Opportunities at the Intersection:
Advancing Racial Equity via Arts and Culture in the Public Sector

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Section 1: Overview

Project History

In 2019, Grantmakers in the Arts (GIA) issued a call for consultants to engage in research and to develop a theory of change around how various sectors could work collectively to advance racial equity through arts and culture with a shift of investments, practice and policies.

GIA engaged a trio of consultants: Arizona State University's National Accelerator for Cultural Innovation (NACI), Cultural Strategies Council (CSC) and the National Association of Community Economic Development Agencies (NACEDA) to explore and build a collective research and conceptual framework to assess these opportunity spaces in the public/government, community development and in private philanthropy sectors, specifically to help inform GIA's future strategic and program work.

Between December 2019 and November 2020, the consultant partners worked collectively with GIA to:
- Conduct macro-level, multi-sector analysis through discussion and collective sharing
- Review existing national and international research frameworks in philanthropy, community development and government for arts, culture and racial equity
- Develop and advance a meta framework for transformational change necessary to advance racial equity through arts, culture and radical imagination across multiple sectors (philanthropy, community development actors, public agencies)

Within the larger research project, ASU's National Accelerator for Cultural Innovation led the analysis and findings cogent to the **public sector** and the networks of agencies, organizations and departments that operate within the federal, state and local government. This report details those findings, ideas and recommendations.

Acknowledgment: Conditions that Perpetuate Racial Inequity

In the United States, a prevalent worldview exists that centers white-dominant culture as normal, standard and good. This worldview is so pervasive that it permeates our history and political, economic and social strategies, and it is in the DNA of how our institutions are built and operate.

Work that seeks to advance racial equity must acknowledge that our beliefs and assumptions have been socially constructed to assign power and resources in ways that benefit some and harm others. It requires the recognition that the legacies we inherited are informed by a white, patriarchal, colonialist, heteronormative gaze and perpetuate cultural erasure, displacement and violence. Simply stated, systems that fail BIPOC individuals and communities fail us all, and systems of accountability need to be integrated into organizational culture to create space for antiracist transformation to occur. It is our belief that transformation can occur when decision makers and community members are collectively grounded in a racial equity and utilize

arts and culture to influence policy, practice and investments towards the aim of justice and liberation. Our team sought to center this knowledge and frame our work according to GIA's commitment to racial equity in order to understand and identify collective actions that can ultimately interrupt injustice and imagine a new, more equitable future.

Methodology

This project is not a new primary research effort, but is intended to draw on existing data, concepts and collected ways of knowing from within the arts and culture sector as well as allied public sector fields.

This collected learning of others must be lifted up and includes deep bodies of understanding documented by ArtPlace America and the National Endowment Our Town work; rural and social culture asset networks advanced by Art of the Rural and Rural Policy Research Institute, racial-equity centered, people powered policy making advanced by the U.S. Department of Arts and Culture, the Cultural Development Network, the Creative Youth Development National Network, the World Cities Cultural Forum and solidarity and activist movements around the world.

In addition to review of this already document work, we conducted an extensive literature and policy review across numerous sectors including Public Health, Workforce, Justice, Sustainability, Housing, National Service, and Immigration to understand both where racial equity is being advanced via policy, practice and investment shifting and how and when arts and culture are leveraged to support those outcomes beyond projects, with a view towards long term and systemic change.

A national survey was issued to leaders of non-arts agencies in various sectors working across multiple levels of government, and subsequent field interviews were conducted to specifically better understand work in the public sector. The sample includes local (municipal and county), state, federal and tribal government actors and how they have approached or considered approaching the use of arts and culture to advance racial equity in their work.

The intent of this report is to synthesize KNOWLEDGE gleaned from literature review and interviews about advancing racial equity through cultural practice in the public sector (federal, state, municipal); subsequently to FRAME how opportunities and change occur within public authorizing environments and; to LIFT UP how those changes provide opportunities to situate arts/cultural intervention and practice as a way to move towards transformational change in public domains and agencies. Finally, to RECOMMEND a roadmap by which Grantmakers in the Arts, and possibly other culture sector agencies and investors, might engage in collective action to move towards transformational change in the public sector.

Real Time Adaptation to This Work

Our work began in late 2019 at the very beginning of the global COVID-19 pandemic. At the time of this writing, more than 10 million Americans have been infected and more than 380,000 have died in the pandemic. Furthermore, according to numerous published research studies, the impact of this health crisis has a disproportionate impact on Black, Indigenous, Asian and LatinX populations. Intersectional issues of poverty, access to health care and high concentration of BIPOC individuals in labor and work occupations at highest risk for infection make these populations up to 4.5 times more likely to suffer more severe impacts of COVID-19 than white individuals. (Tai et al, 2020).

Beyond the growing and deeply inequitable public health crisis, we have also reached historic levels of economic instability and unemployment. The U.S. has an unemployment rate of 7.9% or 12.6 million unemployed individuals. Since March, 8 million people and households have fallen below the poverty line (Bureau of Labor Statistics, September 2020). According to the recent data from the Brookings Institute, creative workers exist as a core subset of those experiencing a historic lack of economic and health stability (Florida et al, 2020).
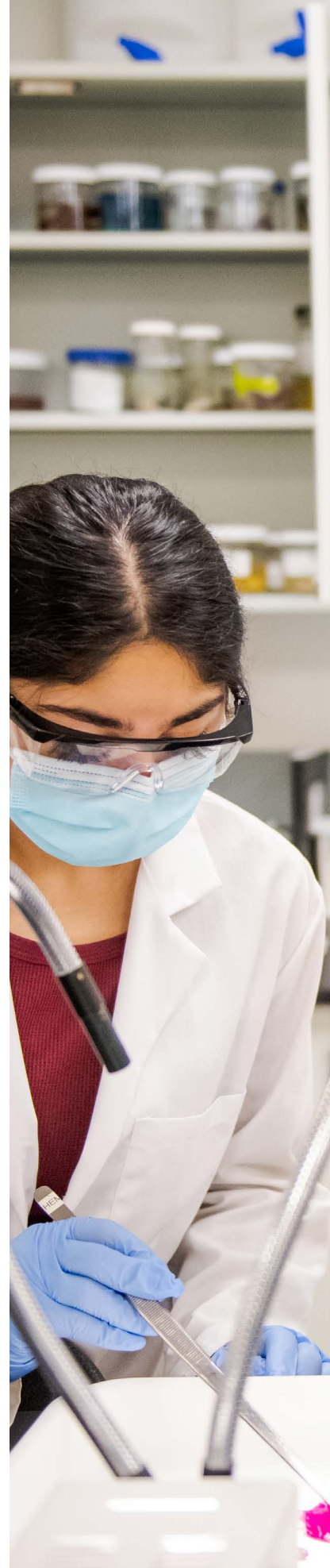
Table 2. Estimated cumulative losses for the creative industries by cluster, April to July 2020

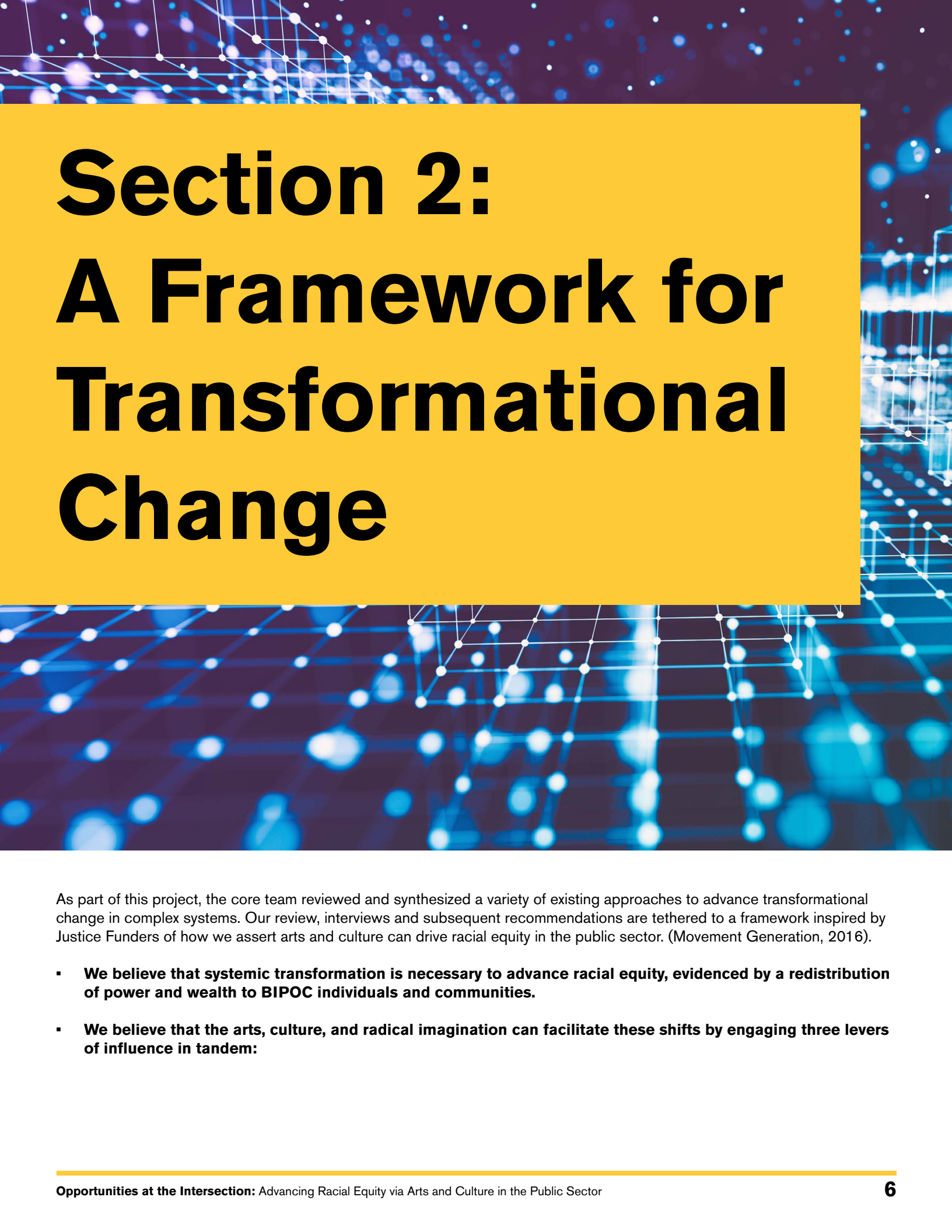| Cluster	Jobs	% of Total Jobs Lost	Sales (billions)	% of Total Sales Lost
Fine and Performing Arts	1,383,224	50.00%	$42.50	27.00%
Design and Advertising	365,334	13.20%	$18.70	11.90%
Publishing	252,820	9.10%	$16.30	10.40%
Crafts	232,429	8.40%	$12.00	7.60%
Motion Picture, Television, and Radio	193,550	7.00%	$33.10	21.10%
Creative Technology	164,108	5.90%	$22.00	13.90%
Architecture	77,069	2.80%	$3.40	2.20%
Fashion	69,271	2.50%	$4.50	2.90%
Culture and Heritage	29,978	1.10%	$4.60	3.00%

The Brookings research also reveals that the most devastating economic impacts for creative workers are in mid-sized communities in the Sunbelt (Southwest and Southern states), with least access to traditional sources of emergency capital including artists relief programs and emergency capital lending, largely due to the lack of strong regional philanthropy and thin nonprofit lending networks outside of urban centers.

The systemic racism of our justice system has been laid bare, again, by the recent and highly public murders of George Floyd, Breonna Taylor, Rayshard Brooks and Jacob Blake at the hands of police. As we seek to imagine new possibilities for artists, designers and cultural workers to advance racial equity through creative means, we account for these real time, generational change events to inform our analysis, framing and imagination for possibilities in the public sector.

Even in this stark uncertainty, we see glimmers of what is possible, scalable and feasible in work between artists and public sector actors in mutual aid that has emerged in the last eight months:

The **Louisville Metro Department of Public Health** and Wellness has partnered with **IDEAS xLab** and **Bates Community Development Corporation** to launch the **Healthy Home, Healthy Community** campaign to create awareness of childhood lead poisoning prevention. Through the project, Louisville youth and families participated in taking photos, writing and creating art focused on what a healthy home and healthy community mean to them. Dr. Sarah Moyer, Director of the Department of Public Health and Wellness and Chief Health Strategist, states "COVID-19 has amplified existing housing inequalities—disproportionately impacting Black, People of Color, and low-income communities in certain ZIP codes—including Smoketown and West Louisville. With environmental conditions like lead in peeling paint, dust and soil, it's hard to be #HealthyAtHome when your home can possibly be harmful to your health."

This moment has, perhaps, provided a willingness for radical imagination and experimentation within a white dominated public sector and a new openness to follow BIPOC culture leaders. Solutions and new practices that have emerged from this crisis serve as ripe opportunities for cities and states to adopt these types of interventions at scale, effectively normalizing them within the broader public sector as expected ways of operating.

Section 2:
A Framework for Transformational Change

As part of this project, the core team reviewed and synthesized a variety of existing approaches to advance transformational change in complex systems. Our review, interviews and subsequent recommendations are tethered to a framework inspired by Justice Funders of how we assert arts and culture can drive racial equity in the public sector. (Movement Generation, 2016).

- **We believe that systemic transformation is necessary to advance racial equity, evidenced by a redistribution of power and wealth to BIPOC individuals and communities.**

- **We believe that the arts, culture, and radical imagination can facilitate these shifts by engaging three levers of influence in tandem:**

Public Policy
The shape, substance, implementation and beneficiaries of policies and laws that are enacted on the local, state and national level.

Away from: Legislative and policy frameworks enacted for BIPOC communities without voice or design from those communities.

Toward: Participatory policy creation, management and evaluation that holds elected officials, public actors and other positions of power accountable to racial justice.

Investments
The shape, substance, implementation and beneficiaries of financial investments that are deployed locally, regionally, and nationally.

Away from: Investment that solely centers the economic growth of states/cities and institutional actors within them.
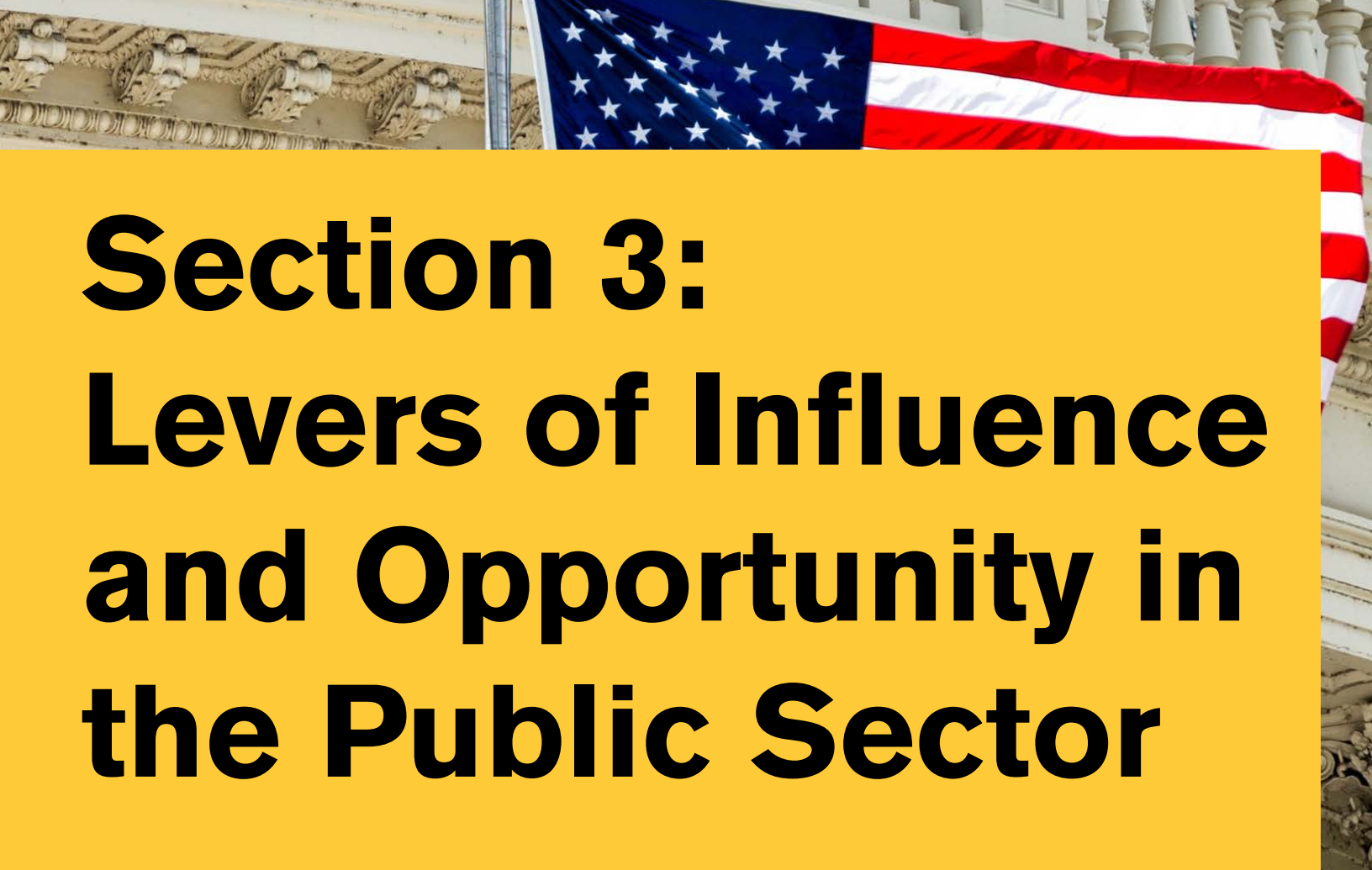
Toward: Investments that support the collective capacity of BIPOC communities most impacted by economic inequality to produce for themselves, give to and invest directly in communities and retain the returns generated from these investments for wealth creation and self-sustainability.

