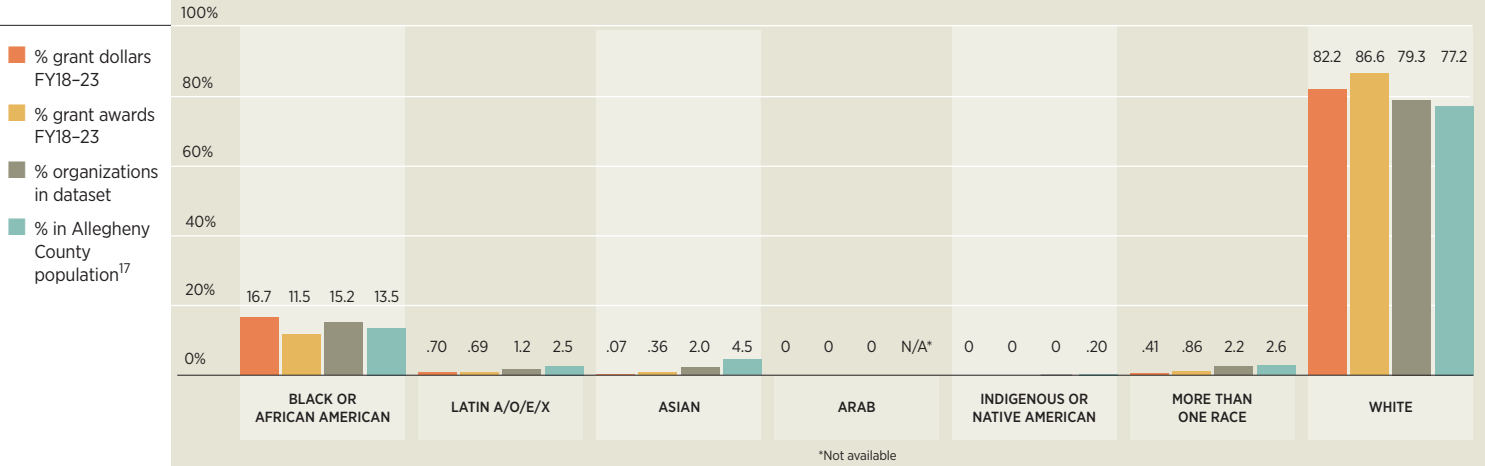


FIGURE 5
Historical Comparison of Grant Dollars and
Awards by ALAANA Code

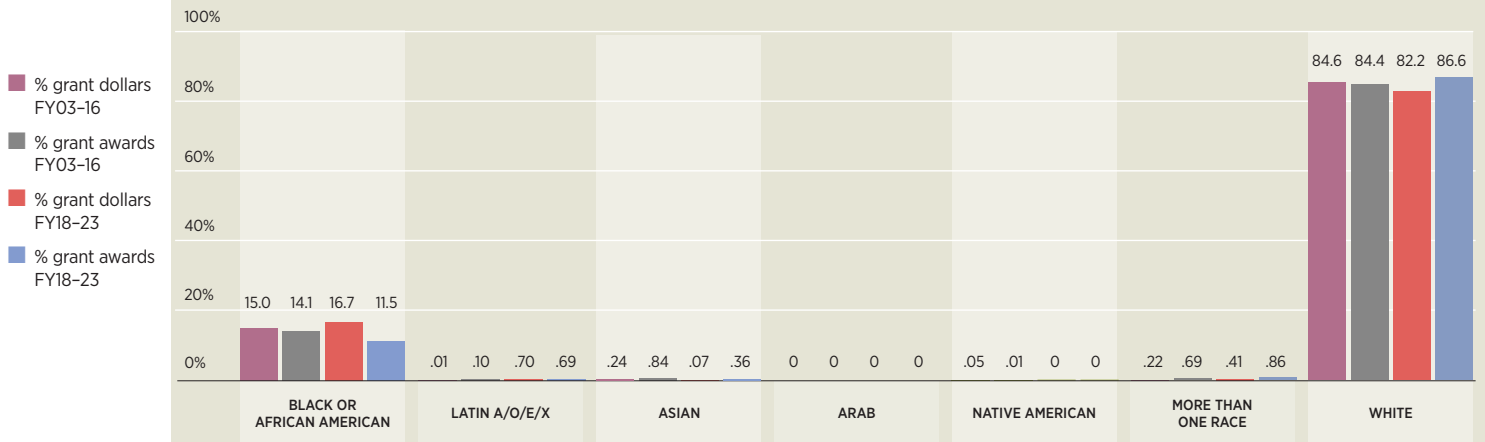


FIGURE 6
2018–2023 Percentage of Total Dollars
by Funder Type

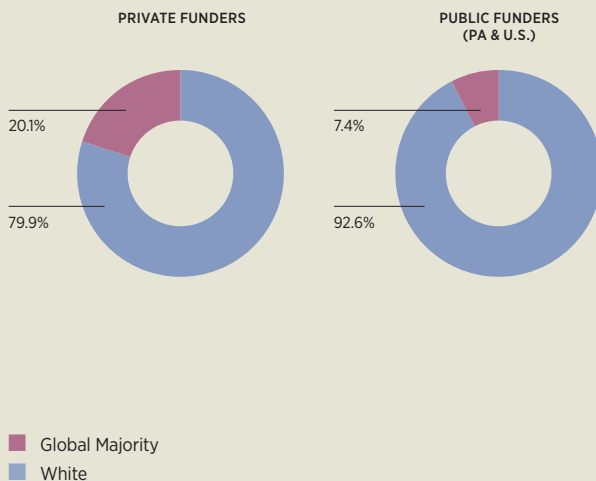


FIGURE 7
