

Race and Equity Workshop Worksheet

Thursday October 29, 2020



Why Race? A learning journey to achieve racial equity for the California Arts Council and our communities

PURPOSE

This worksheet is meant to accompany the *Why Race?* workshop held on October 29, 2020. If you were not able to attend, please watch the 90 minutes recording available on the CAC's website at www.arts.ca.gov. This worksheet and workshop will help you begin or refine your racial equity statement process/practices.

This year the CAC is including a racial equity statement as an eligibility requirement, the Individual Artists fellowship applications will not have this requirement. All other applications must have a racial equity statement to proceed to adjudication (scoring) by a panel. If an application is missing the racial equity statement, the application will be screened as ineligible and will not proceed to panel review, therefore will not be funded. Moreover, the assumption is that your organization is committed to this learning and growing process and a racial equity statement is one step in that process.

INSTRUCTIONS

Plan to spend at least 20 minutes reflecting and responding to these prompts individually. Once you are done and have worked through what this process feels like to you, invite the decision makers of your organization to go through the prompts. Once everyone has their responses, establish time to share highlights from your individual reflections with each other. Notice where there are overlaps and where there are gaps. Notice what questions are coming up, what resources are needed, who else might need to be part of this conversation. This collective brainstorm is the start of your racial equity statement.

Establishing Accountability - It is important that you include community stakeholders in this process. Start now, identify a few community members who could help ground this work in community needs and competencies. Some ways that can be done:

- Create a plan to financially compensate and appreciate community stakeholders' labor, be clear about the expectations, outcomes, and process before you approach community members with an invitation.
- In this planning, be clear about how much decision making power you will be sharing in this process.
- Use this time to help get feedback on and to understand your organization's social location. Here are two resources to help with this: [Social Identity Wheel](#), [Privilege Wheel](#)
- Note: It can be incredibly harmful to ask community for advice/labor and then disregard their offerings in the "final" product/direction.

Who is your organization accountable to? How is this communicated?

FREE WRITE PROMPTS

Set a timer of 2 minutes per prompt. In this free write, you are invited to write for the entire time. Sometimes this is referred to as stream of consciousness writing, the important thing is that you reflect on the prompt and write as much as you can in the allotted time. Remember to just keep writing until the time is up!

1. Share a story from the last month when you felt the dynamics of power.
2. Share a story that illustrates your understanding of how systemic racism in the arts works, this should be from your lived experience. If you aren't sure how it works, write about that.
3. Finish this phrase: Accountability in my organization is or looks like...
4. What areas of the organization have your community asked you to improve on racial equity outcomes / processes?

5. What would you like your organization's role in racial equity in the field to be?

6. What questions AND feelings are coming up for you right now?

Presenter Bios

Kathleen Gallegos

California Arts Council Member, Avenue 50 Studio, Inc. (CAC Storyteller)

From 2000 to the present, I have been the Founding Executive and Artistic Director of Avenue 50 Studio, Inc., a 501(c)(3) nonprofit arts presentation organization located in the Los Angeles neighborhood of Highland Park. Previous to the Avenue 50 Studio, I had a successful career as a legal secretary with Stutman, Treister & Glatt, a bankruptcy law firm. I was also an exhibiting artist. In 1986, along with muralists Barbara Carrasco, Yreina Cervantez and Francisco Letelier, I painted a mural at the Plaza De las Madres in Managua, Nicaragua. In 1995-96, I lived in Honduras spending the year painting and teaching myself B&W photographic darkroom techniques. In 1996, I was asked by artist Leo Limon to teach photography to teens at the Aztlan Cultural Arts Center at the old Lincoln Heights Jail in Northeast LA. I also operated their gift shop and organized exhibitions. I founded the Avenue 50 Studio in order to give Latinx artists a venue where their voice could be heard. In October of 2014, I was appointed by Governor Jerry Brown to sit as a Councilmember on the California Arts Council. In 2017, Avenue 50 Studio received an award from the U.S. State Department of Education and Culture to produce two international art murals, one in Los Angeles and one in Cairo, Egypt with Cairo arts organization Athar Lina Initiative.

Mariana Moscoso

Arts in Corrections Program Manager at the California Arts Council (CAC Storyteller)

mariana ixchel moscoso (they/them/their) is a multi-ethnic and partially detribalized, Mayan and afro-indigenous, non-binary queer living in Miwok land (Sacramento, California). Proud solo parent to an artistic human being. An activist passionate about digital art and a zine-maker fascinated by the power of ideas and language. Founder of The Decolonization, a grassroots idea rooted in decolonizing our mind, bodies, and spirit. Firm practitioner of transformative justice and builder of new worlds. Mariana is also the Arts in Corrections Program Manager at the California Arts Council.

Rhiannon Evans MacFadyen

Director, Emerging Arts Professionals San Francisco/Bay Area (Community Presenter)

I tug at the threads that connect our human experiences through open exchange and collaboration. I am a curator, consultant, facilitator, and project-based artist, born and based in San Francisco, with 15+ years experience in the performing and visual arts. I am moved by "productive discomfort" and a champion for continuous incremental improvement. My curatorial focus is on projects that push formal and contextual boundaries and poke at imperialist formats. My cross-discipline personal work engages symbols, identity, communication, and the unseen. I use transparent facilitation, responsiveness, inquiry, and concrete planning in my organizing and consulting work. I wear lots of hats, all at the same time—it's my style. Founder of A Simple Collective and Black & White Projects and Director of Emerging Arts Professionals SFBA, I am passionate about equity, experimentation, and independence in the arts and offer constructive, flexible consulting services to contemporary artists, entrepreneurs and small institutions, and burgeoning collectors. www.emergingsf.org

Nanette and Chad Hunter

We Heart Art, Manteca (Community Presenter)

Nanette Hunter, an Inclusion Specialist, and **Chad Hunter**, a national award-winning artist, designer, illustrator, and higher ed art educator, created and launched a microbusiness based in Manteca, We Heart Art Academy. We Heart Art Academy is a newer Arts in Corrections Coordinating Organization for the California Arts Council.

We Heart Art Academy offers art workshops to incarcerated community members including murals, dancing, painting, drawing, and literary arts. We Heart Art Academy values and recognizes the power of the arts in healing and transformation through creative freedom of self-expression. We Heart Art Academy has recruited a diverse group of local teaching artists that represent different genders, races, ethnicities, cultures and countries. Chad and Nanette are beginning their racial equity journey. weheartart.academy