Practices
The shape and implementation of social and management structures, norms, communications and ways of working that facilitate how policy and investments operate within institutions and communities.

Away from: Practices that center white supremacist institutional norms/orthodoxies/worldviews.

Toward: Institutional practices that reimagine power, support mutual aid, and make government systems accountable to BIPOC communities.

Section 3: Levers of Influence and Opportunity in the Public Sector

This framework of investments, policy and practices functions within a larger set of macro conditions that guide the public sector. Within organizational theory, these are often referenced as "authorizing environments" or elements that facilitate power and decision making within systems, particularly political structures.

Throughout our literature review, formal interviews and surveys, these areas emerged as consistent, unifying levers that support imagination, opportunity and disruption; or facilitate gatekeeping, resource hoarding and other practices that hold in place systemic racism in the public sector. In other words, **policy**, **practice** and **investments** function in the public sector within some larger frames that must be understood and altered in order to center arts and culture as a mechanism of change towards racial equity.

Macro Economics

Leadership

Influence Levers

Public Narratives
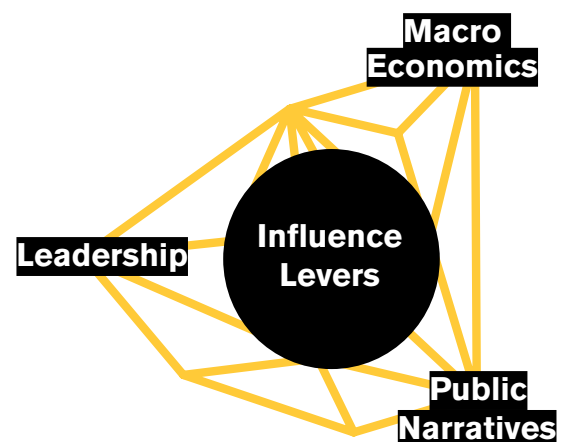
Macroeconomic Conditions

When we talk about public sector actors, we must ground first in their overall intent—to advance the public good through critical services and institutions, primarily by leveraging funds paid by citizens and businesses, including taxes and other civil fees. To advance large, often infrastructure-based expenses, state and local actors may also issue bonds or loans against growth to support certain projects. These bonds are generally guaranteed by the private banking sector, and therefore infrastructure growth within states and cities is often intertwined with private capital.

One of the primary goals of the government is to provide core services to citizens. One of the primary ways governments do so is to deploy through spending, resources, programs and services --from public parks to sidewalks to health screenings and public schools. These are often deployed without an internal recognition of the underlying inequities within state and municipal populations.

Analyzed data from the 2019 Survey of Consumer Finances (SCF) shows that the typical White family has eight times the wealth of the typical Black family and five times the wealth of the typical Hispanic family (Bhutta et al, 2020).

Figure 1. White families have more wealth than Black, Hispanic, and other or multiple race families in the 2019 SCF.

Median Net Worth

Median   +/- Standard Error

Mean Net Worth

Mean   +/- Standard Error
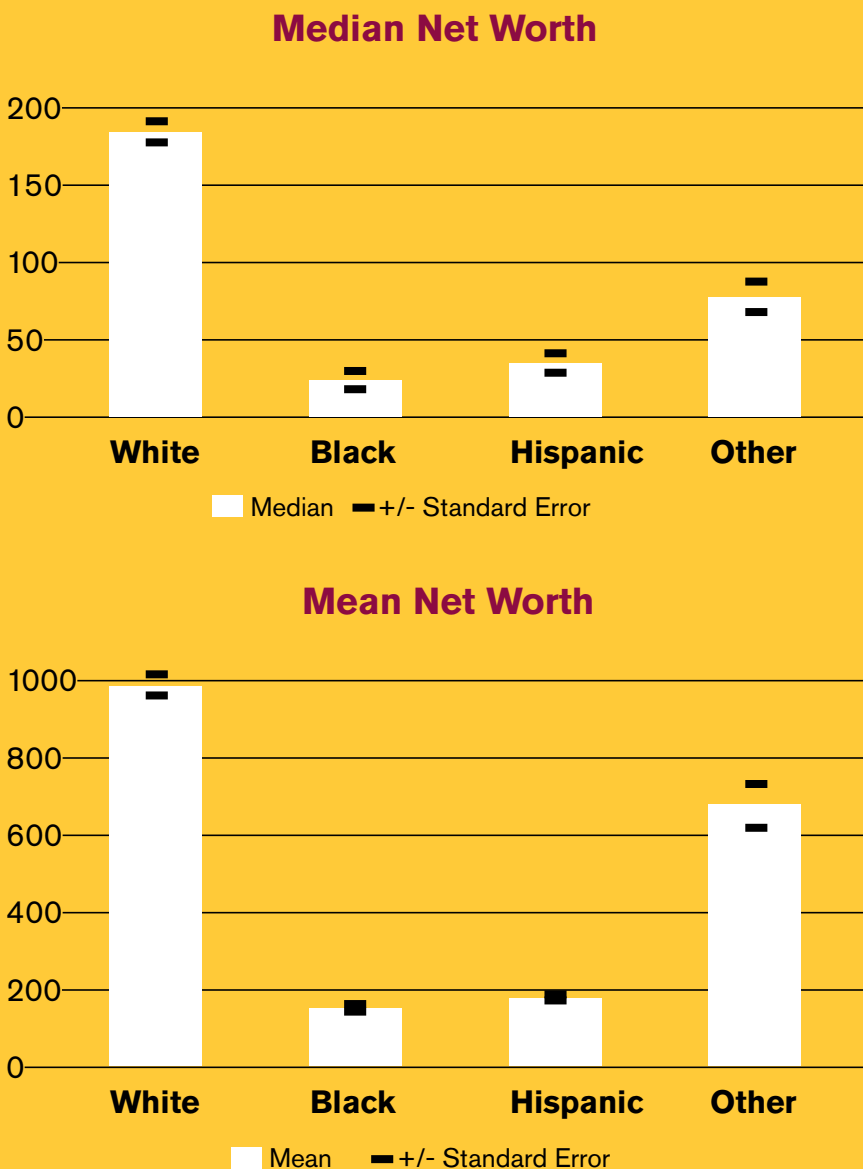
Source: Federal Reserve Board, 2019 Survey of Consumer Finances.
Notes: Figures display median (top panel) and mean (bottom panel) wealth by race and ethnicity, expressed in thousands of 2019 dollars.

Citizens, then, in BIPOC communities face a disproportionate need for access to services, resources and support. As previously mentioned, job loss, lack of access to health care and the growing wealth gap disproportionately affect BIPOC populations. This has been exacerbated by COVID-19, with BIPOC households hardest hit by the financial impact of the crisis.

- According to the findings, majorities of LatinX (72%), Black (60%) and Native American (55%) households report facing serious financial problems during the coronavirus outbreak, while 37% of Asian and 36% of White households also report serious problems paying mortgage/rent, utilities, car payments, loans, debts or affording medical care or food. (Harvard T.H. Chan School of Public Health, National Public Radio, and The Robert Wood Johnson Foundation, 2020)

- Of the 12.6 million Americans currently unemployed, the total population of white people who are unemployed is 7.9%, where BIPOC are more greatly affected (Black African American - 13.2%, Hispanic/LatinX - 11.2% and Asian - 10.6%) (Bureau of Labor Statistics, September 2020).

The service needs of residents are then inherently inequitable from the start, and most often the government approach to meeting those needs is as well.

> **"Too often, government has focused on symptoms and not causes when attempting to work on racial equity. We will fund programs and services that act as simple bandages rather than addressing the underlying drivers of inequities. While programs and services are often necessary, they will never be sufficient for achieving racial equity. We must focus on policy and institutional strategies that are driving the production of inequities."**
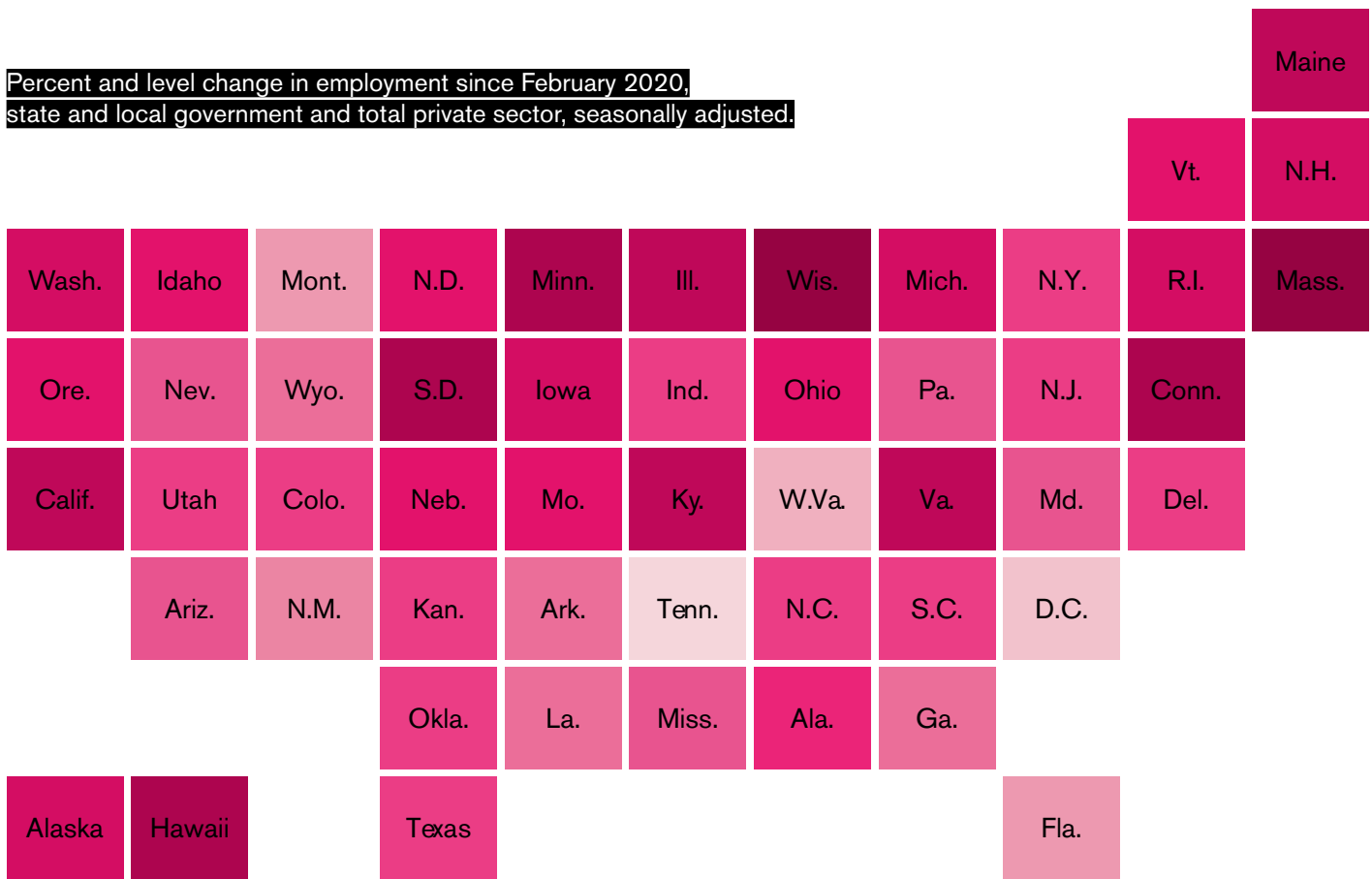
Advancing Racial Equity and Transforming Government, the Government Alliance for Racial Equity (GARE)

To advance any transformational change there must then be an acknowledgement of the historic disparities in ways citizens' needs have not been met by government spending. At the same time we must examine the underlying economic instability of the structures of federal agencies, states and cities themselves. According to recently released reports, fiscal policy experts "estimate that state and local own source revenues... will decline $155 billion in 2020, $167 billion in 2021, and $145 billion in 2022" (Auerbach et al, 2020). In addition to these direct anticipated losses, the recovery outlook is complicated and long:

- The largest job losses have been among low wage workers; these jobs tend to contract and be slowest to recover, and with roughly 8 million individuals moving into poverty since early 2020, we have a network of residents most in need of public services.

- As the pandemic progresses and work becomes more dangerous for older workers or those with pre-existing health conditions, we see voluntary removal from the workforce adding to deep contraction of possible tax base—federal, state and local.

- As workers involuntarily and voluntarily leave the workforce, and businesses ownership contacts this forces demands on already thin public services such as housing, food and job training.

- This public demand for human services is compounded by hospitals, universities and K-12 school systems that have borne deep, unexpected costs to pivot into virtual spaces to provide direct life-saving services. This pattern will continue until we have secured and delivered a vaccine at mass scale.

											Maine
										Vt.	N.H.
Wash.	Idaho	Mont.	N.D.	Minn.	Ill.	Wis.	Mich.	N.Y.	R.I.	Mass.	
Ore.	Nev.	Wyo.	S.D.	Iowa	Ind.	Ohio	Pa.	N.J.	Conn.		
Calif.	Utah	Colo.	Neb.	Mo.	Ky.	W.Va.	Va.	Md.	Del.		
	Ariz.	N.M.	Kan.	Ark.	Tenn.	N.C.	S.C.	D.C.			
			Okla.	La.	Miss.	Ala.	Ga.				
Alaska	Hawaii		Texas					Fla.			

|-12%   1%|

Source: Economic Policy Institute (EPI) analysis of Bureau of Labor Statistics Current Employment Statistics data.

The combination of underlying economic inequity in residents, multiple tax packages reducing tax rates for high net worth individuals and corporations, and the breadth and scale of current and anticipated COVID response and recovery spending will deeply strain the financial health of the government for a generation. Likewise, the combination of fiscal/tax policy, deficit increases and overall population/workforce changes will mean a difficult road for state and local public agencies.

As states and cities move forward with these realities there is a deeper need to collaborate, and share and leverage resources to meet citizens' critical needs. Even in the last several months, we see nimbleness within municipal local arts agencies and allies in health, parks and adjacent sectors pooling funds to deploy artists in these "2nd responder" roles—framed not around "arts for art's sake," but around arts and culture as a means to meet critical social, behavioral or health needs of citizens.