Racial Distribution of Total Grant Dollars, FY18–23

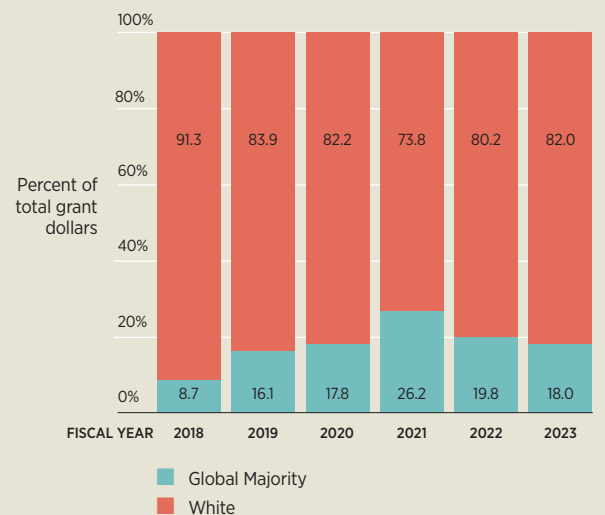


FIGURE 8
Count of Grant is Coded Global Majority and Count of ABAP or PCTI is by Fiscal Year and Grant

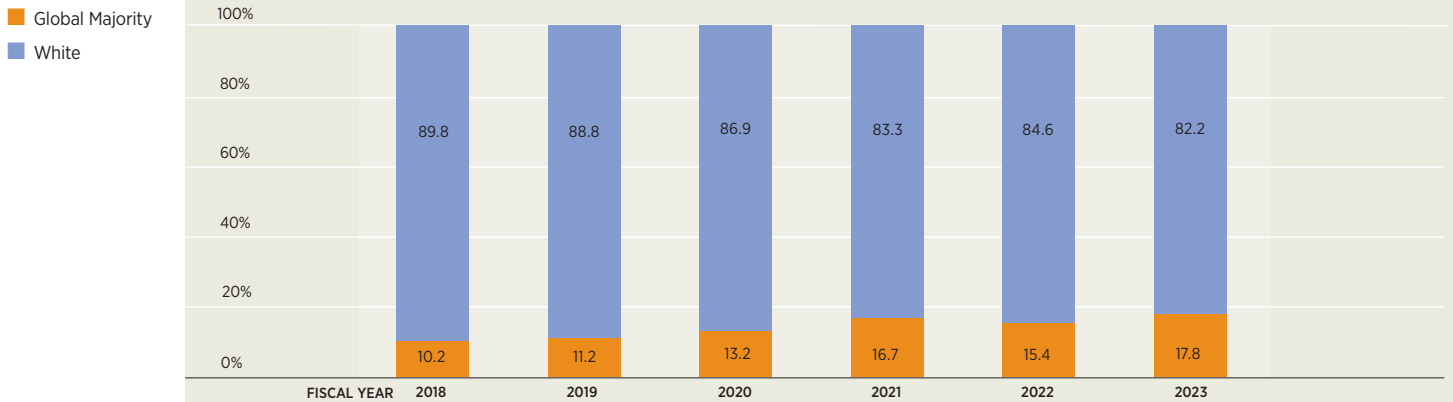


FIGURE 9
Significant Policy and Practice Trends (Percent Where Policy is Present)

