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MASTER'S PROJECT: CHALLENGING STRUCTURAL RACISM IN PHILANTHROPY
THROUGH CREATIVE EXPRESSION AND DEEP LISTENING

A Capstone Project Presented

by

Julie Arntz

to

The Rubenstein School of Environment and Natural Resources
University of Vermont

In Partial Fulfillment of the Requirements
for the Master's Degree Specializing in Leadership for Sustainability

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Committee:

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ABSTRACT

This capstone project is an account of a personal transformation journey that started in March of 2017. It follows my deep and personal exploration of challenging systemic racism as I spoke with many leaders in the philanthropic and artistic communities. In addition, I created artwork to help incorporate and synthesize my emotions around white supremacy and process what I was learning. The qualitative information that was gathered was abundant and the supporting art journaling technique was useful in the translation of that information.

ACKNOWLEDGEMENTS

My deepest gratitude goes out to all of the beautiful people who helped me with this project. I would not have been able to complete it without your generosity of time, your insight, or your willingness to help me learn. This community has changed me for the better. Much love.

Specifically, I would like to thank my brilliant coach, Rajasvini Bhansali for your exquisitely thoughtful coaching throughout this process and for introducing me to so many exceptional people.

Special thanks goes to Susie Stonefiled Miller for being my art journaling facilitator. Your encouragement and acceptance of my work meant so much to me.

Finally, I'd like to thank Nancy Peterson who has been my mentor for a decade now - your wisdom and support has been second to none. You have taught me so much and I still have so much to learn from you.

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CHAPTER ONE: INTRODUCTION

1.1 Essential Capstone Questions

Capstone Questions: How can I, a person with power and privilege, challenge structural racism in philanthropy? How can my own artistic expression and creativity aid in that challenge?

1.2 Context

This capstone project is the culmination of a multi-year awareness journey that started when I attended the Thousand Currents Academy in March of 2017. The Thousand Currents Academy is a weeklong training for social change agents mobilizing resources for grassroots solutions. The Academy opened my eyes to the systemic racism and oppression that is going on in our country and our world and I haven't been the same since. As a white woman of privilege working in the philanthropic sector I was somewhat sheltered from this reality when I signed up for the Academy and upon completion, I left with a feeling that I needed to DO something. The experience was transformative. At the end of the week-long Academy I made a promise to my peers and the faculty - that I would take what I had learned and educate the people in my world and my community that were just like me: privileged, white, and blissfully unaware of the racism that we are living, working, and participating in. My eyes had been opened and I couldn't "un-see" what I had been shown to me.

In my time following the Academy I was preparing to step into the role of Executive Director at my family foundation and with my newborn understanding I was wanting something more. *How could I be working in a field where the goal is to help our planet and all the beings that call this place home when the very structure of the field is continuing a cycle of oppression? How have I not seen this before? Why isn't EVERYONE talking about this?!* In his book *Money As Medicine*, Edgar Villanueva (2018) summarizes my discovery at the Academy and puts it into a philanthropic context while supporting with metric evidence.

With few exceptions, funders reinforce the colonial division of us versus them, haves versus have-nots, and mostly white saviors and white experts versus poor, needy, urban, disadvantaged, marginalized, at-risk people... the statistics also speak for themselves: Ninety-two percent of foundation CEOs and 89 percent of foundation boards are white, and only 7-8 percent of foundation funding goes specifically to people of color. (p. 4)

My need to take action ultimately led me to the MLS program at the University of Vermont - I needed more background, a deeper understanding, and better context before I felt comfortable teaching my newfound knowledge. After completing the first year and well into my second year in the MLS program, I found that I was still asking the same question that led me to the program in the first place. What can I DO? How can I create change from where I stand in the world with my unique capabilities and leadership qualities? These questions finally led me to further exploration in this capstone project. This need for change is urgent and necessary. As my colleague and the Executive Director of the Novo Foundation states, "As beneficiaries of an unjust system, it's time for us to act and ask: What will we risk to upend white supremacy? What

does risk in our industry look like?” (Shifman, 2018, p.1) I am taking the advice of Vanessa Daniel, the Executive Director of Groundswell Fund, and being bold, courageous, and getting uncomfortable through the implementation of this capstone project.