The City of Providence, RI has awarded five artists to participate in a new pilot training in Artist Facilitation and Community Health Work followed by a three-month residency in a community based organization. Co-led by Providence's Department of Art, Culture + Tourism (ACT) and Healthy Communities Office, the Creative Community Health Worker Fellowship provides 70 hours of training under Dr. Dannie Ritchie, Director of Community Health Innovations of Rhode Island, in a pilot program designed to support artists to become RI certified Community Health Workers, expanding the impact of the arts on addressing social determinants of health, particularly during COVID19 city response.

Californians for the Arts in conjunction with Governor Gavin Newsome's recovery task force has proposed CA Creative Corps—a network of community-based social service, health and housing and wellness organizations that would deploy artists as "2nd responders" in schools/distance learning, affordable and senior housing/ infrastructure projects, direct public health information and campaigns, support of homeless provider programs, transportation and public safety, using their creativity and skills related to social-emotional learning, cultural competency, trauma informed practice, and inspirational thinking to integrate into many aspects of recovery.

As we respond to and emerge from COVID, these macro economic realities, particularly in municipalities and states, will dictate that the government sector will need to do more work with fewer people. It will require radical approaches to delivering core services in new ways, more equitable ways, with a focus on cross-sector and cross-agency collaboration. This presents a new window of opportunity within the sector to support and rapidly prototype new ways to center culture as a solution to this new normal.

We see examples across numerous cities and states of how the arts and cultural approaches facilitate collaboration, resource sharing, cross-sectoral investment and more equitable delivery of services. These approaches exemplify how arts and culture serve as a mechanism to interrupt problematic notions of scarcity and power-holding and showcase generosity, hope and opportunity. They serve as an invitation to activists and public sector actors who have an appetite to coordinate financial and human resources in ways that are innovative, collaborative and justice-centered in this rapidly shifting macro economic climate.

Public + Political Narratives

The ability of public agencies to act or behave in ways that advance racial equity is shaped not only by available public financial resources but by the political and public narratives surrounding the government itself.

Public agencies live with a variety of prevailing tropes about the overall government that dictate and shape behaviors of agencies and public servants, in relationship to citizens writ large. For example, the notion of "pork barrel" spending was introduced in 1909 and yet continually affects the behavior of most public agencies.

More than a century of this narrative has led most citizens to expect waste, fraud and malfeasance from public actors, leading to entrenched defensiveness and a deep fear of risk, change and actions that might beg public scrutiny. Other consistent narratives that dictate public agency behavior are "living within your means," another broad stroke from the private sector that signals that cost for public benefit can somehow only be rationalized in the context of a balance sheet. Lastly, the notions of

individualism and "pulling oneself up by the bootstraps" underscore the perception that personal success is determined by merit, negating the reality that how one is racialized pre-determines outcomes of health and well-being and undervaluing the need for public investment in social programs.

All of these undermine the public sector as central to public well-being and frame the public sector as a failed capitalist experiment rather than an implicit social contract with citizens that may or may not balance financially at the end of each quarter. Furthermore, this move away from the intended public purpose for the government to one centered around finances reinforces the underpinnings of racism and resource hoarding inherent in our public systems.
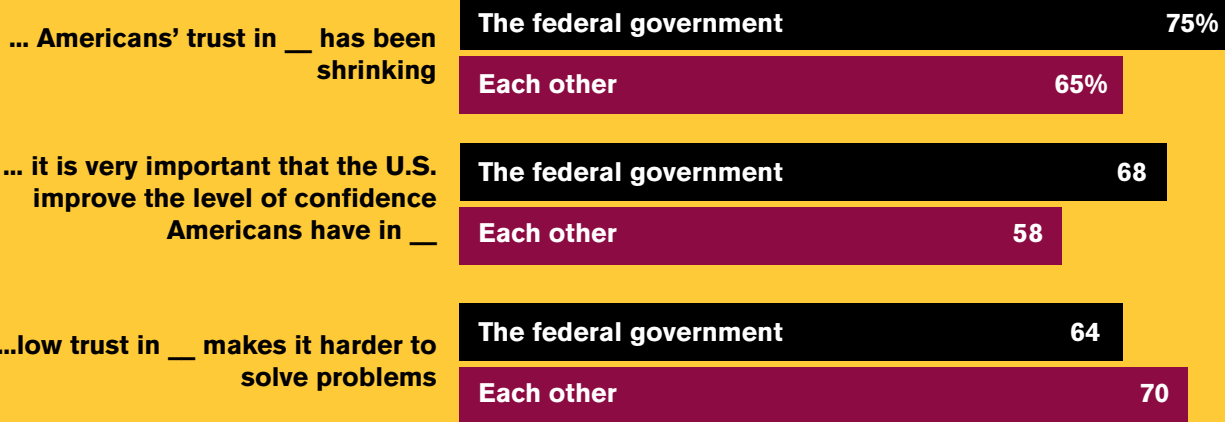
" **The White America that has held political power since the birth of the nation decided that if it had to share the social safety net with people on the other side of the racial and ethnic line, it would rather do without one."**

Eduardo Porter, American Poison: How Racial Hostility Destroyed Our Promise

These narratives, rooted in racism and capitalism, have led to a chronic mistrust of citizens and residents of the federal government and to a lesser extent local and state actors.

Americans think their distrust of federal government and each other is a problem that gets in the way of solving issues.

% of U.S. adults who believe

... Americans' trust in __ has been shrinking

The federal government	75%
Each other	65%

... it is very important that the U.S. improve the level of confidence Americans have in __

The federal government	68
Each other	58

...low trust in __ makes it harder to solve problems

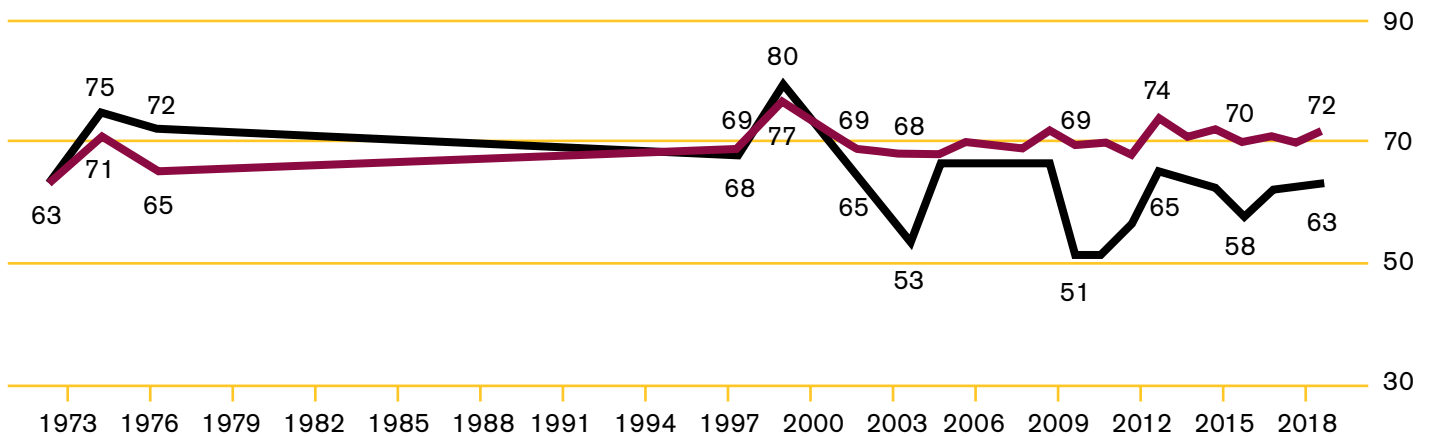|	
The federal government	64
Each other	70

Source: Survey conducted Nov. 27-Dec. 10. 2018. "Trust and Distrust in America" **PEW RESEARCH CENTER**

U.S. Confidence in Local and State Government, 1972-2018

% Great deal/Fair amount

■ Local government ■ State government

GALLUP

In response to COVID-19, economic downturn and racial injustice, the Seattle Office of Arts & Culture launched HOPE Corps a program, to employ displaced BIPOC artists and creative workers through public benefit projects to advance efforts in causes like food security, public health, social cohesion and more. In 2020, Hope Corps supported 96 creative workers while advancing their skillsets through a cohort learning model, and in particular to advance creativity as a way to hold uncomfortable space around evolving civic actions and narratives.

Erin Genia (Sisseton-Wahpeton Dakota) is a multidisciplinary artist, educator and organizer who is working through Boston Arts & Culture's Artist in Residence (AIR) program with the city office of emergency management to facilitate and uncover narratives that are emboldened by public monuments and to reframe conversations about belonging and the role of culture in emergency response.
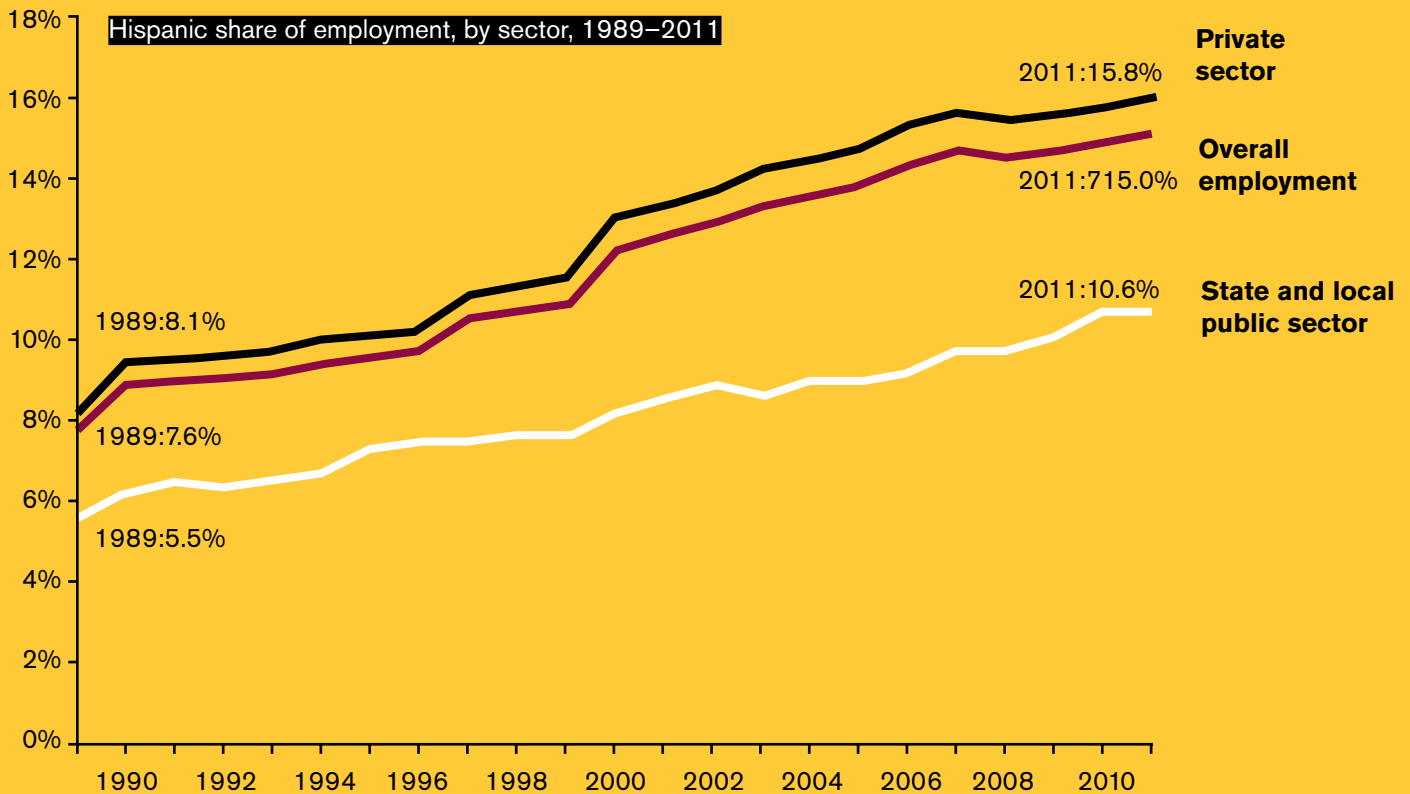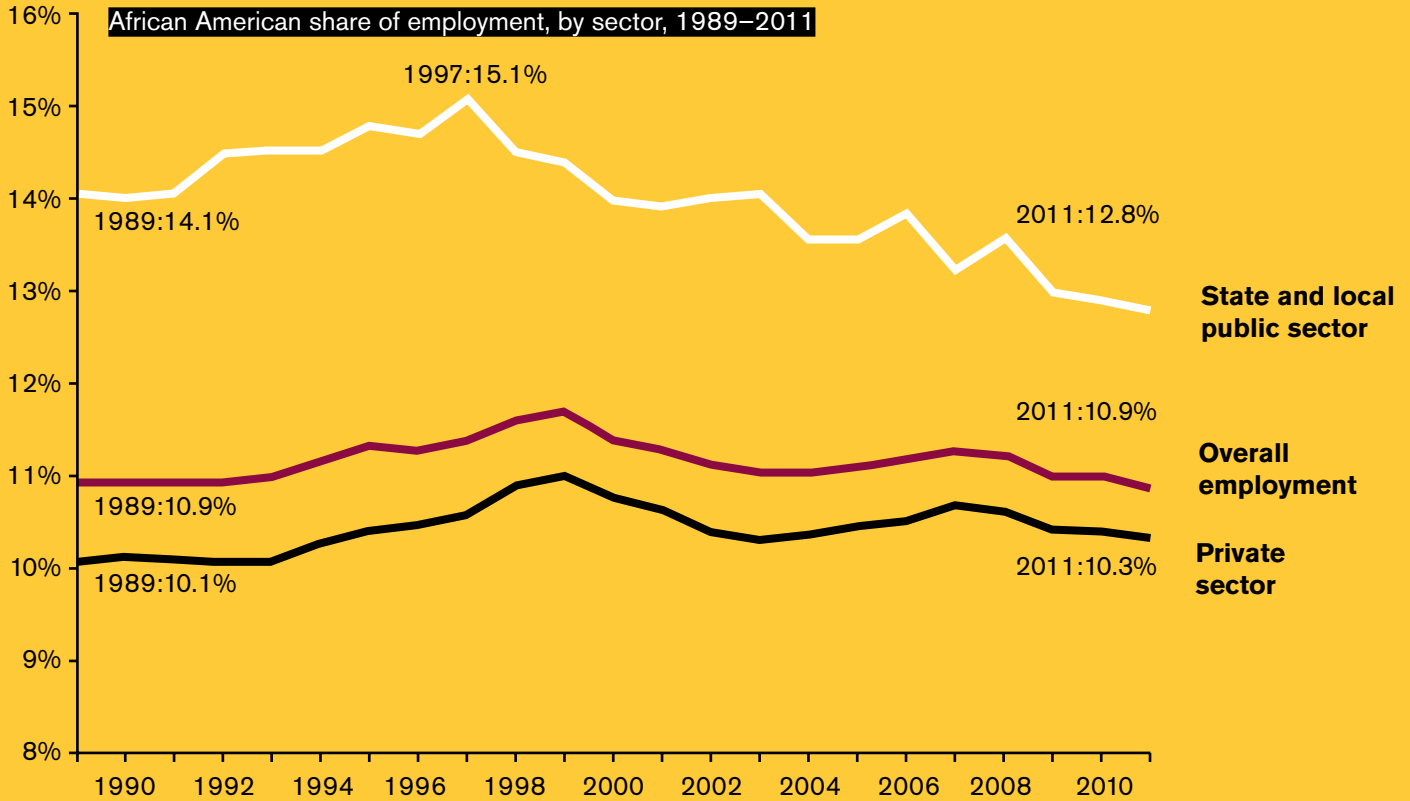
The pandemic and the Black Lives Matter movement have created a sense of urgency and opened space to recalibrate these narratives. Particularly at the city level, we see momentum in many urban centers to re-knit trust, spark communication, share stories, and create belonging and unity between people and public agencies.
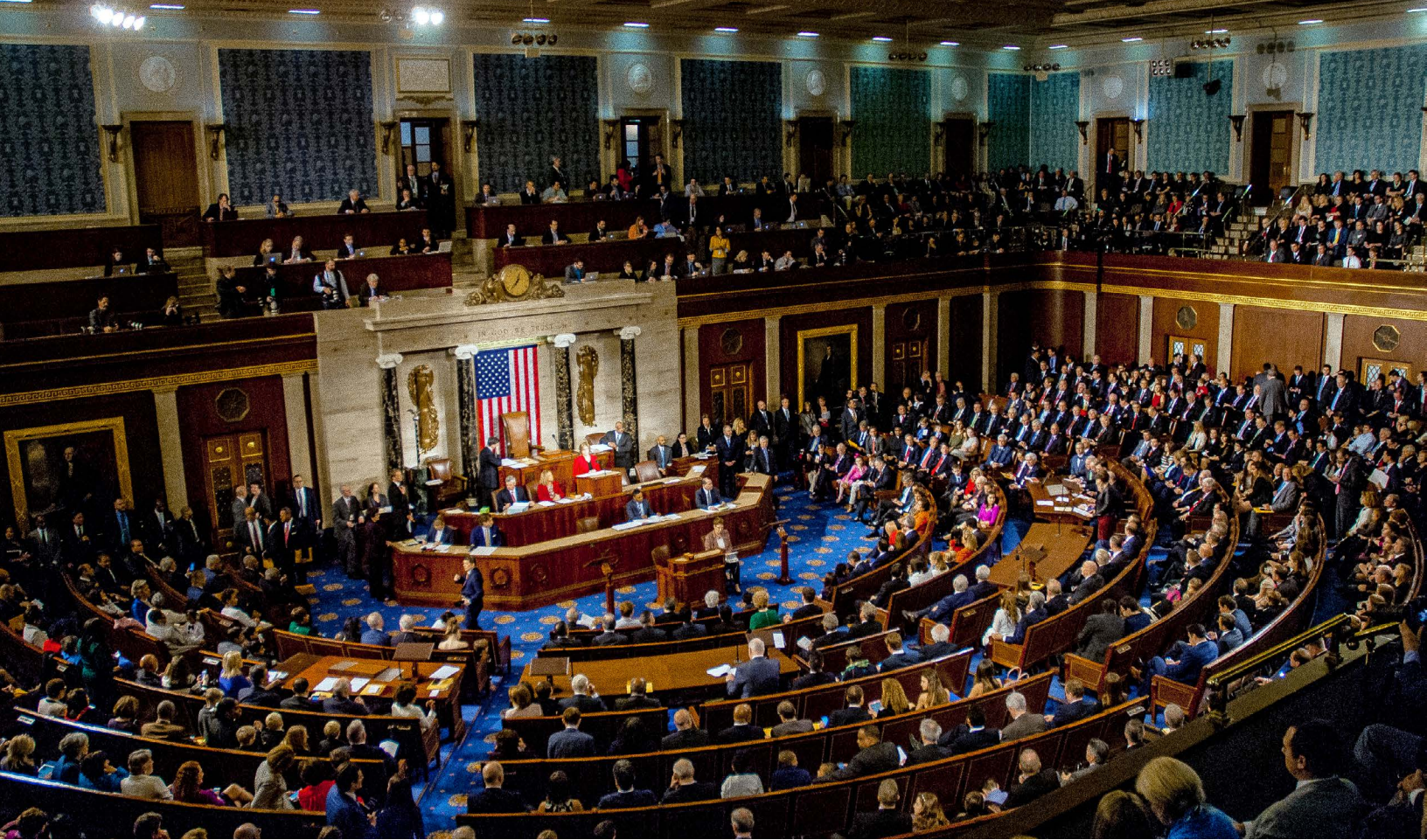
A pilot study by Topos Partners in collaboration with Americans for the Arts validates that art and culture help facilitate these broader civic narratives of collective imagination aimed at "community challenges" and that residents understand art has an ability to "promote social interaction and more connected communities" (Topos Partnership, 2019).