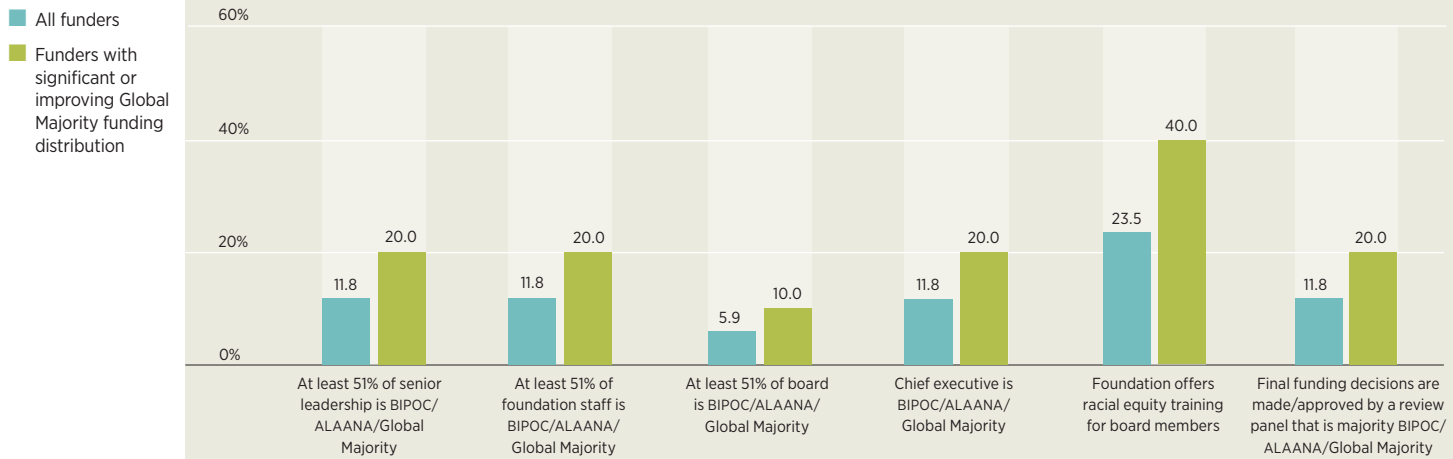
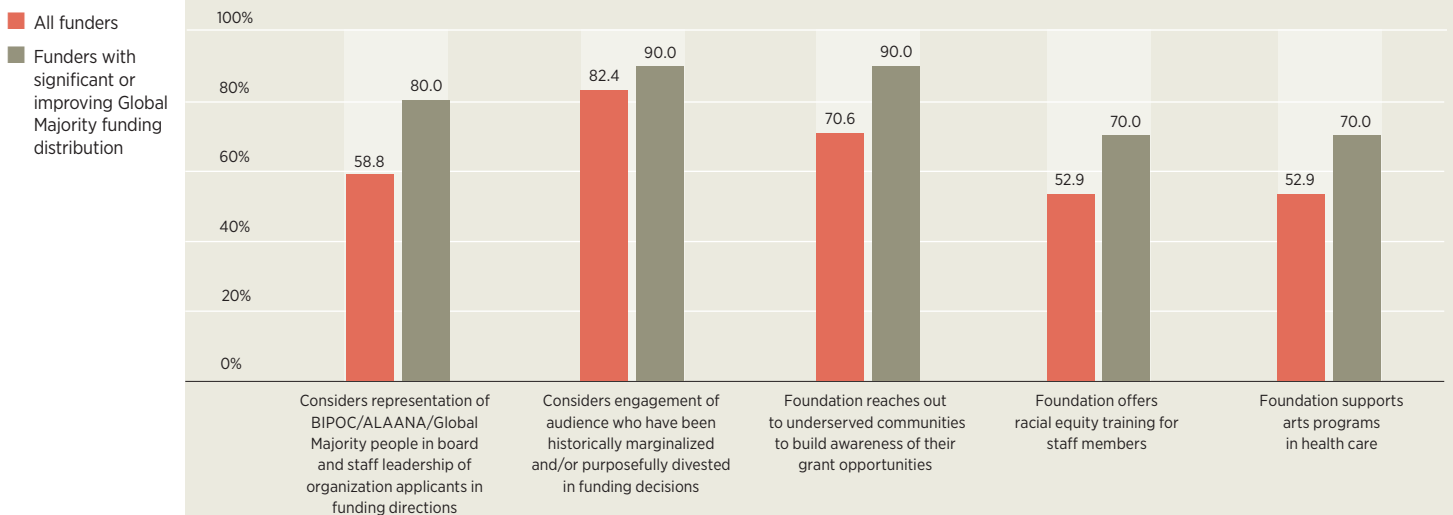


FIGURE 10
Common Policies and Practices Among Funders with Significant or Improving Global Majority Funding Distribution



One such program, The Pittsburgh Cultural Treasures Initiative, part of a national effort spearheaded by the Ford Foundation, distributed \$5.4 million to Black-led cultural organizations in 2021.²² These grants alone represent 18% of funds awarded to Global Majority organizations and entities in 2021 and nearly 5% of all funds awarded that year.