Large scale social change is not created by philanthropy, but philanthropy does have an impact on who has the resources to engage and at what scale... It needs more white people abandoning timidity for boldness, comfort for justice, and cowardice for courage. (Daniel, 2017, p.1)

The MLS program has greatly expanded my awareness of the interconnectedness of all things, my own internal conditions, and the systems of power and privilege around me. This program has also reignited my passion for art and creative expression and has exposed the power it can have when connecting myself to my deepest core values. I have a background in art and have two bachelor's degrees in design, but my creative impulses had been abandoned for quite some time until I started this program. Through the MLS curriculum I was given the opportunity to reconnect to the value that creativity can have when connecting myself and others to feelings and emotions that often don't translate into words. I believe that creativity and art making has and will continue to make me a better leader and will better enable me to practice solidarity in my position as a philanthropic funder. For me, art making is meditative. It helps me to bring my core values to the center and offers internal exploration. When exploring race, power, and privilege there is so much complexity and emotion involved that written and verbal communication can be challenging. I find that art and creativity is the best way to process and express the emotional and self-reflective journey. It has been my hope to reinforce the

connection between creating change and creative expression through this capstone project. My colleague, and interview participant Jennifer Lentfer, (Director of Communications at Thousand Currents and creator of the blog How Matters) points out that philanthropy is a unique way of creating. This blog post excerpt from Thousand Currents points out how people working in nonprofits are the artists of change. “We may use words like "organizing", "justice", "grantmaking" and "solutions", but it is artistry – expressed via vision, rigor, and love – that returns us all to a time before we were told that we couldn't be artists anymore.” (Lentfer, 2018). She further describes the importance of the creativity and vulnerability required in our work in the quote below.

We're professional, competent nonprofit staff. We analyze. We synthesize. We strategize. We plan. We reflect—all things that artists do... [But they are] bringing something profoundly different to our philanthropy table—the radical power of vulnerability; the opportunity for improvising in the midst of uncertainty and ambiguity; and the transformative potential of witnessing each other in community. – The power of creativity. Philanthropy is intended to CREATE change. We are all creative artists, to do this effectively with love at the center we need vulnerability, we need to take risks. We need the lessons that art and artists can bring. (*What Nonprofits Could Be Learning From Artists*, 2015)

CHAPTER TWO: METHODS

My goal with this capstone project was to explore a suite of small differentiated interrelated initiatives that will push me forward on my own learning and awareness journey. This was a concrete way that I could take my knowledge out into the world to bring more justice, solidarity, and love to the field of philanthropy and ultimately the world. My methods were largely relational and qualitative in nature with lots of space for flow, flexibility, creativity, and emergence that supported my desire to deeply listen, push my learning edges, and be fully engaged. These initiatives and the documentation that go along with them tell my story that has been a journey of transition and transformation.

Section 2.1 Core Initiatives

There were two core initiatives that framed the work: creativity (1) and conversations (2). The first core initiative was awareness practice through artmaking. I used the content from the Before We Were White course (White Awake, 2018), my conversations, other reading materials, and Edgar Villanueva's (2018) Seven Steps Toward Healing (p. 9) as frameworks for creating my art. (See Appendix A for 7 Steps) I used Art Journaling as my artistic practice by attending art journaling studio classes that were hosted by a certified expressive arts facilitator, Susie Stonefiled Miller. Typically, I would immerse myself in content, reading materials, or have a conversation the day before I went into the studio. This helped me to really sink into the material, how I was feeling, and get my creative juices flowing. I would allow my ideas to

percolate overnight, and then I would go to the studio the following morning to see what emerged.