As we move forward in recovery, we must recalibrate the social contract of government WITH residents toward one that faces histories of harm and trauma but bends towards healing. Artists and culture workers can and do guide these truths and illuminate new possible narratives for our cities and towns to embrace, accept and manifest. They can forge pathways for us to re-think resources and human investments that center and celebrate self-determination, mutual aid, hope and imagination.

Public Leadership

Public agencies behave in ways shaped by economics, by public narratives and, perhaps most importantly, by the individuals who lead and exercise power within them. The public sector workforce is not reflective of our larger population demographics. For example, the Bureau of Labor Statistics indicates, 73.9% of public sector employees identify as white; compared to the overall population in the U.S where 60.1 % of the residents are white (Bureau of Labor Statistics, 2020). Despite this representational gap, the public sector (particularly at the state and local levels) maintains higher rates of employment of African-American, LatinX and women then the private sector owing to union rules, civil service hiring and promotions processes and standardized public sector job classifications and pay rates (Cooper et al, 2012).

African American share of employment, by sector, 1989–2011

1997:15.1%

1989:14.1%

2011:12.8%

State and local public sector

2011:10.9%

Overall employment

1989:10.9%

1989:10.1%

2011:10.3%

Private sector

Hispanic share of employment, by sector, 1989–2011

Private sector

2011:15.8%

Overall employment

2011:715.0%

2011:10.6%

State and local public sector

1989:8.1%

1989:7.6%

1989:5.5%

Along with employment rates, these same groups retain a higher rate of educational attainment than their private sector peers. And yet, we still see a deep imbalance in opportunity, authority and agency for BIPOC leaders in the sector to support and advance change. Government Alliance on Race and Equity notes that pervasive issues affect particularly BIPOC female leaders, including the intrinsic wage penalty that exists when you adjust for wage rates in the private sector, implicit bias, cronyism and the deep overall job cuts in the sector post-Great Recession that disproportionately affect BIPOC workers (Nelson & Sereeta, n.d.).

Despite this underlying inequity, our in-person interviews frequently pointed to the role of change makers—particularly in the middle ranks of leadership—as core agents of leading-cross discipline collaboration, policy interruption and other work that drives antiracism.

"positions of power are created for middle tier managers/directors as champions for translating up and down the leadership pipeline both inside and outside the institution".

Director of Connecting Capital and Community, Center for Community Investment

These same types of leaders are often the most willing to engage cultural work and workers and to lean into new approaches that center artist-led processes, artist investment mechanisms and other models that lift up community knowledge and support. This work sometimes happens quietly with informal mutual aid agreements between leaders in numerous agencies who agree to collectively take risk, model change and act together. A spectrum of these kinds of networks is emerging in the public sector toward the aim of taking collective action to advance racial equity.

In 2015, Judge Sheila Calloway, lead juvenile court judge, Kathy Sinback, juvenile court administrator, and leaders from the Oasis Center for Youth and Metro Arts: Nashville Office of Arts + Culture worked to build a pilot project, Restorative Justice and the Arts. Calloway and leadership at Metro Arts used their combined power to make a pitch to the Mayor to reallocate $88,000 (the annual cost of incarcerating one child in detention) to initiate a program to pay artists to work within key areas with the court system to build diversion projects, restorative justice spaces with community artists trained in ACE (Adverse Childhood Experiences) and Positive Youth Development. The collective approach advocated for reallocation of public dollars and shared labor across two departments that previously had few points of collaboration. The program advanced wages for teaching and other community artists, the majority of whom were BIPOC, and the project interventions were all centered on interrupting norms of punishment and replacing them with restoration and repair with a long term goal of eliminating youth incarceration. The project worked because both agencies and their managers leveraged collective power and capital allocations to advance new work.

Coro New York is a civic leadership training organization and a community of more than 2,500 alumni across business, government, schools and nonprofits shaping the city's future. Its mission is to develop NYC leaders so that all individuals, communities and institutions participate in creating an equitable, just and engaged society. Notably, the Leadership New York program convenes mid-level professionals from the public, private, and not-for-profit sectors over an 8-month period to engage in deep personal and interactive leadership development alongside a broad engagement in current civic issues outside of their professional expertise. Participants identify the intersections, challenges, and successes of public policy by centering those who are impacted and are empowered to use these skills to make meaningful change in their community. Ashley Firestone, a Senior Program Officer from the New York City Department of Cultural Affairs, participated in the program and felt that its opportunity for relationship building with professionals outside the sector has resulted in meaningful cross-sector dialogue and opportunities to promote the value of art and creativity to support the needs of civic issues.

As the manager of Boston's Office of Arts and Culture, Kara Elliot-Ortega has identified two main channels for advancing equity-based policies within the City government,

> **One relies on top-down decision making and the coordination of leadership who manage departments and major initiatives. The other is the lateral collaboration of municipal staff—that layer of middle-management tasked with the daily work of moving policies and initiatives into action and implementation. Co-conspiratorship is often found in these somewhat informal relationships between values-aligned staff, who can advance equity goals across traditional bureaucratic silos. While leadership might dictate the "permission" to pursue an equity agenda, it is often at a staff level where I see the appetite for risk-taking, new partnerships, and a more holistic and creative approach to municipal practice. Those staff who may be younger and newer to City Hall are also hungry for support and professional development - growing their capacities would further accelerate the conditions needed to make lasting change and have the added benefit of teeing up a new generation of leadership."**

The current moment presents us a rare window to reset the core nature of leadership within the sector. The public sector workforce is the oldest in age, by industry, in America. The average employee is 46.7 years old, and more than a third of the workforce at the local and state levels is set to retire within the decade (Carr, n.d.).

The very workers currently in middle management leading change are most nimble and ready to fill both these emergent skill requirements and backfill the looming public sector retirement cliff. As Dana Lucero, Senior Planner for Oregon Metro, shares, "fully infiltrating the bureaucracy with decision-makers that represent the community being served and the voices and experience to advance racial equity" is both an imperative and real time emergent opportunity.

To advance a vision of racial equity, we need to invest time and resources in better understanding, supporting, and activating this "catalyst class" within the public sector. Staging interventions of wage support, self-care resources, mentorship opportunities and professional networks will build skills and organizational capacity to actualize power within the middle management space. Engaging artists and cultural workers with this network of powerful leaders to co-create a shared vision and understanding of change can codify organizational practices centered on racial equity and build a new kind of public network that embraces cultural strategy as a means to power sharing, self-determination and transformational change.

Section 4: Opportunities for Impact

The above macro level public sector enabling factors are present across nearly all levels in the government. However, tackling the entire public sector federal, state and local in the current public and funding climate is likely to lead to diluted bodies of practice and transformation. How can we focus more tactically on the need for cross-sector investment/collaboration required by a shrinking public sector, build new social contract public narratives, and support catalytic BIPOC leadership in the public sector?

Our literature review and interviews identified the most opportunity, readiness for cross-sector intervention, and urgency due to COVID-19 and the ancillary race inequities in economic and political conditions exist within:

Workforce Development

Public Health

Infrastructure

Juvenile Justice

Each of these public sector domains has a well-documented track record of arts and culture based approaches and program models working at the federal/state/local levels, often dating back decades. Each domain has emergent leaders that understand both cultural practice and anti-racism approaches, and each has human capital that can be cultivated and scaled more broadly.

Each of these domains is already working to understand, document and create a public evidence-base of how "arts and culture" deliver on the domain mission as is evidenced by deep work led by ArtPlace, Animating Democracy and others in the "arts and" cross-field reports, convenings and research.

Within these domains there are already existing practice networks that include artists, researchers, funding collaboratives and activists. Additionally, each of these domains is central to a COVID and post-COVID public response, recovery and resilience strategy within the public sector and is likely to secure additional federal, state and local public sector investment over the next three years. These are also areas that have priority within the incoming federal presidential administration.

Most of these domains have active professional associations that offer some training, support or capacity building tools for public sector leaders that could be expanded to center the arts and culture more tactically and in practice and policy. Most of these domains also have investor networks and funder-member organizations similar to GIA working to facilitate thought leadership and sector action.

Despite these readiness factors, there are still relatively few inroads into broader transformation of public policy, adoption of new public investment structures and substantive practice shifting in these public sector domains that aim to support cultural intervention as a core strategy for achieving racial equity.

Yet, these "arts at the intersection" domains offer clear pathways for collaborative cross-sector work, local/regional activation and the most promising ground to test and adopt policy, practice and investments that might affect complex, long-lasting change.

Our assertion, based on collected research and interviews, is that tactical focus on specific policy/practice areas within Workforce Development, Public Health, Infrastructure and Juvenile Justice will help spur new methods of investment and practice networks, support alternate public narratives, and elevate policy leaders committed to transformation through arts and culture within these allied fields.

The recommendations contained in this section seek to connect arts/culture/imagination more tactically to existing policy structures and practices in these domains in order to lift up opportunities for collective action between public and private sector actors committed to culturally-led racial equity.

Finding Opportunities to Advance Arts/Culture/Racial Equity in:
Workforce Development

Workforce Development is an approach to economic growth focused on the support of and investments in workers, including, but not limited to wage and wealth growth, skill development, access to education and higher education, and direct employment. Strategies, investments, policies and programs are facilitated by a network of actors in the public, private and non-governmental sectors.

Domain Infrastructure: How is Workforce Development Managed in the Public Sector?

Federal Actors: Department of Labor (Workforce Innovation Opportunity Act), Department of Labor Division of Indian and Native American Programs (DINAP), Department of Agriculture (Supplemental Nutrition Assistance Program-SNAP), Health and Human Services (Temporary Assistance for Needy Families-TANF and Community Services Block Grants-CSBG), Department of Education (Adult Education and Family Literacy Programs), Corporation for National & Community Service (Learn and Serve America, AmeriCorps, VISTA, Senior Corps).

*1992 Indian Self-Determination in Education and Assistance Act, section 477 establishes clear statute for self determination of federal funding for workforce and other education programs; therefore First Nations organize and facilitate workforce development programs and guidelines in accordance with sovereignty.

State Actors: Equivalent state agencies that provide passthrough funding for federal programs for direct state-wide activities or re-granting to local workboards and municipal partners; governors may have special task forces, particularly post-COVID, on "future of work" and "business and workforce recovery." Sovereign Nations organize and coordinate federally allocated workforce support funding in accordance with section 166 of the Workforce Innovation and Opportunity Act (WIOA).

Local Actors: WIOA establishes a network of "One Stop" Career and Job centers around the country that are administered by local Workforce Development Boards that operate as quasi-governmental citizen boards, appointed by local leaders to oversee and coordinate training, skill development, employment assistance and other programs that aid in advancing employment, specific to the emergent occupations and industries of that region. Many of these centers operate specific youth employment programs as well that may include coordination with local nonprofits, community colleges, vocational and trade schools, unions and national service programs. Other programs, including for workers who are t dislocated, seniors, justice-involved, veteran, or living with disabilities, are supported via the WIOA.

The Urban Institute has created a comprehensive guide to understanding the U.S. workforce ecology here.

Key Concepts and Policies in the Sector:
At the state/local level it is important to think of workforce development as a system of actors, some of whom may work in disparate segments, some of which may or may not be coordinated or anchored in similar values. Often those segments include skill and education building, job support and placement, worker protections and worker supports including food, housing, health, and child care access.

By 2030, more than half of U.S. workers will be BIPOC. The current American workforce system continues to be designed around norms of a free market capitalism that center whiteness —aimed at leveraging workforce to drive profit and economic strength of regions versus focus on the health and economic resilience and mobility of individuals. For example, many chambers of commerce take on "workforce" as a key priority, convening employers and companies in campaigns to strengthen regional corporate growth.

However, there are organizations and movements coordinating racial equity approaches that address root causes of systemic racism in workforce development practice, including banking/citizenship status, housing/food/transit instability, and reducing debt burden, while increasing wealth, education access and sustainable living wages and financial mobility. Effectively, workforce development should and must be linked to poverty reduction, opportunity creation and sustained individual and community economic self-determination.