Proportions of Total Grants Awarded to the Global Majority: A Different Pattern

Though the proportion of grant dollars distributed was notably higher in 2021, the total number of awards to Global Majority organizations and entities have remained under 20% in the five years examined for this research as shown in [Figure 8](#).

A Note on Analysis of Restricted vs. Unrestricted Funding

We analyzed whether unrestricted awards were awarded differently by race and did not find significant differences. 53% of the funding to Global Majority organizations was unrestricted, whereas 48% of funding to white organizations was unrestricted. About 1% of the grants were unknown, and the large, one-time influx of unrestricted funding to Global Majority organizations from the Pittsburgh Cultural Treasures Initiative also skews the overall distribution of unrestricted grants. For that reason, we caution against interpreting the five-percentage-point difference as a significant finding.

POLICIES AND PRACTICES TOWARDS MORE RACIALLY EQUITABLE GRANTMAKING

Finding: Greater Pittsburgh funders who have either continued to distribute more than 23% of their funding to Global Majority organizations or made measurable progress toward this measure over time were more likely to have strong Global Majority representation in leadership, staff, and board.

[Figure 9](#) compares implementation of policies and practices in funders who distribute more than 23% of their funding to Global Majority organizations or who have made notable improvement to their distribution to Global Majority organizations since the first report compared to average implementation rates in all funders. Though we analyzed data for over 80 individual items (see [Appendix C](#)), the following seven were found to be most notable when analyzing policy and practice relationships to funding outcomes.

In measuring the percent difference among these items, we found that funders who had significant or improving Global Majority funding distribution were:

- › 70% more likely to have senior leadership, staff, and/or boards who identify as at least 51% Global Majority.
- › 70% more likely to have a chief executive who identifies as a person of color.
- › 70% more likely to offer racial equity training to board members (whether or not the training is equally or totally utilized).
- › 70% more likely to use review panels that are majority Global Majority to guide initial funding recommendations.

We cannot at the time of this report say that the relationship between the implemented policies and practices and significant or improving funding distribution to Global Majority organizations is causal — in other words, that these policies cause more equitable grantmaking. However, we can confidently assert that the relationship is correlative (that is, these two variables seem to interact). The implemented policies and practices are associated with increased funding to Global Majority organizations for the Greater Pittsburgh region.

For policy and practice questions asked for the 2018 and this report, a comparative table can be found in [Appendix D](#).

Finding: Greater Pittsburgh funders who have either continued to distribute more than 23% of their funding to Global Majority organizations or made measurable progress toward this benchmark over time often consider racial makeup of an organizational applicant's staff, board, and/or audiences when making funding decisions, intentionally reach out to underserved communities, support publicly available arts programs in health care, and offer racial equity training to their staff members.

In addition to the finding above, we identified policies and practices for funders who have significant or improving distribution to Global Majority organizations that may not necessarily depart as far from averages for their peers but were common enough to be noted. [Figure 10](#) details the prevalence of these policies between groups.

Again, these trends indicate a correlative relationship between implemented policies and practices and significant or improving funding distribution to Global Majority organizations for the Greater Pittsburgh region.

²²“Pittsburgh’s Cultural Treasures Initiative,” The Heinz Endowments, n.d., www.heinz.org/strategic-areas/creativity/pittsburgh’s-cultural-treasures.

RECOMMENDA



Mural by Kyle Holbrook at
Afro-American Music Institute

ATIONS



The following list of recommendations was developed in dialogue with our Learning and Leadership Committee. These recommendations reflect conversations, frameworks, and concepts that those working inside, outside, and against philanthropy have been driving for years. And yet, when looking at our research findings, we see opportunities to reinforce the need for adoption of established best practices in pursuit of equitable grantmaking. Understanding that our conception of best practices will shift and grow as we learn more about ourselves, our world, and our work, we believe the sentiments and values underlying these recommendations to be evergreen.