Art Journaling is a 2D practice that includes illustration, different types of mediums, journaling, collage, anything that comes to me as I explore these topics in an instinctual way. Art Journaling is created in a journal and is not necessarily intended for public viewing - this is intended to allow the artist to explore their innermost emotions and thoughts. This process allowed me to bring my values to life in practice and served as a guidepost for the sub initiatives that emerged from both my conversations and my art.

Art journaling is a no-rules creative practice. It's the act of getting out of your head and into your heart and onto the page. It's the practice of letting go again and again and again...and finding yourself in the process... What does matter is that you trust yourself and you trust the process. Because the process is exquisite and profound and unforgettable. The discomfort that comes with getting creative. We're not going to be doing anything but facing our demons here. No escaping that edge. (Miller, n.d.)

The second core initiative was relational. I expanded my awareness, my actions, and my understanding by having conversations and practiced “listening in color”¹ (Villanueva, 2018, p. 199) and humility with a variety of people both in and out of my field. Many of the conversations I had were with friends and colleagues that I had existing relationships with, from

¹ listening in color: The combination of listening openly without controlling the parameters of what can be said; listening with empathy and allowing the experiences of the speaker to permeate; and listening for what is being said beyond the words spoken.

there, those friends introduced me to other people they thought I should talk to. This relational step was an important one - in that it created a network of trust and insured that my interviews were not extractive or transactional. The dialogues were informal, rich, and reciprocal. I asked my capstone questions in these exchanges and I looked for what captured and moved me in a personal way in relationship to the topic I was exploring, the art I wanted to make, and my internal questioning. My conversations were often mutually beneficial. There was new learning taking place on both sides as I spoke to people who are leaders in my field as well as friends and colleagues that longed for an outlet to process their feelings around racism. These discussions furthered my own learning and allowed myself to become more deeply engaged. Being fully present while listening intently made it difficult to take notes and document my findings. I would jot down quick notes or materials that were suggested during the conversations, but most of my documentation took place after the discussion had finished. This usually took the form of journaling, recalling important points, and researching any new material or resources that were suggested. (See Appendix B for interview list)

I also explored a variety of sub-initiatives that grew from my essential questioning process and often led me down paths of new learning and exploration within my art.

(See Appendix C for Sub-initiatives)

Over the course of this project my methods did not change significantly. I found that the space for flow and emergence that I built into my proposal was effective in allowing for the inevitable changes that would come up as I moved forward. The most significant change was my realization that there were times when I could not “prescribe” an intended outcome to my

artwork. There were days that I wanted to do a piece that expressed a particular topic and the inspiration would not be there - this usually indicated a place where I needed further internal exploration or resolution before the creative expression could take place.

CHAPTER THREE: RESULTS

There were two main deliverables that came out of this project: relationships and art. Before starting this project, I thought I would acquire a clear set of best practices or rules that I could apply in my role as the Executive Director of my family's foundation that would help to challenge the systemic racism that occurs in the philanthropic sector. I also thought I would have created art that would somehow visibilize my perspective and my learning, and that my art would be able to affect change to those who saw it.

What I discovered from my conversations and relationships is that there are no rules - systemic racism is like a disease that needs to be tackled from many sides, all at once, and there are many ways to do it. Every small action counts and needs to be taken over and over again - every day. Tackling systemic racism, in any field, requires embodiment. Based on the conversations I had with several leaders, the best way to embody solidarity is through community and relationships. I have come away with many ideas and ways to tackle white supremacy and racism (See Appendix D) - but it is in no way a clear path or a defined set of rules.

My sub initiative of practicing flexibility and finding the opportunity in making mistakes really applied to my whole timeline and process for the capstone, from beginning to end. As I moved through this experience, I sometimes had results that I was not happy with or not expecting. This was an opportunity for learning. I allowed space for, and remained committed

to, the beauty that can be found when being messy. This messy aspect would often show up in my art and would highlight concepts that needed revisiting. This was a challenge for me - as an artist, and an admitted perfectionist, making art that I didn't like the "look" of was tough. But it is the most honest flag warning that I have found. There was no denying the feeling I had when trying to create a piece about a topic that I didn't fully understand or have clear feelings on.