The core policy in the public sector at the federal, state and local level framing workforce development programs, policies, practices and investments is the Workforce Innovation and Opportunity Act of 2014 (WIOA).

Leadership/Influence Organizations supporting equitable practice in workforce development:
GARE
Policy Link
Center for American Progress
Jobs for the Future
National Skills Coalition
National Association of Workforce Development Professionals
OpportunityNation

Intervention Opportunity: A key space of policy, investment or practice within the domain that is ripe for deepening racial equity through intervention, expansion and policy coordination with the arts and culture sector is *Opportunity Youth and Workforce Development.*

Opportunity Youth and Workforce Development and Arts & Culture:
The 2014 WIOA act has a specific set for programming and funding to support interventions in education access, skill development, and work assistance for young people. Of the WIOA provisions for young people, 75% of all federal pass through funding supports Out of School Youth (OSY) or what the field refers to as "Opportunity Youth." These are generally young people ages 18-24 who for a variety of reasons are not in school, not in job pathways, and are at high risk of sustained poverty and limited economic mobility.

The Forum for Youth Investment, formed in 2013 as a "network of networks," functions nationally and regionally to work with funders, employers, universities, social service agencies and job centers to build collective power and resource coordination aimed at empowerment of opportunity youth. The frameworks within the Forum and its partners are marshalled around core fundamentals of racial equity and there is, in general, a focus on resource liberation, self-determination and economic independence with BIPOC youth, community members and partners.

The cultural field has a deep and wide network of practitioners who have facilitated youth development and youth employment practice centered in arts and culture, particularly in BIPOC communities. In 2015, joint funding from the National Endowment and the Department of Education supported the formation of the Creative Youth Development Partnership, which supports the deepening of this field of practice. One of the key strategies outlined in the blueprint is deeper coordination with and investment from the public sector in the loose network of national programs that are already facilitating skill development, employment and culture-based justice work throughout the country.

There is a long tradition of arts and trade craft skill-building programs and youth vocational training, including Appalshop, Manchester Bidwell Corporation, Juxtaposition Arts and others. The 2014 WIOA provided specific programming for Out of School Youth (OSY), which has facilitated growth in networks of youth opportunity centers around the country that provide full service support on bank access, financial education, training, mentorship, access to housing and health services, alongside of employment, specifically summer and seasonal employment/training programs.

The groundwork exists for the arts and culture sector to work more decisively in concert with these existing networks to advance racial equity through concrete practice, investments and policies in art/culture centered opportunity youth employment efforts—particularly those led by BIPOC individuals and organizations/ coalitions in communities.

Case Study Example(s):

Marion S. Barry Summer Youth Employment Program is a partnership between the DC Commission on the Arts & Humanities and the Department of Employment Services (DOES). Through Summer Youth Employment Program (SYEP) funding in the Workforce Innovation Opportunity Act, District youth ages 14 to 24 are assigned worksites at cultural and community based organizations through the District. Numerous local arts agencies, including Boston, Nashville, Newark, and Los Angeles, work in similar programs. Many of these models additionally support professional training for youth, financial empowerment counseling, access to a banking relationship and in some cases continued employment and mentoring with youth.

By leaning in to the existing theory of change and frameworks built with Creative Youth Development National Partnership that explicitly center racial equity and connecting with public agencies such as Workforce Development boards, Offices of Economic Development and State Arts Agencies and Local Arts Agencies, we can expand networks working with public funding to widen arts centered youth employment and economic mobility.

Some opportunities may include:
- Planning and partnership building investments to make linkages with existing networks focused on workforce and youth employment.
- Youth led and designed programs and oversight in community and arts ed programming, particularly through paid structures and shared power models.
- Increased investments in grants and fellowships that connect existing funded BIPOC culture programs with skills, workforce and job training and employment boards, programs and funding bodies.
- Integration of financial empowerment/banking and asset management skills within programs and grants already focused on youth, particularly employment aged youth.
- Expanded post-high school/pre-college paid apprenticeships and mentorships particularly those that link with community and 4 year colleges.

To sharpen these interventions and others, particularly with Local Arts Agencies, State Arts Agencies and their partners in workforce and economic development agencies, we can and should build more peer learning and exchange networks between these practitioners and youth leaders, convene spaces of participatory practice and policy building, and identify necessary time and human capacity to participate in existing work led by BIPOC workforce and youth development leaders in regions and communities.

Project to Watch: National Service

The National Service field is wide and varied and encompasses programs such as VISTA, an anti-poverty program launched in the 1960's Johnson Administration War on Poverty. VISTA provides 10-12 month placements for individuals working in communities to address capacity building efforts such as program design, training, and public engagement specifically to address long-term underlying causes of poverty. VISTA placements are often with social service nonprofits, but cultural organizations qualify as site partners. VISTA's partner program AmeriCorps was launched in 1994, as a signature initiative of the Clinton Administration, and designed to scale up a Peace Corps-like national service network to address public education, environment, health and emergency/disaster needs in U.S. communities. As with VISTA, corps members work for 10-12 months to complete 1,700 hours of direct service in a community or public agency.

Both programs provide leadership and skill development training, mentorship and operational support during the "year of service." During service, corps members earn a stipend, and upon completion of hours earn an education stipend that can be used to pay off college or trade school debt or, for offset of tuition. Many colleges offer additional discounts or tuition waivers for members who have completed national service. Both programs are federally administered by the Corporation for National Service and coordinated via state offices, which are part of the executive branch or governor's office in most states. Annually, states issue calls for new program proposals from qualified nonprofit and government partners.

Particularly as COVID has displaced so many artists, there has been a renewed focus on past efforts like the WPA and CEDA, which had specific employment frameworks for culture workers. There is nothing within either VISTA or AmeriCorps structures that prevents cultural organizations, state or local arts agencies from supporting and advancing work or supporting teams of corps members "working" to both advance their leadership and employment skills and also meet critical needs of community in terms of education, health, environment and other stated national priorities.

Several national models are emerging that leverage this "corps" type model to support re-employment for artists and cultural workers.

▪ San Francisco Mayor London Breed announced federal CREATE ACT funding through the Office of Workforce and Economic Development to fund SF Creative Corps, a pilot to employ 60 culture workers in direct public health roles, from murals to other cultural activation designed to promote health and wellness.

▪ Wisconsin Economic Development Commission and Arts Wisconsin partnered to launch the We're All In Creative Workforce Development Program in partnership with local arts agencies and cultural organizations, re-employing local artists and culture workers in direct projects throughout the state, also using public CREATE ACT pass through funding.

These independent models could easily be scaled by working through existing national service and workforce development infrastructure in states and municipalities. Current legislation moving through Congress and generally championed by the incoming Biden Administration indicates a desire to strongly consider offering college tuition reductions and or debt reduction for those serving in National Service. As a means to address the BIPOC wealth gap and increase college access, National Service, particularly linked with a pathway from Opportunity Youth Employment programming, could offer a framework for wealth creation, public service leadership and overall nonprofit and public sector transformation and is a keen way to embed cultural practice approaches into employment and career access and training.

Although the current living stipend in both VISTA/AmeriCorps programs is an equity issue, many opportunities exist to provide other wrap around supports to members such as financial counseling, housing and rent supports, daycare and other family supports, access to banking and financial wellness training and counseling that position corps type models as a way forward to deepen justice focused work within cultural organizations and support existing workforce and post-COVID workforce development priorities.

Possible GIA Actions:

▪ Assess and understand GIA member support of youth workforce and training programs; identify any opportunities to support scale, coordination or amplification and cross network learning, programming or investments.

▪ Connect programmatically with Creative Youth Development national network to identify ways in which GIA's members and platforms might support the implementation of the national blueprint.

▪ Consider framework design/development for a network approach to building a policy work group for GIA members working on opportunity youth workforce programs or emerging national service models similar to CETA.

▪ Coordinate connections with Opportunity Nation to facilitate linkages with public funded cultural programs and spaces to engage opportunity youth in workforce development.

▪ Coordinate listening sessions between Wallace, Annie E. Casey and other funders who have invested in Opportunity Youth to discuss ways in which local/state GIA members might be more active in coordination with emergent work and programming.

Recommended Resources and Reading

Bridgeland, J. & Milano, J. 2012, *Opportunity Road*.

Holzer, H., 2017, *The Role of Skills and Jobs in Transforming Communities*. U.S. Department of Housing and Urban Development.

Lam, Livia; 2019, *A Design for Workforce Equity*. Center for American Progress.

Langston, A., Scoggins, J., Simon, J., Truehaft, S., & Walsh, M., 2020, Race, *Risk and Workforce Equity in the Coronavirus Economy*. PolicyLink.

Montgomery, D., 2016, *The Rise of Creative Youth Development*. Arts Education Policy Review.

Novak-Leonard, J.L., Rugg, G., & Reynolds, M.J., 2018, *Role of Arts and Creative Expression in Employability and Economic Opportunity*. Chicago: NORC.

Finding Opportunities to Advance Arts/Culture/Racial Equity:
Public Health

Public health is defined by the Center for Disease Control Foundation as "the science of protecting and improving the health of people and their communities." The field is expansive covering issues like the environment, disease prevention, behavioral/mental/reproductive health, economics, education, public policy, occupational safety, and disability/gender justice. The public health workforce includes epidemiologists, nurses, social workers, microbiologists, pharmacists, economists, health inspectors, veterinarians and other professions that represent a complex web of interdisciplinary fields. Common public health initiatives include but are not limited to promoting handwashing and mask wearing, delivering vaccines, preventing suicide/diabetes, and smoking cessation programs, so that optimal health may be achieved for all, but initiatives also address trauma, disparities in healthcare access, and social determinants of health, which have all been exacerbated by systemic racism and the COVID-19 pandemic.

Domain Infrastructure: How is Public Health Managed in the Public Sector?

Federal Actors: Department of Health and Human Services (e.g. Center for Disease Control, Food and Drug Administration, Substance Abuse and Mental Health Services Administration), U.S. Territorial and Tribal Governments, Federal Interagency Workgroups, including representatives from the Departments of Agriculture, Education, Justice, Labor, Housing and Urban Development, and more.

State Actors: State Departments of Health and Human Services, State Boards of Health, and cross-sector departments that collaborate on policy (e.g., Departments of Agriculture, Education, Justice, Labor, Housing).

Local Actors: County & Municipal Health Departments, Cross-Sector Mayoral or City Manager Offices (e.g., Parks & Recreation), and corporations/nonprofits such as hospitals, food banks, community health centers, colleges and universities.

Leadership/Influence Organizations:
American Public Health Association
Association for State and Territorial Health Officials
National Association of County Health Officials
National Organization for Arts & Health
University of Florida Center for Arts in Medicine

Key Concepts and Policies in the Sector:

At the Federal level, the U.S. Department of Health & Human Services (HHS) is tasked with "enhancing the health and well-being of all Americans, by providing for effective health and human services and by fostering sound, sustained advances in the sciences underlying medicine, public health, and social services." The Office of the Secretary, Operating Divisions, and Regional Offices administer HHS programs through a family of agencies that spans conducting scientific research, educating, treating illness, setting safety standards, promoting healthy lifestyles, and detecting, preventing and responding to infectious diseases, such as COVID-19.

The public health field is highly regulated through legislation and policy-making that establishes regulations, ensures compliance and funds services and research. In its 2019 Annual Report, HHS highlights its role in affecting the health and well-being of Americans in a myriad of ways such as lowering health care costs, protecting and strengthening Medicare, combating the opioid crisis and epidemics (HIV and diabetes), fighting cancer, increasing foster care adoptions, supporting independence of older adults and people with disabilities, funding clinical trials, and responding to natural disasters.

HHS describes its efforts of promoting health and well-being within the context of five broad strategic goals:
▪ Reform, Strengthen, and Modernize the Nation's Healthcare System
▪ Protect the Health of Americans Where They Live, Learn, Work, and Play
▪ Strengthen the Economic and Social Well-Being of Americans Across the Lifespan
▪ Foster Sound, Sustained Advances in the Sciences
▪ Promote Effective and Efficient Management and Stewardship

Strategies, investments, policies and programs are facilitated by a vast network of actors in the public sector representing federal, state, local, and U.S. territorial governments, as well as academia, research institutions, and nonprofits such as service/trade organizations, and advocacy groups. Due to the expansiveness of this policy domain, and perhaps more so than any other policy area, public health actors may work in disparate segments, which are often not coordinated or anchored in similar values and might even face competing priorities to advance public health for all.

Intervention Opportunity: A key space of policy, investment or practice within the public health sector that is ripe for deeping racial equity through intervention, expansion and policy coordination with the arts and culture sector is within programs that influence Social Determinants of Health and particularly local and state level Health in All Policies efforts.

HHS recognizes that Social Determinants of Health (SDOH) are "the conditions in the environments where people are born, live, learn, work, play, worship, and age that affect a wide range of health, functioning, and quality-of-life outcomes and risks," and conditions that affect safe housing, transportation, access to nutritious foods, clean air and ones that perpetuate racism and violence contribute to wide health disparities and inequities. SDOH are grouped into six primary domains: Economic Stability, Neighborhood and Physical Environment, Education, Food, Community and Social Context and Health Care System.
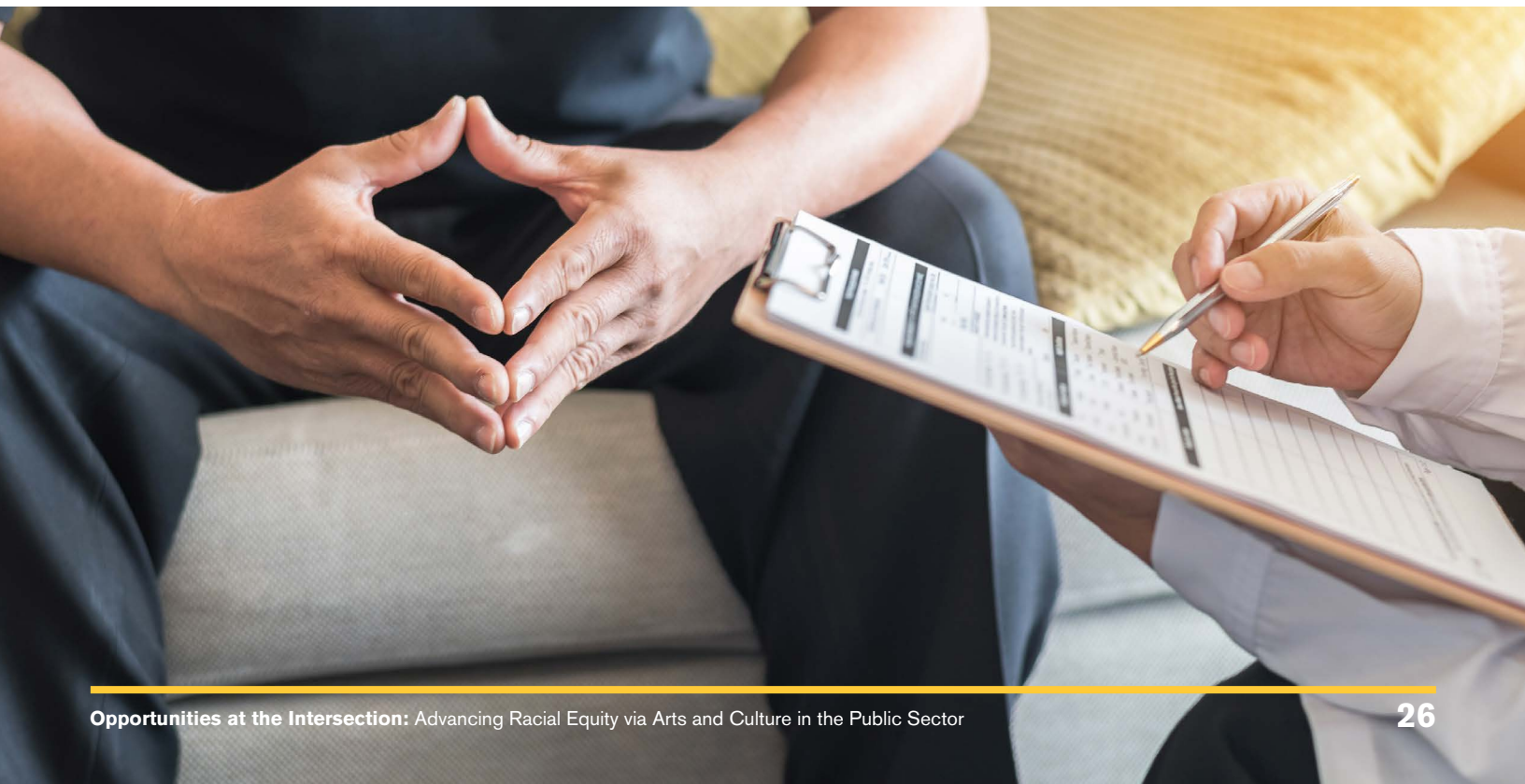
Social Determinants of Health

Econmic Stability	Neighborhood and Physical Environment	Education	Food	Community and Social Context	Health Care System
Employment	Housing	Literacy	Hunger	Social integration	Health coverage
Income	Transportation	Language	Access to healthy options	Support systems	Provider availability
Expenses	Safety	Early childhood education		Community engagement	Provider linguistics and cultural competency
Debt	Parks	Vocational training		Discrimination	Quality of care
Medical bills	Playgrounds	Higher education			
Support	Walkability				

Health Outcomes
Mortality, Morbidity, Life Expectancy, Health Care Expenditures, Health Status, Functional Limitations

Kaiser Family Foundation, Social Determinants of Health

Every federal, state and local public health agency is operating around the core notion that addressing SDOH is essential for improving health and reducing longstanding disparities in health and health care. Those seeking to position arts and culture as solutions to advance public health should work to intervene and transform these interlocking realms that affect individual, community and population-wide outcomes. This can be achieved through intervention efforts that help connect people to services, facilitating dialogue, organizing/mobilizing advocacy groups and activists, and advancing community generated and led health initiatives. At the practical level, all states and most local public health departments and agencies have instituted multi-sector Health in all Policies work groups and protocols.