For Philanthropic Executive Leaders

- › *Embrace and prioritize power-sharing.* This can include adopting principles and values of trust-based philanthropy to assess and transform culture, structure, leadership, and practices.²³ It can also include adopting participatory grantmaking practices, where community members with lived experience at the intersections of race and arts and culture are involved at various touchpoints in the grantmaking process.^{24, 25} Finally, revising internal practices to de-centralize power in internal decision-making, applying a values-based and racially just lens to hiring, and supporting ongoing, continuous learning (such as regular race equity training and professional development) can increase power-sharing.²⁶
- › *Recognizing the lack of consistency in funding to Global Majority organizations, consider the role of a multi-year plan to increase funding to Global Majority organizations.* Set a baseline based on the representation of Global Majority individuals in your service area. Recognize that to fully acknowledge the centuries of disinvestment in Global Majority communities, investment to Global Majority arts organizations must exceed racially proportional benchmarks for funding.
- › *Improve data collection on grantmaking.* Consider adopting the framework developed for this research to identify and track investment to Global Majority organizations. Knowing that characteristics of organizations change over time, data should be collected regularly, and systems should be put in place to monitor and note changes accordingly. Consider collecting data for individual artist grantees (knowing that there currently is not enough data to evaluate equity of grantmaking in that category of funding).

For Philanthropic Program Staff

- › Develop your own anti-racist practice so that it may eventually become institutional practice.
- › Prioritize intentional and non-transactional outreach and relationship development with Global Majority communities. This includes attending events held by Global Majority organizations.
- › Make funding relationships accessible. This means shortening or simplifying applications when necessary, holding information sessions or other opportunities to learn and ask questions before applying, and ensuring that contact information for appropriate foundation staff is publicly available.

For Those Researching Philanthropy

- › Future research of this type should work towards analysis of equity in grants to individual artists. Without this assessment, we do not have the whole story.
- › Authentically engage Global Majority leaders in research design and reporting of findings. This is crucial to producing accurate, effective, and fully truthful research.

For All of Us

- › Remember that cultural work is rooted in wellness and healing practices. Equitable investment is an investment in our mutual well-being.

²³ Trust-Based Philanthropy Project, "Using Trust-Based Values to Guide your Philanthropy's Culture, Structure, Leadership, & Practices," Trust-Based Philanthropy Project, October 2021, https://static1.squarespace.com/static/607452f8ad01dc4dd54fc41f/t/61606874440b79448fb082c3/1633708148997/TBP+in+4D_Oct2021.pdf.

²⁴ Fund for Shared Insight, "Participatory Philanthropy Toolkit," Fund for Shared Insight, April 2024, <https://fundforsharedinsight.org/wp-content/uploads/2024/04/Participatory-Philanthropy-Toolkit-full-final-04122024.pdf>.

²⁵ "Participatory Grantmaking 101," Participatory Grantmakers, n.d., www.participatorygrantmaking.org/resources.

²⁶ Race and Equity in Philanthropy Group and Marga Incorporated, "Power-Sharing Framework," June 2023, <https://static1.squarespace.com/static/639cd715b33192583d618677/t/64b7120b4e0be538f6483549/1689719308022/REPG+Power-sharing+Framework+Volume+1.pdf>. Recommendations are adapted from this source, but the full framework for power-sharing in philanthropy extends far beyond that which is detailed here.



In 2021, foundations showed us that they have the ability to do better. Going forward, increases to funding for the Global Majority need to be more proactive than reactive.

Mia Hooper > Greater Pittsburgh Arts Council

Maggie Richardson > Jazzspace Consulting

Though these findings rightly provoke some sadness, we must view them as a catalyst—the clear recommendations provide an invaluable roadmap proving positive change is absolutely possible.

DEAIJ is not a fad and should not be treated as such. Black lives shouldn't have to be sacrificed in order for foundations to feel compelled to fund Black art.

Dr. Amber Epps > Write Pittsburgh



CLOCKWISE FROM TOP LEFT

Artistic Director Nandini Mandal in Nandanik Dance Troupe's *Vilaya*
Photo by Kash Naraian Photography

Darin Lee, program manager for City of Asylum, introduces a screening of *Beyond Walls*, presented in partnership with the Pittsburgh Institute for Nonprofit Journalism.

Little Amal, a 12-foot puppet of a Syrian refugee girl, walks from Pittsburgh Public Theater to the August Wilson African American Cultural Center.



APPENDIX A

LEARNING AND LEADERSHIP COMMITTEE WORKPLAN

INPUT LEVEL KEY

Contributor

Committee plays active role in brainstorming, analyzing, and/or building this piece of the work.