The most personal outcome of this project was the practice of art journaling and what I learned from that process. I found that my art journal would act as a mirror, showing me where I had a deep understanding and empathy for the topics I was learning about and where I had blind spots and/or resistance to the materials or specifics on systemic racism. The process helped me track where I was on my learning journey and would often help me synthesize that learning in ways I would not have been able to do without it.

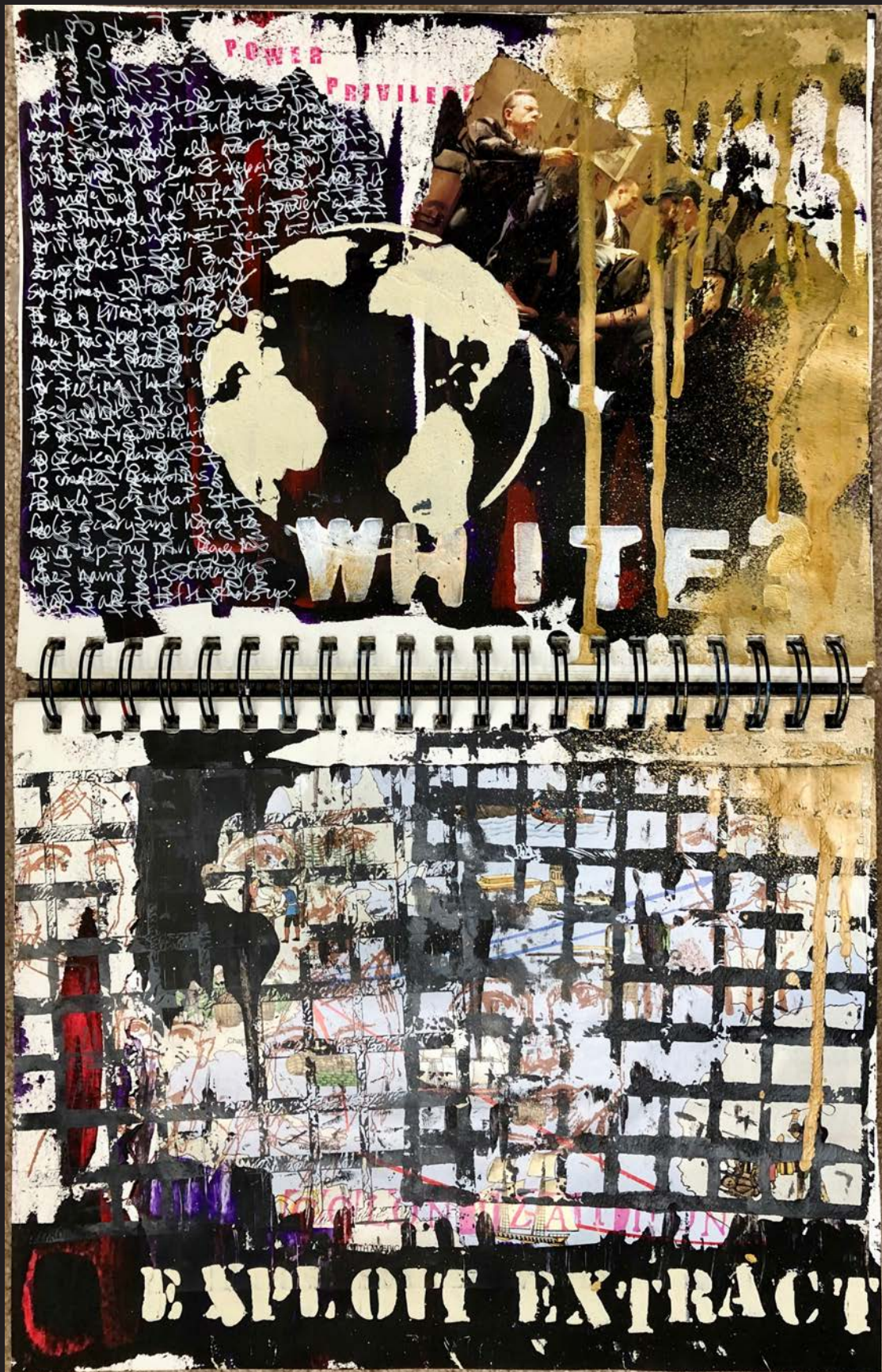
An additional and surprising finding that emerged from all the deliverables in this project is how internal and personally challenging white supremacy can be. I expected my work to be external, ie. talking to folks, taking direct actions, creating art for change. However, I found that so much of what I was changing and learning was happening on the inside. I discovered that this is the first step in creating change - one must get settled, grounded, and confident in what they know, what they believe in, and where they are going before leadership and direct action can be taken. To paraphrase what many folks said in my conversations: one must go slow to go fast.