According to the CDC, Health in All Policies (HiAP) is a collaborative approach that integrates and articulates health considerations into policymaking across sectors to improve the health of all communities and people. HiAP recognizes that health is created by a multitude of factors beyond healthcare and, in many cases, beyond the scope of traditional public health activities. The HiAP approach provides one way to achieve the National Prevention Strategy and Healthy People 2020 goals and enhance the potential for state, territorial, and local health departments to improve health outcomes. The HiAP approach may also be effective in identifying gaps in evidence and achieving health equity. There are numerous examples of artists and culture workers working within these structures to address both practice and new policy that advances health equity.

Case Study Example(s):

Ho'n A:wan Park, Zuni Youth Enrichment Project (ZYEP)

Zuni Pueblo, NM

Ho'n A:wan ("of the people") Community Park is a 2.5 acre complex that includes an athletic turf field, community center, walking trail, community garden, basketball court, traditional ovens, murals and more. The community center houses ZYEP's staff offices, as well as classroom space for summer camp and other instruction and a large indoor/outdoor performance space for dances, musical performances and events. Ho'n A:wan Community Park is located near the central Village and along the Zuni River, easily accessible to much of the community. To design Ho'n A:wan, ZYEP worked closely with community artists, culture-bearers, the Tribal Council, and community members to address health concerns with preventive strategies for and with Zuni youth and "to promote resilience among Zuni youth so that they will grow into strong and healthy adults who are connected with Zuni traditions." Zuni art and culture was integrated into all aspects of park design, blending traditional Pueblo landscape with Zuni art.

Project to Watch:

Healthy Home, Healthy Community

Louisville, KY

Artist: Hannah L. Drake

The Louisville Metro Department of Public Health and Wellness has partnered with IDEAS xLab and Bates Community Development Corporation to launch the campaign to create awareness of childhood lead poisoning prevention, which is an extension of its Health in All Policies work. Through the project Louisville youth and families participated in taking photos, writing, and creating art focused on what a healthy home and healthy community mean to them.

Possible GIA Actions:
- Assess and understand GIA member support of public health initiatives that address SDOH and HiAP; identify any opportunities to support scale, coordination or amplification and cross network learning, programming or investments.
- Connect programmatically with national networks and advocacy groups to identify ways in which GIA's members and platforms might support the implementation of frameworks that center strategies for achieving optimal health for all.
- Consider framework design/development for a network approach to building a mutual aid, policy work group for GIA members working to address health equity disparities.
- Invest in public sector leaders/artist cohorts who are working at the intersection of facilitation and community engagement practices to widen the network of BIPOC and community led problem-solving and policy making.
- Coordinate cross-sector connections among public actors to build policy/ practice/advocacy networks and better facilitate linkages with public funding that could support arts and cultural interventions in public health initiatives and specifically regional and local HiAP efforts.
- Coordinate listening sessions between The Robert Wood Johnson Foundation, the University of Florida Arts & Medicine program, PolicyLink and other leaders who have invested in advancing public health through arts and culture to discuss ways in which local/state GIA members might be more active in coordination with emergent work and programming, particularly in cross-sector policy

Recommended Resources and Reading:

Clarke, M. & Vest, G. 2020. The Toolkit for Health, Arts, Parks & Equity

Goldbard, A. 2018. Art & Well-Being: Toward A Culture of Health. United States Department of Arts & Culture.

Healthy People 2030 Literature Summaries, U.S. Department of Health and Human Services.

Rose, K., Daniel, M.H., & Liu, J. 2017. Creating Change through Arts, Culture, and Equitable Development: A Policy and Practice Primer. PolicyLink.

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Behn-Mose, K., Caplan, J., Dillon, L., & Rudolph, L. Health in All Policies: A Guide for State and Local Governments

Finding Opportunities to Advance Arts/Culture/Racial Equity:
Infrastructure

Infrastructure is broadly defined as the network of physical systems that intersect the public and allow it to function economically and socially. Infrastructure includes roads and other transit systems, water, power, and broadband connectivity required to operate our public sector and provide critical services to individuals households. In the U.S. and international policy fields, infrastructure also encompasses a network of defense actors such as cyber security agencies, emergency services and others who have a role in supporting critical infrastructure in a crisis. For the purpose of this report and its intent, our findings generally focus on the non-defense/emergency domains within the domain, namely water, transportation and energy.

Domain Infrastructure: How is Infrastructure Managed in the Public Sector?

Federal Actors: U.S Department of Transportation, Environmental Protection Agency, U.S. Department of Energy, U.S Department of Commerce, Multi-State Utility Authorities (TVA)

State Actors: State Transit and Environmental Agencies, State Commerce and Economic Development Agencies, Regional Planning Authorities, State and Regional Utility Authorities

Local Actors: State Transit Agencies, Regional Planning Authorities, Local Planning and Zoning Boards, Local Utilities, Mayoral or City Manager Offices (e.g. Offices of Resilience or Sustainability)

Key Concepts and Policies in the Sector:
Similar to the workforce development arena, it is helpful to think of the infrastructure sector as a network of actors at the federal, state and local levels across a variety of agencies and utility and infrastructure districts and authorities. At the federal level, government agencies leverage tax dollars and distribute funding through competitive or demonstration project pools for the implementation of state, regional and local planning or projects designed to support the improvements of water, transit or energy systems.

Almost invariably, infrastructure design, planning and coordination require pooled and matched local investments that are generated in several forms—general bond, revenue bond and sometimes other special taxing authority allowed via state or municipal ordinance. At the municipal level, utility districts or agencies often advance large packages of additional funding requests that require citizen approval by vote or referendum.

Because infrastructure projects tend to be specific to specific physical improvements (e.g., stormwater infrastructure or new transit lines), policies, practices and investment mechanisms tend to focus on specific projects and physical changes. Within the public sector that has historically meant a deep disconnect with the inherent racial justice and socio-cultural aspects such as self-determination, community health and environmental justice within design, planning and accountability.
olleges and universities.

However, there are organizations and movements coordinating racial equity approaches that address root causes of systemic racism in infrastructure practice including issues of land/water sovereignty, the connection between physical infrastructure and health and access to employment and wealth creation, and the overall environmental justice efforts that center human resilience.

Leadership/Influence Organizations supporting equitable practice in Infrastructure Development:
Smart Growth America
US Water Alliance
Center for Social Inclusion
Design Justice
PolicyLink
SustainUs

Intervention Opportunity: A key space of policy or practice within the domain that is ripe for arts/culture intervention is scaling arts/cultural policy and investments within **regional and municipal general plans**.

General Plans and Arts and Culture:
Because most cities, towns and municipalities set and issue bonds to support the largest cost share of infrastructure, there is always a local/regional plan and a local/regional tax base that facilitates infrastructure action. To that end, the most concrete way to advance arts and culture that advance racial equity within infrastructure is to link those cultural/art approaches to policies, funding and investments with hyper-local strategic plans and affiliated taxing mechanisms.

A general plan is a policy document that establishes what the residents, business owners, property owners and other stakeholders would like to see in the future of a city, county or municipal region. Plan processes are led across government agencies and require resident input and feedback; adopted plans become guides for coordination of policy work related to regional physical, economic planning. In particular, with infrastructure financing and policy, general plans form the basis for requesting federal investment and guide what can be increased via local taxes and bonds; the general plan construct has more legal significance than a general cultural or strategic plan. What's more, general plans by their nature are cross-sector—often involving infrastructure, economic and workforce development and other domains like education. Historically, arts/culture have played a peripheral role in the design, shaping and implementation of general plans; however, key efforts centering social justice and cultural strategies have begun to emerge as a body of practice within the cultural sector. Deepening this work and building links between leaders who seek to advance racial justice via cultural-led infrastructure is a key way to advance racial equity, environmental and social justice, and the arts and culture sector.

Case Study Example(s):
The Metropolitan Area Planning Council (MAPC) is the regional planning agency serving the people who live and work in the 101 cities and towns of Metropolitan Boston. Its role is to coordinate infrastructure planning throughout the region. MAPC has created the most comprehensive arts and culture-led planning resource center and network in the country. They have a dedicated team of researchers and planners who support communities in comprehensive arts/ culture/equity-led planning practice. The team has built a national toolkit, and supports fellowship and other programs aimed at increasing not just the number of communities with artist-led and centered general plans, but the overall capacity of creative activists to lead and guide public infrastructure planning and design processes.

MAPC's work and continued work led by Kresge, NEA and ArtPlace to deepen equitable practice with the community development and community design spaces has fueled more and more interest in cultural practice and policy work integrated into general regional and city planning. The growth in city and regional artist residencies within public departments and the focus on social determinants of health and resilience means that there is space to continue to deepen and embed culture-led racial equity practice in long term, legal planning processes. In particular, the last year has seen municipal local arts agencies play critical roles in rapid planning and policy response due to COVID, artist worker displacement and racial justice actions. The ground is well tilled to continue to move beyond public residencies and artist-led public process projects to fuel deeper networks of policy makers, facilitators and financing experts who can advance culture systemically as we advance equitable infrastructure planning.

Projects to Watch: Canadian Institute of Planners: Policies for Reconciliation
In 2015, the The Truth and Reconciliation Commission (TRC)—which was initially set up to explore the history of residential schools in Canada—put forward 94 Calls to Action that are framing the national processes of reconciliation. One of the cornerstones of the agreements and collective actions agreed up by the central government was adoption of Indigenous practice and reconciliation in public infrastructure planning. The major certifying body for planners, the Canadian Institute of Planners (CIP), has adopted these core principles, which center the understanding and acknowledgement of Indigenous culture as vital to the planning process and whole community care. These principles are integrated and accepted widely in Canada as normalized for general and other infrastructure planning and part of professional certification and public investments. Similar movements are well underway in New Zealand and Australia.

Possible GIA Actions:
- Convene LAA and SAA partners that have successfully led regional/general plans and cultural plans with explicit racial equity and cross-government coordination to identify opportunities to build policy and practice networks within municipal and state members.
- Consider gathering and creating searchable databases of plans, enacted policies and examples to widen the use cases for cultural work in general planning and policy making.
- Invest in artists/cultural leaders who are working at the intersection of facilitation and planning processes as leads or subcontractors within public general plan processes; this is widening the network of particularly BIPOC-led community engagement, design and planning specialists who can work with cities and states as viable, recommended contractors to support these processes.
- Identify regional networks of actors working to update or implement general plans and invest in match funding, support and coalition building for the inclusion of cultural practice, funding for cultural workers/leaders as process design, and outcome tracking related to cultural practice and engagement as part of implementation, particularly supporting mechanisms for BIPOC community investments and accountability.

Recommended Resources and Reading:
Beyond Green: The Arts as a Catalyst for Sustainability, Salzburg Global Seminar Session Report 561, 2016.

Blatchford, L., &Young, N., Culture & Creativity are Fundamental to Resilient Communities;, Community Development Innovation Review, 2019.

Mabaud, R., Seitz-Brown, M.; Connecting Equity to Universal Broadband Strategy, The Roosevelt Institute & the New School, 2017.

Advancing Water Equity to Create Communities of Opportunity, PolicyLink, 2019.

Finding Opportunities to Advance Arts/Culture/Racial Equity:
Juvenile Justice

Juvenile Justice is a process through which young people under the age of 18 who are accused of committing a "delinquent or criminal act" are typically processed through the justice system. While similar to the adult criminal justice system in many ways—processes include arrest, detainment, petitions, hearings, adjudications, dispositions, placement, probation and reentry—increasingly the juvenile justice process sometimes operates according to the premise that youth are fundamentally different from adults, both in terms of level of responsibility and potential for rehabilitation. The primary goals of the juvenile justice system, in addition to maintaining public safety, are skill development, rehabilitation, addressing treatment needs, and successful reintegration of youth into the community.

**Domain Infrastructure: How is Juvenile Justice Managed in the Public Sector?**

Federal Actors: Bureau of Justice Assistance, Bureau of Justice Statistics, Department of Health & Human Services, National Criminal Justice Reference Service, National Institute of Justice, Office of Juvenile Justice and Delinquency Prevention (Juvenile Justice and Delinquency Prevention Act, Title II Charles Grassley Juvenile Justice and Delinquency Prevention Program Grants, Title V Youth Promise Grants, Juvenile Accountability Block Grant Program), Office for Victims of Crime, Department of Justice (First Step Act), U.S. Territorial and Tribal Governments, and Federal Interagency Workgroups such as the one on Youth Programs.

State Actors: Equivalent state agencies (Departments of Corrections, Departments of Education, Department of Health & Human Services, Departments of Juvenile Justice/Juvenile Courts, Departments of Public Safety, Law Enforcement Agencies) that provide passthrough funding for federal programs for direct state-wide activities or re-granting to local municipal and non-profit partners.

Local Actors: Cities and counties provide opportunities for networks among Departments of Corrections, Department of Health & Human Services, Departments of Juvenile Justice/Juvenile Courts, Departments of Public Safety, Law Enforcement Agencies, Local Arts Agencies, Public Schools, universities and nonprofit service organizations to coordinate efforts in oversight, training, skill development, grant-making and other programs that aid in advancing policy that centers equity in the juvenile justice system.

youth.gov is a resource created by the Interagency Working Group on Youth Programs (IWGYP), a consortium of representatives from 21 federal agencies that support programs and services focusing on youth. IWGYP promotes the goal of positive, healthy outcomes for youth and has identified "distinct points in the juvenile justice process at which communities and agencies can intervene in the lives of youth involved with the system" including initial contact, intake, judicial processing, probation, detention and more.