Recommender

Committee proposes and votes on a recommendation for the project; Arts Council staff holds final approval after consideration of project constraints (time, budget, etc.).

Approver

Committee has the final vote on finalization of this piece of the work.

ITEM/CATEGORY	INPUT LEVEL	MEETING #	DECISION NOTES
Committee Function			
Committee Agreements	Contributor, Approver	1	Amended and flexible; read them at the beginning of each meeting
Committee Voting Structure	Contributor, Approver	1	Customized fist-to-five structure
Research Design/Methodology			
Scope: include grants to artists?	Recommender	1	Vote: yes, include; "individual" is the key term (to be inclusive of cultural workers and/or administrators); not able to complete analysis due to lack of available data
Scope: analyze by budget size?	Recommender	1	Didn't vote in meeting one, general approval to move forward: revisited meeting in 3 but no distinct findings
Scope: analyze longevity of organization?	Recommender	1	Didn't vote in meeting one, general approval to move forward: data was not sufficient to complete this analysis
Scope: analyze other organizational attributes?	Contributor, Recommender	1	Didn't vote in meeting one, general approval to move forward: no distinct findings
Sources: grantmaking data, policy/practice	Contributor	1	Deferred: revisit if necessary; this ended up not being relevant
Definition: BIPOC/global majority orgs	Recommender, Approver	2, 3	Recommend in meeting 2, approve once analysis is applied in meeting 3; requested a "boxes checked" definition in meeting 3; approved new method in meeting 4
Instrument: policy/practice data gathering	Contributor, Approver	2, 3	Contributed in meeting 2; potentially approve in meeting 3 (or asynchronously); approved asynchronously
Data Analysis			
Funding Analysis Findings	Contributor, Approver	3	Shared in meeting 3; approved in meeting 4
Policy/Practice Analysis Findings	Contributor, Approver	4	Presented in meeting 4; approved asynchronously
Analysis of correlation between funding equity "progress" and policy/practice	Contributor, Approver	4	Presented in meeting 4; approved asynchronously
Reporting			
Policy recommendations	Contributor, Approver	4	Contributed in meeting 4; approved asynchronously
Report general outline	Recommender	4	Group has discussed this throughout; prioritize definitions and why throughout
Committee voice (bios, contributions, etc.) in report	Contributor, Approver	Asynchronous	Asynchronous
Final draft review	Recommender	Asynchronous	Asynchronous

> APPENDIX B

FUNDER POLICY AND PRACTICE INVENTORY

Basic Information

- › Arts & Culture funding is a stated priority of the foundation
- › Racial equity is a stated priority of the foundation

Representation in Leadership

- › At least 51% of board is BIPOC/ALAANA/Global Majority
- › Chief Executive is BIPOC/ALAANA/Global Majority
- › At least 51% of senior leadership is BIPOC/ALAANA/Global Majority
- › Organization has a senior staff member whose role is specifically dedicated to DEAI and/or specifically racial equity

Representation in Staff

- › Highest ranking Arts & Culture/Creative program officer is BIPOC/ALAANA/Global Majority
- › At least 51% of Arts & Culture/Creative program staff is BIPOC/ALAANA/Global Majority
- › BIPOC/ALAANA/Global Majority staff in the Arts & Culture/Creative program is at least representative of the population of its service area
- › BIPOC/ALAANA/Global Majority staff in the funding organization as a whole is at least representative of the population of its service area
- › At least 51% of all foundation staff is BIPOC/ALAANA/Global Majority
- › Funder states that racial equity is a priority in its staff recruitment/hiring

Decision-making

Initial recommendations for funding originate from:

- › A review panel (not necessarily representative of the applicant pool)
- › A review panel that is racially representative of the applicant pool
- › A review panel that is majority BIPOC/ALAANA/Global Majority
- › A program officer or program staff
- › Executive staff member
- › The board of directors

Final decisions for funding are made/approved by:

- › A review panel (not necessarily representative of the applicant pool)
- › A review panel that is racially representative of the applicant pool
- › A program officer or program staff
- › Executive staff member
- › The board of directors

Strategic Plan or Direction

- › Funder has a board-approved racial equity policy or plan
- › Funder has racial equity and/or DEAI related goals as part of its current strategic plan

Grantmaking Practices

Foundation offers grant programs that are targeted, in part or in whole, to:

- › Small-budget organizations (under 250k)
- › Emerging organizations
- › BIPOC/ALAANA/Global Majority Organizations (as defined by the funder)

Foundation applies the following criteria to arts and culture grantmaking decisions:

- › Artistic quality
- › Professionalism of grant application preparation
- › Representation of BIPOC/ALAANA/Global Majority people in board and staff leadership of organizational applicants
- › Need for project/program in targeted community
- › Engagement of audiences who have been historically marginalized and/or purposefully disinvested
- › Financial support systems
- › History of grant awards
- › Feasibility of project/program implementation
- › Prospects for project/program sustainability
- › Documentation and evaluation plans
- › Capacity and intent to pay artists fairly for their work
- › Uniqueness of role in the regional creative landscape
- › Organizational health and adaptability (response to feedback, turnover, etc.)