*** PDF Gallery Pages to be inserted here***



Ancestral Recovery. This piece represents an exploration of trying to connect to my ancestry through research and then art journaling. This was prompted by work that was assigned through the White Awake course, where we learned that claiming one's own ancestry and identity can help challenge white supremacy as a whole people. This piece was challenging and a struggle and was a direct reflection of my feelings about being disconnected from my English/Irish/German heritage. There are visual signs that represent roots, trees, Irish landscape, but the overall work lacks clarity. It reads as muddy to me.

Each of us belongs to a collective body of people with a story (or stories) that reach before us and after us in time. Before we were ever classified as “white”, our ancestors were distinct peoples with their own unique culture - their own unique “medicine” (to quote Dr. Duncan-Andrade). What happened to us? What have our ancestors done? And what can we do, now, to stop the trauma from continuing, repair the harm, and build a better future? (White Awake, 2018)



Colonialism. Another piece prompted by the White Awake course and the vast net of relationship, knowledge, loss, and harm that has been caused by colonialism and my ancestors. The severing of connections between people and land. This piece flowed out of me very easily. I used images of slave trade maps, modern day images of white supremacy, color and texture to evoke the feelings I have around colonialism.

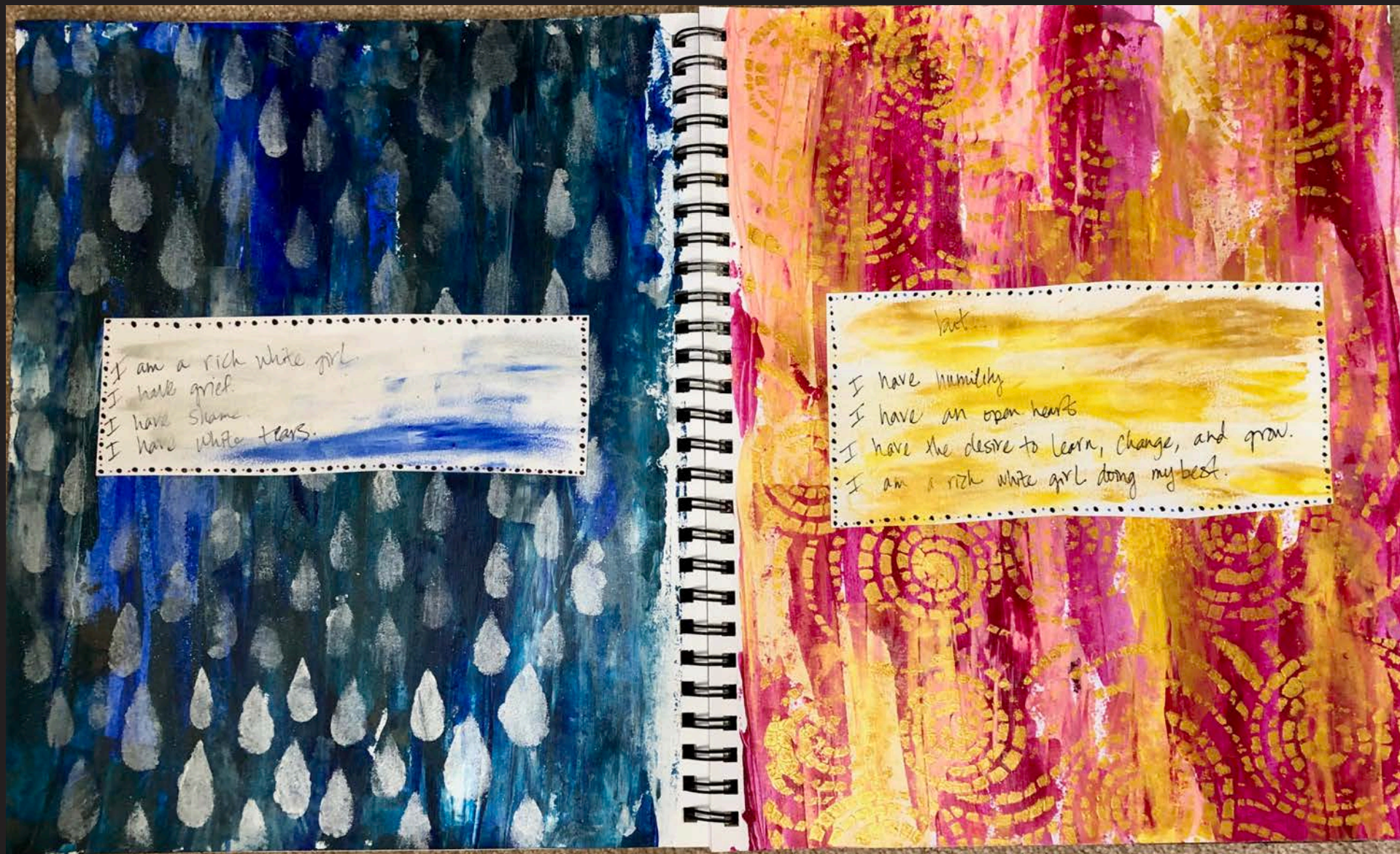


I created this piece reflecting on connection to love, life force, and feeling/being whole as an act of resistance. I tried to show the connection between all people by using a piece of yarn that runs through everyone's hearts. Love and respect can be a mirror. This piece flowed. I felt clear on my understanding of the idea and feelings I was trying to express.



Created a piece around Edgar Villanueva's thoughts on wealth and colonization (left side) vs. decolonization (right side). This piece was challenging. It did not flow. Challenging topics to digest. It made me realize how hard this work can be - even if the information is not new. Used imagery to illustrate concepts rather than explore how the topic made me FEEL.

COLONIZED → DECOLONIZED
 DIVIDE → CONNECT
 CONTROL → RELATE
 EXPLOIT → BELONG
 (Villanueva, 2018, p.34)