Figure 1: Juvenile Justice System Intervention Points
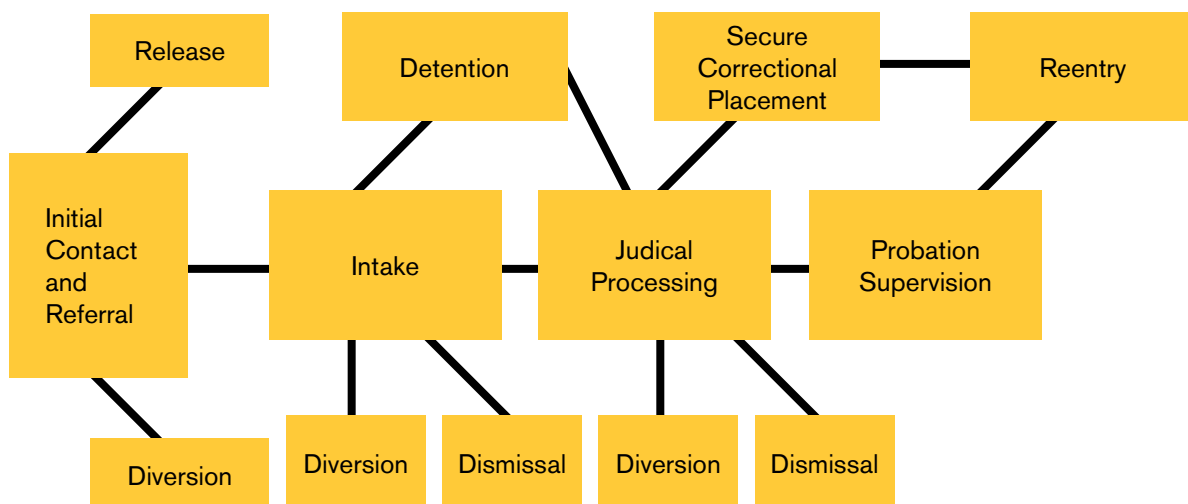
Provided by Youth.gov and adapted from (Cocozza & Skowyra, 2007).

Key Concepts and Policies in the Sector:
The core policy in the public sector at the federal, state and local level influencing the juvenile justice system programs, policies, practices and investments is the Juvenile Justice and Delinquency Prevention Act (JJDPA). The 2018 reauthorization of the JJDPA enacted several key amendments including but not limited to compliance standards/systems and addressing racial and ethnic disparities (RED).

Similar to other policy domains, at the state/local level a system of actors at the state and local levels contributes to the juvenile system. These actors may work in disparate segments, some of which may or may not be coordinated or anchored in similar values. In addition to conducting judicial proceedings, case management, correctional placement, detention and probation, often those segments include diversion programs, education, skill building, and family support systems, including food, housing, health and access to social workers.

The Office of Juvenile Justice and Delinquency Prevention (OJJDP) identifies itself as "a leader in efforts to reduce the overrepresentation of minority youth in the Nation's juvenile justice system." They provide funding at the state, local and tribal levels to "address the core requirements of the JJDPA: deinstitutionalization of status offenders, separation of juveniles from adult inmates, removal of juveniles from adult jails and lockups, and efforts designed to reduce disproportionate minority contact (DMC) with the juvenile justice system." A core requirement to receive OJJDP funding is developing and executing a RED plan. One way this is being enforced for FY20 is that any State government found not addressing RED could lose up to 20 percent of its Formula Grants allocation for that year.

According to the U.S. Department of Justice's Office of Juvenile Justice and Delinquency Prevention (OJJDP), in 2019, U.S. law enforcement agencies made an estimated 696,620 arrests of persons under age 18.

Youth arrests and incarceration rates are dropping as many court systems are adopting alternative sentencing and restorative justice practices. The number of youth arrests in 2018 was 58% less than the number of arrests in 2010; however, youth of color are disproportionately represented in the juvenile justice system. The racial composition of the U.S. juvenile population ages 10–17 in 2018 was 75% white, 16% black, 6% Asian/Pacific Islander, and 2% Native American, yet half of all juvenile arrests for violent crimes in 2018 involved black youth.

A briefing paper by the Sentencing Project articulates how disparities exist among every intervention point in the juvenile justice system. "Among those juveniles who are arrested, Black juveniles are more likely to be referred to a juvenile court than are white juveniles. They are more likely to be processed (and less likely to be diverted). Among those adjudicated delinquent, they are more likely to be sent to secure confinement. Among those detained, black youth are more likely to be transferred to adult facilities" (Rovner, J. 2014).

Similar disparities may exist among LatinX youth; however, complete data on racial/ethnic disparities is limited because within the juvenile justice system they are often misidentified and poorly counted due to inconsistencies in definitions and categories or even having the option to self-identify.

Leadership/Influence Organizations Supporting Equitable Practice in Juvenile Justice:
Campaign for the Fair Sentencing of Youth
Campaign for Youth Justice
Center for Children's Law and Policy
Coalition for Juvenile Justice
Community Justice Network for Youth
Justice for Families
Justice Policy Institute
Juvenile Law Center
National Juvenile Defender Center
National Juvenile Justice Network
The Sentencing Project
W. Haywood Burns Institute for Juvenile Justice Fairness and Equity
Youth Transition Funders Group

Intervention Opportunity: A key space of policy, investment or practice within the domain that is ripe for deepening racial equity through intervention, expansion and policy coordination with the arts and culture sector is programming, mentorship and training that reforms juvenile justice from a system that disproportionately criminalizes young people of color to one that utilizes restorative practices and creates space for sustained positive youth development and family and community resilience, particularly through the formal mechanism of RED plans.

The mandates articulated in the 2018 reauthorization of the JJDPA related to RED create an opportunity for coordinated approaches with organizations and movements that address root causes of systemic racism in the juvenile justice system, including housing/food/transit instability, mental health care, education access and arts/cultural interventions. One area of potential alignment across these sectors is in the treatment of Adverse Childhood Experiences (ACEs).

The Center for Disease Control (CDC) recognizes ACEs as "potentially traumatic events that occur in childhood (witnessing or experiencing violence, substance abuse, instability, e.g.) that are linked to chronic health problems, mental illness, and substance misuse in adulthood." ACEs can negatively impact health, well-being and opportunity, but they are preventable. Research has shown that "creating and sustaining safe, stable, nurturing relationships and environments for all children and families can prevent ACEs and help all children reach their full potential." The CDC published *Preventing Adverse Childhood Experiences (ACEs): Leveraging the Best Available Evidence* as a resource for states, cities and communities to help them take advantage of the best available evidence to prevent ACEs through several strategies that can keep them from happening in the first place, as well as strategies to mitigate the harms of ACEs.

The evidence tells us that ACEs can be prevented. Equipping staff and service providers within the juvenile justice system with the skills and ability to lessen the harms of ACEs of youth who interact with the system can help:
- Strengthen economic supports for families.
- Promote social norms that protect against violence and adversity.
- Ensure a strong start for children and pave the way for them to reach their full potential.
- Teach skills to help parents and youth handle stress, manage emotions, and tackle everyday challenges.
- Connect youth to caring adults and activities.
- ntervene to lessen immediate and long-term harms.

A rich history of interventions within the juvenile justice system have proven the effectiveness the arts and culture have on mitigating the harms of ACEs. For example, in partnership with the NEA, OJJDP published a 2016 literature review titled *Arts-Based Programs and Arts Therapies for At-Risk, Justice-Involved, and Traumatized Youths* citing arts and cultural interventions as effective and promising models to prevent delinquency and create different pathways for youth engaged across points of the juvenile justice system. Additionally, a policy report commissioned by the Education Commission of the States and the Arts Education Partnership in March 2020 articulates several ways engagement in arts education has lasting benefits and provides pathways of support for youth engaged in the juvenile justice system. Author Cassandra Quillen outlines opportunities for arts interventions in four distinct justice system contact points: prevention, interaction, transition and healing. She utilizes evidence-based research, highlights case studies and points to policy initiatives that can be engaged at the federal and state levels to support programming that mitigates harm and could lead to justice reform.

Case Study Example(s):

Investing in Justice-Involved Individuals Through the Arts

Los Angeles, CA

Since 2014, the Los Angeles Department of Arts and Culture (LADAC) has partnered with community-based organizations, the Los Angeles County Probation Department, and other County agencies to pilot arts-based services for justice-involved youth. The work was expanded in 2018, when the agency was awarded a one-year, $750,000 grant from the Art for Justice Fund to build support for youth involved or at risk of becoming involved with the County's juvenile justice system. In March 2020, the L.A. County Board of Supervisors adopted the goals of the LADAC's Countywide Plan for Elevating the Arts as a Criminal Justice Reform Strategy, furthering the transition of L.A. County's justice system from a punishment-based model to one that embraces trauma-informed and healing-centered approaches. The plan sets out five goals, including establishing Countywide leadership and coordination of arts based strategies, expanding prevention strategies, strengthening and sustaining support for justice-involved youth and their families, supporting justice-involved adults, and expanding external partnerships.

Project to Watch: Free Write Arts & Literacy - Chicago, IL

Since 2000, Free Write has been engaging incarcerated and criminalized youth and young adults in the performing, visual, and literary arts so that they become the narrators of their own stories and the authors of their futures. By co-designing creative space with students, Free Write supports them as they develop educational and career opportunities that reduce recidivism. Collectively, they contribute to the public discourse around issues of youth incarceration and to the broader movement to dismantle carceral systems.

Through one-on-one literacy tutoring and workshops in creative writing, visual art, and music production, Free Write students build competencies in reading and writing, art making, technical skills, community building, and critical thinking. Evidence shows that participation in their programming demonstrates significant improvement in areas like self expression, self-image, critical thinking, and productive relationships.

To date, Free Write has published eight anthologies, installed over 50 public exhibitions, and worked alongside over 10,000 detained and criminalized youth and young adults.

Possible GIA Actions:

- Assess and understand GIA member support of arts-based programs that contribute to justice reform; identify any opportunities to support scale, coordination or amplification and cross network learning, programming or investments.
- Connect programmatically with national networks to identify ways in which GIA's members and platforms might support the implementation of arts and cultural interventions into justice reform practices, particularly formal involvement in RED planning processes at the regional/state/local level.
- Consider framework design/development for a network approach to building a mutual aid, policy work group for GIA members working on trauma-informed juvenile justice programs that integrate the arts.
- Coordinate connections with national advocacy and research organizations supporting justice reform to better facilitate linkages with public funded cultural programs of members. Consider joint research, papers or policy platforms.
- Coordinate listening sessions between The Annie E. Casey Foundation, The Ford Foundation and other funders who have invested in justice reform to discuss ways in which local/state GIA members might be more active in coordination with emergent work and programming.

Recommended Resources & Reading:

CYD Alignment with Allied Sectors, Creative Youth Development National Network.

Youth.gov Juvenile Justice Topic, Federal Interagency Working Group on Youth Programs.

Juvenile Justice Strategy, The Annie E. Casey Foundation.

Model Programs Guide Literature Reviews, Office of Juvenile Justice and Delinquency Prevention.

Section 5: Grantmakers in the Arts Recommended Roadmap

Grantmakers in the Arts (GIA) is a North American membership organization that provides leadership and service to advance the use of philanthropic and governmental resources to support arts and culture. In alignment with GIA's commitment to equity, it is critical to connect GIA's core work and internal assets with the levers of change that can reimagine and reorient the public sector toward racial justice.

As a membership organization GIA has a network of tools for members, from webinars, to conferences, to the GIA Reader, all designed to build knowledge, learning, leadership and exchange within the arts and culture philanthropic landscape.

Beyond member support and tools, GIA also functions as a facilitator and convenor of intellectual exchange and thought leadership across the sector—particularly driving this work through convenings, social media and other public communications vehicles.

Finally, GIA retains some level of public advocacy through formal means (engaged lobbyist) and through networks it seeks to influence, generally public policies within arts and culture or arts education. How might GIA point its core assets as an organization towards effective impact within the public sector, particularly in ways that both model racial equity and advance arts and culture?

What then, is GIA's most effective means to facilitate influence and create systems of accountability in Macroeconomics, Narratives and Leadership, the overarching authorizing environments in the public sector? How might GIA focus on particular domains through partnerships, research, influence and coordination to deepen culture-led practice and change?

A roadmap for how GIA might link its assets with public sector impact comes from an unlikely corner: learnings from how the conservative movement has shaped public sector influence via ALEC, or the American Legislative Exchange Council. ALEC was founded in 1973, with a clear and abject focus—to build a network of leaders, who together share, shape and implement policies, primarily at the state level, that support principles of anti-regulation, free market economics and social conservatism. ALEC functions as a membership organization and has been the shaping ground and unifying space for intellectuals, researchers and politicians in the U.S. conservative movement for the last 40+ years.

> **For decades, the American Legislative Exchange Council has been a force in shaping conservative policies at the state level. Today, its impact is even more pervasive. Its legislative ideas are resonating in practically every area of state government, from education and health to energy, environment and tax policy. The group, which brings together legislators with representatives from corporations, think tanks and foundations to craft model bills, has rung up an impressive score. Roughly 1,000 bills based on ALEC language are introduced in an average year, with about 20 percent getting enacted".**

Alan Greenblatt, Governing Magazine, December 2011

ALEC's approach has not been top down through macro level federal policy or large scale public narrative shifting, but rather bottom up—building deep wells of people, practice and power that shape conditions through a "Trojan Horse" approach of infiltration, grassroots network building and relational influence.

The ALEC network itself has become the predominant locus of conservative thinking and thinkers that shape local and state school boards, state houses and city councils. The way in which ALEC operates provides some specific learning for GIA and others hoping to build ground level action within the public sector. ALEC leverages key assets, which GIA also shares, to effect change within the public sector, primarily:

- Member Leadership Development
- Member Conferences, Meetings and Convenings
- Member Tools and Resources
- Cross-Issue, Cross-Sector Coordination

These strengths can be activated in strategic ways to work across economics, narrative and leadership authorizing factors to affect systemic change. We believe that as a membership organization that operates at the local, regional and national levels across public and private philanthropy, GIA should continue to work at multiple levels of influence to advance racial equity and build accountability to BIPOC individuals and communities. At the national scale, GIA can act as a driver of **influence networks** that can shape both funding and macroeconomic conversations. At the local and regional scale, GIA can support **capacity building to shape leadership and knowledge networks** in the arts and public intersectional fields.

GIA Roadmap for Action in the Public Sector

Influence Networks	Leadership + Field Building	Policy Resources + Tools

Influence Networks

Workers Rights + Liberation
Economy Partners

Participatpry Budgeting +
Governance Partners

Equitable Cities Networks

"At the Intersections" Advocacy
Membership Organizations

Leadership + Field Building

New Membership Models

Fellowships + Peer Exchanges

Regional Communities of Practice

Policy Resources + Tools

Co-Commissioned Reports

Participatory Policy Exchange Center

Influence Networks

As the public sector adapts and responds to evolving recovery conditions, new models of economic sovereignty for BIPOC communities, models of service provision and participatory decision making will evolve. GIA is well positioned to use its influence with private foundations and donors to facilitate support for and wider investment in those existing networks and BIPOC led movements that are pushing for transformation of the public sector. This can be done via partnership, coordinated investments and research, messaging and influence work. Some of the leading spaces of opportunity that already exist to activate transformation in public systems include:

Workers Rights & Liberation Economy Partners

GIA might support advocacy movements such as the Poor People's Campaign, Democracy at Work Institute, and Liberation Generation to elevate and move forward action to change underlying economic security for BIPOC creative and other frontline workers, including cultural workers and those linked with the creative economy. GIA could bring forward its own institutional power and that of its members, to build solidarity with existing movements and advocates. As workers' rights and particularly circular and liberation economy models are advanced in a recovery, there will be a demand for federal, state and municipal actors to understand and value workers in programs, contracts, grants and projects—all of which helps liberate resources for and with BIPOC communities, creatives and individuals.

Participatory Resource Budgeting + Governance Partners

Marsha Armstrong, Director of Youth Employment for the City of Newark, says that "bringing multiple partners to the table encourages more civic participation and representation," and our interviewees noted this work is happening in many cities around the country. In the last decade, models have evolved within the public sector that model participatory funding and governance practices, including Bloomberg's All in Cities Network and certification process and training and membership models within the Alliance for Innovation, National League of Cities and the International City Managers Association. GIA has an opportunity to connect with these established networks and to advocate for and advance ways in which artists and culture workers might support and shape participatory budgeting and public program design. GIA might serve as an advocate for cultural approaches to this growing body of practice in public agencies in ways that institutionalize racial equity and as a convenor of these public leaders and culture workers who seek to advance people-centered approaches to budgeting, planning and accountability in public systems.

