Continuum on Becoming an Anti-Racist Arts and Cultural Organization

Racial & cultural differences seen as deficits		Tolerant of racial and cultural differences		Racial and cultural differences seen as assets	
1. Exclusive Segregated Organization	**2. Passive Status Quo Organization**	**3. Symbolic Multicultural Organization**	**4. Evolving Anti-Racist Institution**	**5. Structurally Changing Organization**	**6. Inclusive Transformed Organization**
1. Intentionally and publicly excludes or segregates People of the Global Majority – PGM* 2. Intentionally and publicly enforces the racist status quo throughout institution 3. Institutionalization of racism includes formal policies and practices, teachings and decision-making on all levels 4. Usually has similar intentional policies and practices toward other socially oppressed groups, such as women, people who are disabled, elderly and children, people who identify as queer, immigrants, etc. 5. Upholds White Supremacy culture *** People of the Global Majority (PGM)** is an emerging, collective and universally inclusive term encompassing people who are Black, Indigenous, Asian, Pacific Islander, Latina/o/x, multi-racial, MENA (Middle East and North Africa), creating greater connection, solidarity and empowerment for the people who represent over 80% of the world's population. **POC**: Used mostly in the U.S., this acronym for People of Color is a term that includes people who are Black, Indigenous, Asian, Pacific Islander, Latina/o/x, multi-racial, MENA (Middle East and North Africa). **BIPOC**: A more recent evolution of the term POC referring to Black, Indigenous, and People of Color. Primarily used in the U.S. to highlight the unique struggles and significant disparities that Black and Indigenous people have experienced in this country.	1. Tolerant of a limited number of PGM with "proper" perspective and credentials 2. May still secretly limit or exclude people of the global majority in contradiction to public policies 3. Continues to intentionally maintain white power and privilege through its formal policies and practices, teachings and decision-making on all levels of institutional life 4. Often declares, "We don't have a problem" or is fine with or isn't even aware of having an all-white or predominantly white organization 5. No outreach is done at any level to diversify the organization or they are doing outreach for "everyone" and can't help it if only white people respond 6. Programming is centered on white artists, Western European art-forms and white cultural values 7. The inclusion of PGM artists is perceived as lowering the quality of the art 8. PGM audiences aren't viewed as worth the effort either because they believe that the cost to reach them isn't worth the return or that they wouldn't "fit" or might make the regular patrons feel uncomfortable or even scare away the long-time supporters 9. Fear that the inclusion of PGM art will result in a loss of support from their donors	1. Has public statement committing to diversity, equity and inclusion but hasn't implemented changes embodying aspirations 2. Carries out intentional inclusiveness efforts, recruiting "someone of color" on committees or staff 3. Expanding view of diversity includes other socially oppressed groups, such as women, people who are disabled, elders, youth, LGBTQ+, immigrants, etc. 4. Might see themselves as "color-blind" in hiring, programming, marketing 5. Marketing materials and website include higher % people of color than exist in organization 6. Primary strategy for reaching communities of color is offering discounted opportunities or scholarships 7. Primary strategy for hiring is to include a statement about encouraging POC to apply 8. Can't understand why PGM haven't responded to their efforts 9. Possible White-Savior complex - the organization feels like they're helping PGM by offering them opportunities 10. PGM still perceived through a deficit-framework 11. Sees itself as "non-racist" institution – "We're open to all people," but – 12. "Not to those who make waves" 13. Little or no contextual change in culture, policies and decision-making 14. Is still relatively unaware of continuing patterns of privilege, paternalism and control 15. White cultural norms are centered 16. White fragility shows up when PGM or other oppressed folx share about their experience 17. Generic, performative, check-box equity work rather than specific, action-oriented engagement	1. Growing understanding of racism and other -isms as barriers 2. Develops analysis of systemic racism and other oppressions 3. Board/staff participate in on-going anti-racism training 4. New consciousness of institutionalized white power/privilege 5. Develops intentional identity as an "antiracist" institution 6. Begins to develop accountability to racially oppressed communities 7. Increasing commitment to dismantle racism and eliminate inherent white advantage, but – 8. Institutional structures and culture that maintain white power and privilege still intact and relatively untouched 9. Those in decision-making positions may still be predominantly white or hold onto white cultural values even if more of the artists and supporting staff include PGM or PGM leader is only allowed to be the face of the org 10. Programming includes one or two annual "diversity" slots 11. Double standards in how people of color and their artwork are viewed, marketed and included 12. Extra burden might be placed on PGM artists/staff that aren't expected of White staff, even if un-intentional (expecting them to be cultural consultants, translate materials, represent entire communities, outreach to their communities) without additional compensation, budget or support 13. PGM may be gaining more access to the organization but they still experience significant harm 14. Organization functions on White cultural norms so PGM have to code switch to fit in or be perceived as "professional" enough 15. PGM feel like they need to navigate the unpredictability of an organization striving to be "woke" but not actually there yet so when an invisible line is crossed it's usually the PGM who have to back track rather than the non-PGM willing to lean in	1. Commits to process of intentional institutional restructuring, based on anti-racist analysis and identity 2. Embracing a more collective culture 3. Audits and restructures organizational culture to ensure full participation of PGM intersectionally & including their worldview, culture & working styles 4. PGM are included in all levels of the organization from board to leadership to staff to artists 5. Implements structures, policies and practices with participatory decision-making and other forms of power sharing at all levels of org 6. Commits to dismantle racism in the wider community, and builds clear lines of accountability to all oppressed communities 7. Reaches out to involve PGM communities for all programming, not just the racially specific ones 8. Anti-racist multicultural diversity becomes an institutional asset 9. Examines & disrupts anti-Blackness 10. Works in solidarity with other PGM & oppressed communities 11. Redefines and rebuilds all relationships and activities in society, based on anti-racist values 12. Seeks deeper awareness in contributing to a more racially equitable, intersectional and human-centered workplace 13. Acceptance of honest and direct feedback while holding compassion and grace for each person 14. Space, time & resources provided 15. Caucus spaces based on identity/positionality as deemed by those with least perceived power 16. PGM staff, board members, artists and supporters are valued for the expertise they share as full human beings and not just for their race 17. Collaborates with & compensates PGM folx in an equitable way, centering their voices, leadership, ideas, and needs in the process 18. Honors multi-dimensionality of PGM people	1. Full participation and shared power with people across all races and social spectrums in creating, deciding and implementing its vision, mission, values, structure, constituency, policies and practices 2. Those who have been most impacted by systemic oppression are centered and decide individually how they want to participate 3. Transformational Relational Culture rather than Transactional Individualistic one 4. Collective org structure 5. Functions from an asset-based framework 6. Instills a sense of joy, trust and gratitude among all 7. Inspires growth and learning 8. Adaptive and continually evolving 9. A place of possibility 10. Each person involved with the very diverse organization (board, staff, artists, supporters, collaborators, audience) has agency and feels welcomed, included, seen, heard and valued for the full spectrum of their humanity 11. Everyone is able to show up authentically and work to their fullest potential 12. Every person feels alive and transformed 13. Shared sense of community, trust and mutual care within the organization and its broader community where everyone has each other's back & respect 14. Multi-cultural Audiences see themselves reflected in the work, staff & artists, and feel humanized by the depiction 15. Those being depicted in the artistic work are involved in its creation at a decision-making level 16. Public feels collective ownership in the organization and is able to voice authentic feedback that is truly listened to and taken into consideration for future planning 17. Organization allies with others in creating true liberation for all people