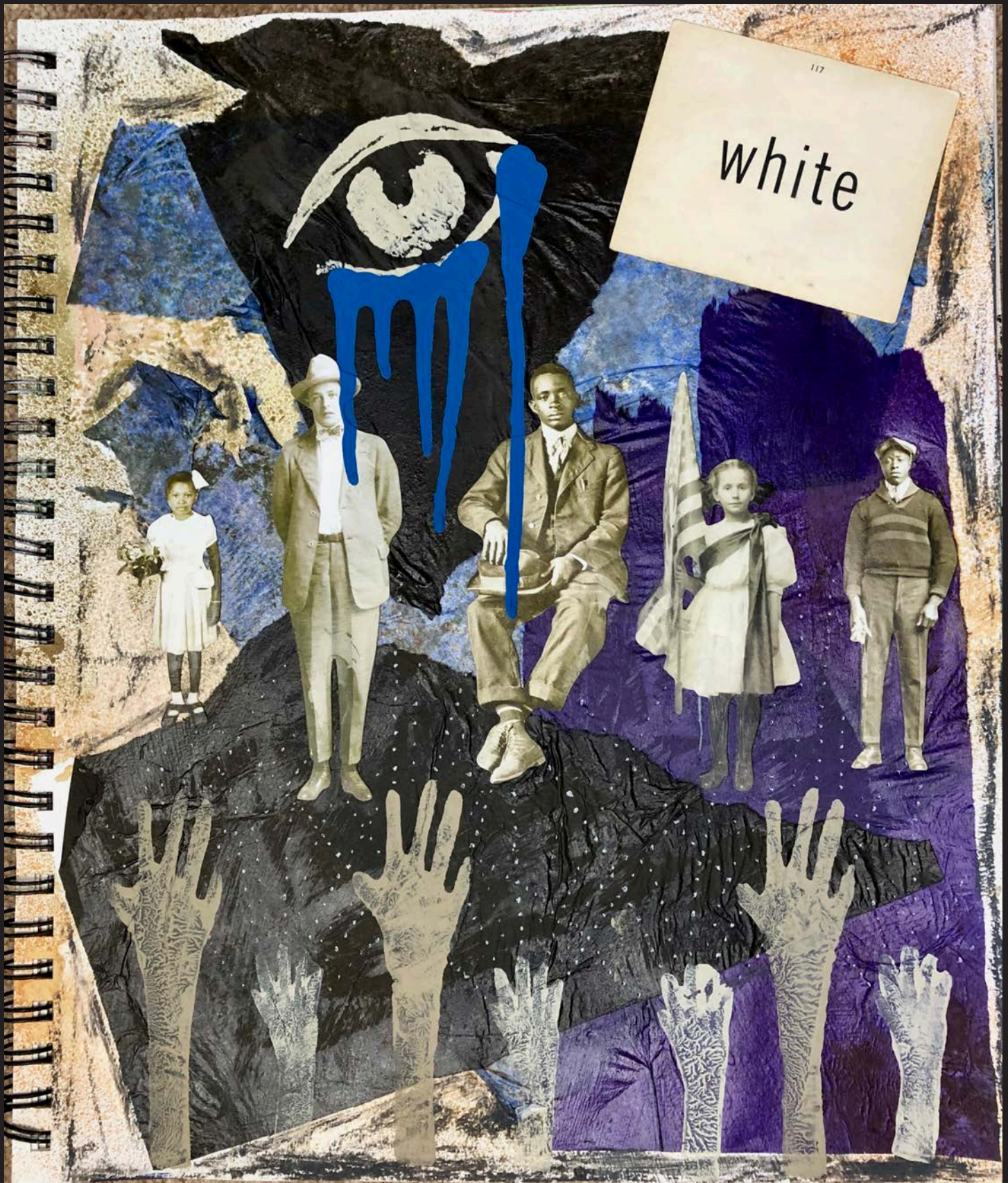
I created a piece that reflected some of my feelings while doing this work rather than using literal, illustrative imagery. Felt vulnerable but powerful to claim my truth.

(left side)

I am a rich white girl. I have grief. I have shame. I have white tears.