Equitable Cities Networks

There are several leading national organizations deeply invested in programs, training, advocacy and funding for cities advancing equitable leadership and policies. The Government Alliance on Race and Equity (GARE), a program of RaceForward, serves as a membership organization for local and state public agencies who seek to advance racial equity in all realms of the government. In 2016, GARE initiated a work group to imagine ways arts and culture can support and facilitate racial equity practice—particularly in local governments. In addition, PolicyLink's long term work with All In Cities has resulted in a network of government catalysts and innovators who facilitate collective action through data, policy, resources and peer relationships to build the field of "equitable cities". GIA could join these networks as a peer or collaborator, linking its private sector members and its state and local members more rigorously to these "equitable cities" structures.

Membership Organizations at the "Intersections"

For arts and culture to advance racial equity within the public sector, there must be a wide-scale understanding and subsequent adoption of these practices outside of local and state arts agencies and within intersectional domains like Public Health, Workforce Development agencies, Courts and Transit and Planning agencies. Each of these domains has its own set of influence organizations, professional membership groups that either advance professional standards and practices and drive support federal, state and sometimes local advocacy and policy.

As ArtPlaceAmerica advanced over the last decade, a core piece of its national "strong field" framework included alliances with these membership and influence organizations that shape the norms and public narratives within cross-sector domains. ArtPlace and its collaborators authored dozens of field scans and reports with partners such as the U.S. Water Alliance, Transportation for America, National Association for City/County Health Organizations, National Trust for Public Land and more.

These papers provide a first step for how arts and culture might better integrate with and serve these domains. Although not framed with explicit outcomes of advancing racial equity, these scans, and the membership organizations that advanced them, provide a core network in which GIA may consider expanding partnership, co-creation of programming or co-investment in conferences and other convenings intended to widen influence networks. GIA can continue to support and advance the relationships with these intersection actors through collaboration around narratives, programs, publications, or conferences/convenings that might expand the track record of support for arts and cultural practice.

Leadership + Field Building

Currently, 22% of GIA's members are public sector agencies, with the largest concentration at the city/municipal level. In general, most of these leaders represent local arts agencies. In order to widen influence at the intersections, non-arts leaders need pathways into conversations, knowledge building and exchange with GIA's members who seek to build muscle advancing racial equity through arts and culture. People power is a core asset of GIA. Its members' capacity to collectively build knowledge, work in tandem, and take risk has been central to moving racial equity practice among arts funders. How might GIA translate this internal strength and aim it towards a broader set of leaders and influencers working at "intersections" in the public sector?

New Membership Models

As the public sector contracts, particularly over the next few years, how might GIA increase its public sector membership and move it beyond local and state arts agencies? There are opportunities for associate memberships or new membership categories for those public sector agencies who might fund the arts or cultural programs secondarily, including lower-cost models for arts project-based funders in health, transit, infrastructure, justice and workforce training who seek to build expertise and peer networks. GIA might advance more cost-effective dual models of membership, conference participation or access to other leadership content with Grantmakers in Health, the Trust for Public Land, the International Association of City Managers and other "at the Intersections" membership organizations who are also committed to arts, culture and racial equity.

Peer Exchanges + Fellowships

One of the key ways ALEC builds rigor in the conservative movement is by cultivating peer networks of legislators, researchers, and corporate leaders who meet, advance policies and support each other as leaders who then shape action within cities or states. GIA can facilitate this same network-building within arts/culture/racial equity actors in the public sector.

> **For health and culture to advance together, authentic collaboration can only occur when genuine effort is made to identify artists and community leaders to bring to the table, meeting them where they are, gaining trust, creating reciprocity, setting expectations and recognizing that all boats rise with the tide."**

Leslie Meehan, Director of Primary Health Prevention, Tennessee Department of Health

For example, the U.S. Urban Arts Federation is a loose membership cohort convened by Americans for the Arts to advance arts/culture practice in the 60 largest metropolitan areas in the U.S. This group only meets informally two times a year, and lacks infrastructure for collaborative work, exchange or scaled partnerships. What could a more dynamic network look like for local arts agencies who are advancing racial equity? How might that network also include thought leaders and "catalyst" leaders within health, infrastructure, workforce and justice and other public domains? How might these peer networks support and build movement narratives, case studies and eventually policy frameworks to advance collectively across communities in the arts and adjacent sectors?

Fellowships are a more formalized way to recognize individual thought leaders and advance emergent areas of thinking and practice. In the last several years, several "arts and" fellowships have emerged around the country including the Stanford Arts Institute Creative Cities Fellowship, Enterprise Rose Fellowship, Laura Zucker Policy Fellowship, ACT Fellowship Smart Growth America, and the Practices for Change Fellowship at Arizona State University. GIA and its private sector members could better advocate for a clear network of fellowship opportunities, nationally and locally, for arts leaders to advance their skills in intersectional public policy creation, implementation and evolution in the public sector. There space to work with others who are also invested in these practices to support more national and regional fellowship opportunities and exchanges. This would help bridge the gap in the field for the development of leadership and applied skills in cross-sectoral policy practice within the government.

Fellowships are often abundant in other policy domains/sectors and are understood ways of advancing both individual careers and collective bodies of knowledge. There are existing fellowships within community development, health, housing, and justice that all center around advancing racial equity policy and practice. GIA and other partners could collectively work to ensure that more artists/culture workers and local/state arts agency leaders are nominated and selected as fellows within non-arts policy programs. Leadership programs such as Robert Wood Johnson Foundation's Culture of Health Leaders, Center for Community Investment Fulcrum Fellowship, or Soros Justice Fellowships are a few examples of programs that are open to artists and public sector arts leaders, but the nominations are not widely circulated within the arts/culture sector. How can GIA and its membership support more artists/culture workers and local/state agency leadership within existing fellowship networks committed to racial equity and justice in allied domains like health, housing, workforce, infrastructure and justice?

Regional Communities of Practice

Public sector actors are particularly shaped by the economics, narratives and leaders who work within a specific geography. Many state and local mechanisms encourage the framing of "regional investments and approaches" to public issues such as infrastructure, workforce development and climate. If we understand that public sector agencies are already predisposed to work on collective actions within a core geography, how might GIA explicitly work with its own regional members and partners to build regional communities of practice around arts, culture and racial equity? Alliances with the above mentioned cross-sector membership organizations may facilitate the emergence of regional networks committed to learning, sharing and ACTING together to support culture-led approaches to policy and practice that advance equity. What power shifting and true transformation could occur if funders (public and private) invest in these cross-sectoral communities of practice that are aimed at building depth of knowledge, nurturing a climate of risk taking, and fostering coordinated action within a region?

"The initial impulse for the Mosaic Network & Fund was to increase opportunities for New York City-based ALAANA cultural organizations and funders to work together so that our entire cultural community might thrive. We sought to forge connections where none exist, strengthen them where they do, and build meaningful relationships that could lead to more resources for the work of cultural organizations of color."

Maurine Knighton, program director for the arts at the Doris Duke Charitable Fund and the co-chair of the fund's advisory committee.

Planners concluded the fund would be collaborative in nature and housed at the New York Community Trust. Kerry McCarthy, the trust's vice president of philanthropic initiatives and the fund's other co-chair, told me that this model is an "effective tool to tackle larger agendas and longer-term challenges." She speaks from experience: The trust has rolled out 26 collaborative funds totaling $200 million over the past 40 years. Other collaborative funds housed at the trust include Early Childhood Partners NYC, the Fund for New Citizens, and the New York City Workforce Funders.[1]

The Mosaic Network & Fund work within the private philanthropy is instructive and replicable within public domains, if there is a commitment to process, transparency and accountability. How might GIA and others document and support this way of thinking and acting between public arts agencies and domains of the public sector like health, infrastructure and workforce development, and where as we move into a new phase of political and COVID management are the greatest opportunities to invest in deep regional action?

[1]Scutari, Mike; 2020. A funder collaborative's promising, participatory model for diversifying arts funding. Inside Philanthropy.

Participatory Policy Resources + Tools

One of GIA's key assets is the deep well of content and knowledge sharing through its various platforms such as the GIA Reader, blog and various webinars and convenings. ArtPlace, NEA and other sector thought leaders also produce public content focused on information and knowledge building. A singular gap in the sector writ large is clear access to how to translate this knowledge into actionable local policies, particularly those rooted in racial equity, that can be advanced by members and those allies in non-cultural domains.

As the ALEC model shows us, it is not enough to build leaders through exchange and information. Leaders need tools that equip them to translate knowledge into action. For arts/culture approaches to take hold in the public sector in ways that truly interrupt systems of practice and investment and center racial equity, we will need to advance reimagined policies. Furthermore, the adoption and adaptation of these policies must be localized in ways that can be scaled in a variety of public structural contexts. How can GIA, or GIA in concert with others, fill this enormous policy gap in the cultural sector?

Co-Commissioned Reports + Policy Research
Many allied public sector membership and training organizations are advancing policy focused on racial equity. Is there an opportunity to co-commission with some of these leading thought drivers in the public sector research, reports or papers that document arts and culture integration into public policy? For example, the National League of Cities REAL (Race, Equity & Leadership) Network has a variety of publications focused on racial equity in public engagement, housing and other topics, but no discernable policy writings or reports on the role of arts and culture. The National Association of City/County Health Officials, American Public Transportation Association, and National Association of Workforce Boards all have policy centers with no current policy research, frameworks or platforms that include arts and culture as a key strategy or as a concept understood within POLICY. The National Center for Juvenile Justice shows just one report on the role of arts and culture in juvenile justice outcomes. Our sector has deep wells of papers and briefs on arts and culture projects or one-time investments and their success at the federal, state and local levels. However, for the most part this body of examples and practice has not moved into the realm of policy interruption, transformation or creation. What we lack is a system of clear and cogent translation about how art and culture advance racial equity **policies and corresponding financial investment structures** within these public domains and their associated networks.

One way that ALEC advanced this theory-based policy research is through investment in research centers on academic campuses to support theory and research to reinforce conservative ideology. How might the wider cultural sector understand and make more investments in academic research and leaders who can support and advance arts and culture within social sciences, public policy and economic policy domains?

The vast majority of arts administration programs and cultural research centers in the U.S are still generally siloed and focused on policies within the nonprofit sector or creative industries that, in general, lack a framework towards advancing racial equity. How might we create more robust inquiry and research networks between cultural researchers and those working in sciences, social sciences and public policy schools that are centered in principles of economic, social and environmental racial justice? What is GIA or larger private philanthropy's role in revealing this gap and creating conversations, connections or networks that build momentum for change?

Outside of academia, what would it mean for the cultural sector to really invest in the creation and support of policy ideas, creators, thinkers and applied research that is focused on the full humanity of culture workers and their communities—not just on their cultural products and cultural consumption? What would it mean for us to imagine new types of policy and research spaces that build the power of community leaders and activists to understand, imagine and implement policy changes as well as projects within their communities?

To move the needle on racial equity through arts and culture, we must build a deeper bench of co-created reports and research in intersectional fields that move from project summaries to policy theories and structures. We must both push to see cultural policy as wider than cultural capitalism and invest more in networks of community-based policy practitioners who can lead and drive grassroots action through investment changes and policy changes.

Participatory Policy Exchange Center

To move to this space of action, our field needs a Participatory Policy Exchange Center. This has been the backbone of ALEC's success in converting conservative ideology into policy transformation for 40 years. Any ALEC member can contribute to and access a real-time database of policies and their ever-evolving adaptations that occur in legislative and authorizing environments—particularly at the state and local levels. This archive and exchange center gives leaders and decision makers the playbook to act upon, from school boards to state transit agencies to state houses.

Currently, Americans for the Arts maintains a Legislative Issue Center. However, this platform is antithetical to grassroots, decentralized, people-powered practices essential for a reimagined future. The collection is composed primarily of briefing documents that outline broad stroke ideas, generally around key issues of national policy such as funding of NEA/NEH/IMLS, arts education and arts in military spending, some of which are out of date or not in line with updated federal guidelines and executive orders. There are no sample policies for adoption or work at the local scale-—including how to work specifically with Workforce Development boards, Transit Authorities, Courts/ juvenile justice actors, Public Health Departments or other local/regional actors. There is no means to submit a sample policy and/or exchange that with others. There is no explicit focus on racial equity in the policy center or no means to search policies or briefs that are explictly anti-racist in nature.

Currently, those seeking to identify and adopt new policies rely on personal connections and relationships, which tends to maintain knowledge and power within a few arts leaders, versus building broad people power through a wider network of local policy actors who are informed about, and committed to anti-racism. How might GIA and other sector actors support and invest in the broader development of an artist/culture worker participatory policy center or collaboration that seeks to activate and capture coordination across networks and leaders?

There is an opportunity to build on the work of the Cultural Development Network's WhiteBox tool and other existing platforms that work in international contexts, to build deeper rigor and exchange of policies that can be imagined, enacted and scaled to advance racial equity via arts and culture. How might our sector be able to lend stickiness to cross-sectoral leadership practice, changes in investments and policy transformation if we had such an exchange and training ground for artists, culture workers, public sector catalyst leaders, that was built from an anti-racist lens and body of participatory practice? More importantly, if we pass by this generational moment of inflection, will we lose forever the opportunity to deeply imagine culture within all of the policy spaces that shape and touch our lives. What will it mean if we don't act and try to better intertwine health and culture, sustainability and culture, workers and culture? Our sector must pivot away from cultural policy that drives commerce to embrace cultural policy that supports humanity and justice.

In Conclusion

We have a flawed and broken social contract. The public sector, grounded in white supremacy, widens inequity in America. However, we are living in a moment of profound inflection and possible transformation that can reshape ways in which the government may act with others to advance racial equity. The macroeconomic trends show a sector that will be smaller, more financially restrained and that must expand cross-sector collaboration to meet even the most basic human needs. At the same time, governments face a rapid transition of leadership talent while buckling under decades of citizen mistrust. This conflagration of health, economic and civic illness can be a formula for social decline; it also presents a space of profound hope and opportunity.

Arts and culture have always been our mirror, and we have a generational moment to integrate arts and culture as a vehicle for a more just public sector. Artists have been and will continue to be on the front lines of leading and driving change in the public and we must do more to invest in and support this work. However, we cannot imagine a new social contract within the public sector only through direct work with artists; we must simultaneously push at the practices, policies and investments in government itself—namely through catalyzing BIPOC leadership from within and by truly seeding space for participatory cross-sectoral policy work within public structures.

This is new work for our sector, which has long focused on projects and cultural output rather than the deep and generational work of human-centered power networks and policy acumen, application and invention—particularly in local and state governments. We must move away from cultural work with the public sector, focused primarily on trickle down investments, silos and programmatic transactions. We must move toward building people-powered networks of cultural, government, and movement leaders to work across domains to shape policy and investments through arts and culture. GIA can deploy its track record, knowledge leadership and internal assets to focus on acting in aligned movement networks to support work on narrative shift and work that holds public actors accountable for just practice. GIA can leverage its extensive member networks, allied power and messaging platforms to deepen investments in BIPOC cross-sectoral leadership support, advancement and retention. GIA can lean into a clear field gap around participatory, racial equity centered policy coordination to build power and agency with others for our sector to finally create a policy infrastructure that can support and shape a more just public sector.

By harnessing people power and cohesion through networks, we can envision a different public promise. A public sector where art and culture are not simply working "at intersections," but are central to joy, wealth, health and civic promise that bends, finally, towards racial justice.

> " [this moment] calls for urgency and a shift from the long-view to immediate response…[built on] widespread systems and policy change that must begin at the root,"

Gülgün Kayim, Director of Arts, Culture and the Creative Economy for the City of Minneapolis

Section 6: Acknowledgements

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Section 7: Cited and Reviewed Articles

As part of this project we conducted in person interviews and undertook an extensive review of existing research, documentation and scholarly articles to shape our findings and recommendations. The following documents were reviewed as part of this project.

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