Foundation has other grantmaking practices in place that may impact grantmaking outcomes and funding distribution:

- › Foundation offers multi-year awards to grantees
- › Foundation offers general operating awards
- › Foundation reaches out to underserved communities to build awareness of their grant opportunities
- › Foundation offers training or advice to applicants on grant-writing or creating a professional portfolio
- › Foundation offers opportunity to submit proposals in alternative formats (video, etc.)
- › Foundation translates grant guidelines and/or other grant materials into one or more languages besides English
- › Foundation conducts follow-up with applicants if first submissions are incomplete or need additional attention to be eligible for funding
- › Foundation has intentionally reduced or limited the length of its applications
- › Foundation accepts applications by invitation only
- › Contact information for appropriate program officer is publicly available
- › Foundation supports unsolicited letters of inquiry and applications
- › Foundation publicly shares grant deadlines and timelines
- › Foundation uses a short screening process (like an LOI) to assess likelihood of funding before full proposal is requested
- › Collect demographic information from applicants at any part of the application process
- › Collect demographic information from grantees
- › Foundation has open office hours or scheduled access opportunities to program officers
- › Solicit and act on feedback from grantees

(If funder uses independent review panels to recommend funding decisions) criteria for selecting independent panel members includes:

- › Content knowledge relevant to grantmaking purposes
- › Perspective on arts ecosystems outside of the local landscape
- › Experience with a specific issue or population
- › Past experience as a recipient of the program being funded
- › Racial balance that reflects the area's population
- › Racial balance that reflects the community served by the grant program
- › Racial balance that is majority BIPOC/ALAANA/Global Majority
- › Other criteria: _____

Training

- › Foundation offers racial equity training for board members
- › Foundation offers racial equity training for staff members
- › Foundation board and staff have completed racial equity training within the past 5 years
- › Foundation board and staff are required to complete racial equity training every X number of years

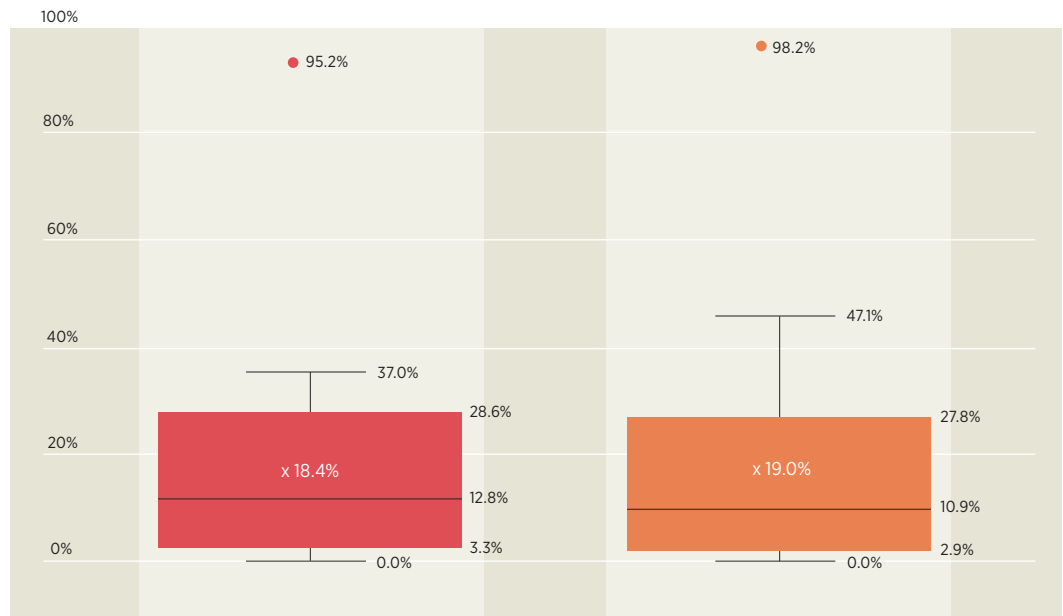
Eligibility for Grants

- › Foundation supports arts programs for the public offered by religious organizations
- › Foundation supports publicly accessible arts programs provided by human service organizations
- › Foundation supports community development initiatives with arts components
- › Foundation supports arts programs led by volunteers
- › Foundation supports arts programs in health care
- › Foundations support publicly available arts programs provided by educational institutions
- › Foundation supports arts grants directly to individuals (program/project)
- › Foundation supports arts grants directly to individuals (basic needs)
- › Foundation supports arts grants directly to individuals (professional development)
- › Foundation supports arts grants to individuals only through a fiscal sponsor (program/project)

> APPENDIX C

DISTRIBUTION OF TOTAL GRANTS AND FUNDS TO THE GLOBAL MAJORITY: FY2018–2023

- % of total **grants** distributed to Global Majority organizations/entities
- % of total **funds** distributed to Global Majority organizations/entities



The box and whisker plots above show the distribution of 28 local foundations' funding to Global Majority organizations and entities. The center lines of each box indicate median proportions of dollars and total grants awarded to the Global Majority. These medians are lower than the 18% of dollars and 14% figures (respectively) noted in the findings section of the report. There is also one outlier foundation (see top of chart) that gave 95% of its total arts and culture grants and 98% of its arts and culture dollars to Global Majority organizations and entities.

These charts show that a greater proportion of local funding organizations are giving less than 18% of funds and 14% of grants to the Global Majority than are giving more. In other words, the overall distribution totals are highly influenced by a handful of foundations giving larger proportions of their grants and dollars to the Global Majority.

> APPENDIX D

POLICY AND PRACTICE DATA: 2018 VS. 2024 COMPARISON

Note

Direct comparisons between data collected in the first and second rounds of research should be made with caution. The sample sizes (n=12 in 2018 vs. n=17 in 2024) and participating foundations are notably different. We hope that sharing this information will help track trends over time.

Policy and practice items explored for the first time in 2024 or otherwise not directly comparable are omitted.

General Policy / Practice Item	% YES	
	2018	2024
Is arts and culture a major funding priority for your foundation?	80%	82%
Is racial equity a major priority for your foundation?	70%	59%
Does your foundation have a Board-approved racial equity policy or plan?	11%	41%
Does your foundation offer racial equity training for Board members and staff members?	11%	24% staff 53% board
Foundation support arts programs for the public offered by religious organizations	25%	76%
Foundation support publicly accessible arts programs provided by human service organizations	25%	71%
Foundation support community development initiatives with arts components	33%	77%
Foundation support arts programs led by volunteers	25%	82%
Foundation support arts programs in health care	25%	53%
Foundation support publicly available arts programs provided by educational institutions	33%	76%
Foundation has in part or in whole programs targeted toward: small-budget organizations	42%	65%
Foundation has in part or in whole programs targeted toward: new and emerging organizations	33%	29%
Foundation has in part or in whole programs targeted toward: BIPOC/ALAANA organizations	33%	53%
Criteria Applied to Grantmaking Decisions in the Arts in the Foundation		
Artistic quality	17%	65%
Professionalism of grant application preparation	0%	24%
Need for project/program in targeted community	50%	76%
Engagement of underserved audiences	42%	82%
Financial support systems	33%	76%
History of grant awards	33%	71%
Feasibility of project/program implementation	50%	94%
Prospects for project/program sustainability	50%	82%
Documentation and evaluation plans	33%	65%
Other Grantmaking Practices That May be Associated with Equitable Outcomes		
Foundation offers multi-year awards to grantees	50%	76%
Foundation offers general operating awards	33%	100%
Foundation reaches out to underserved communities to build awareness of their grant opportunities to build awareness of their grant opportunities	17%	71%
Foundation offers training or advice to applicants on grant-writing or creating a professional portfolio	8%	88%

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TOP
Latin American Cultural Center's
exhibit *Mexican Masks: Symbols,
Celebrations, Satire, and Safety*

BOTTOM
Artist Akwasi Bediako Afrane's
exhibit *D²NA - TC24: Visions of
the Past* at Mattress Factory



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About the Greater Pittsburgh Arts Council



The Greater Pittsburgh Arts Council builds a more resourced, connected, and informed arts sector, empowering artists and arts organizations throughout Southwestern PA. By sharing resources, fostering significant relationships, leading advocacy initiatives, and increasing public awareness of arts and culture, the Arts Council cultivates a thriving, vibrant arts community for the Greater Pittsburgh region.

Marcé Nixon-Washington at
Pittsburgh Center for Arts & Media



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