(right side)

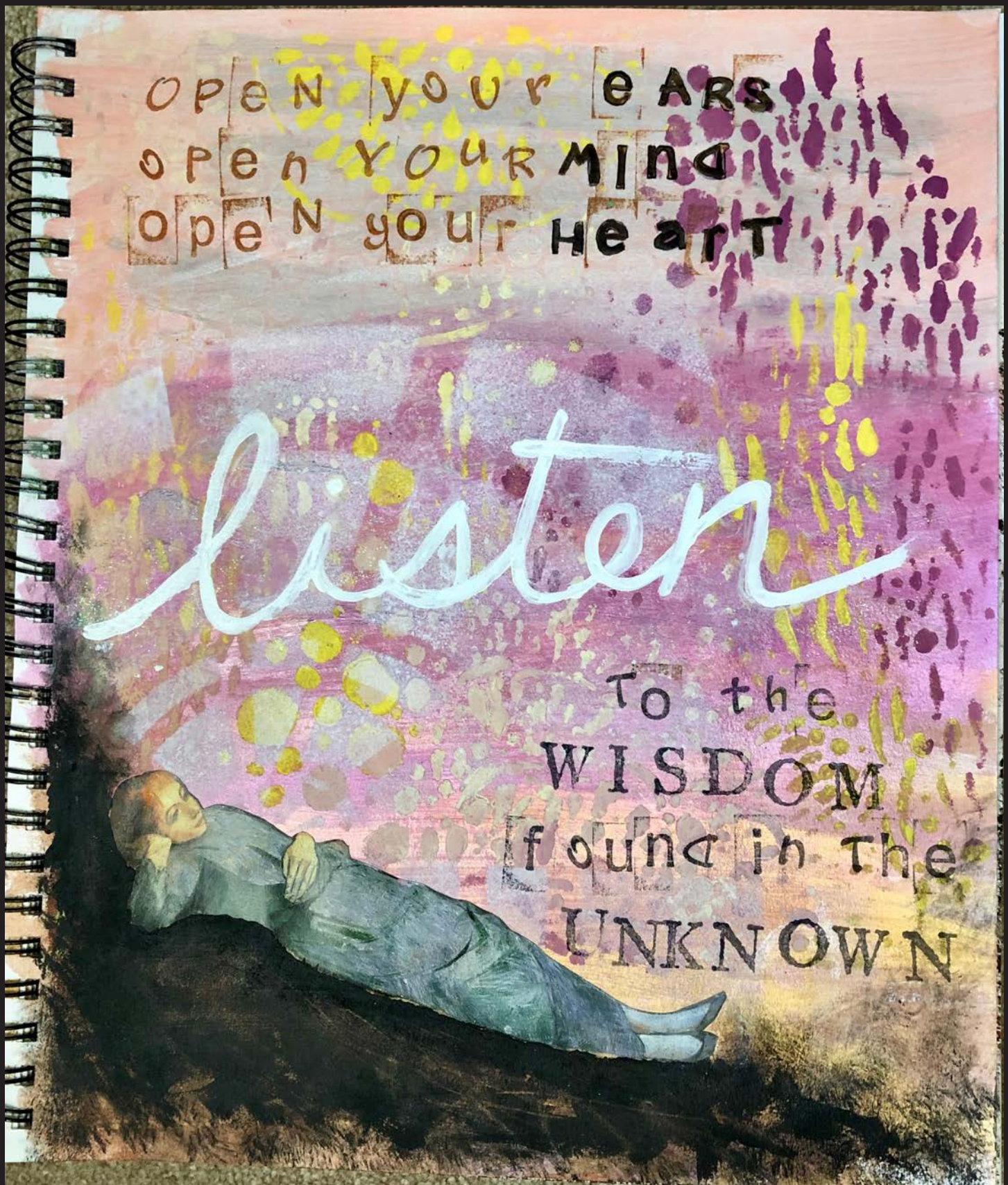
But...I have humility. I have an open heart. I have the desire to learn, change, and grow. I am a rich white girl doing my best.



Greif. Created a piece centered around the concept of Grief. From Villanueva's book and the Seven Steps Toward Healing. 1. Grieve: Stop and feel the hurts we've endured. This piece was dark. It acknowledged history. It reflected the dense quilt-like patterns that have knitted together and intertwined white folks and people of color. I tried to illustrate hands reaching out - showing that grief. As if the connection is just out of reach.



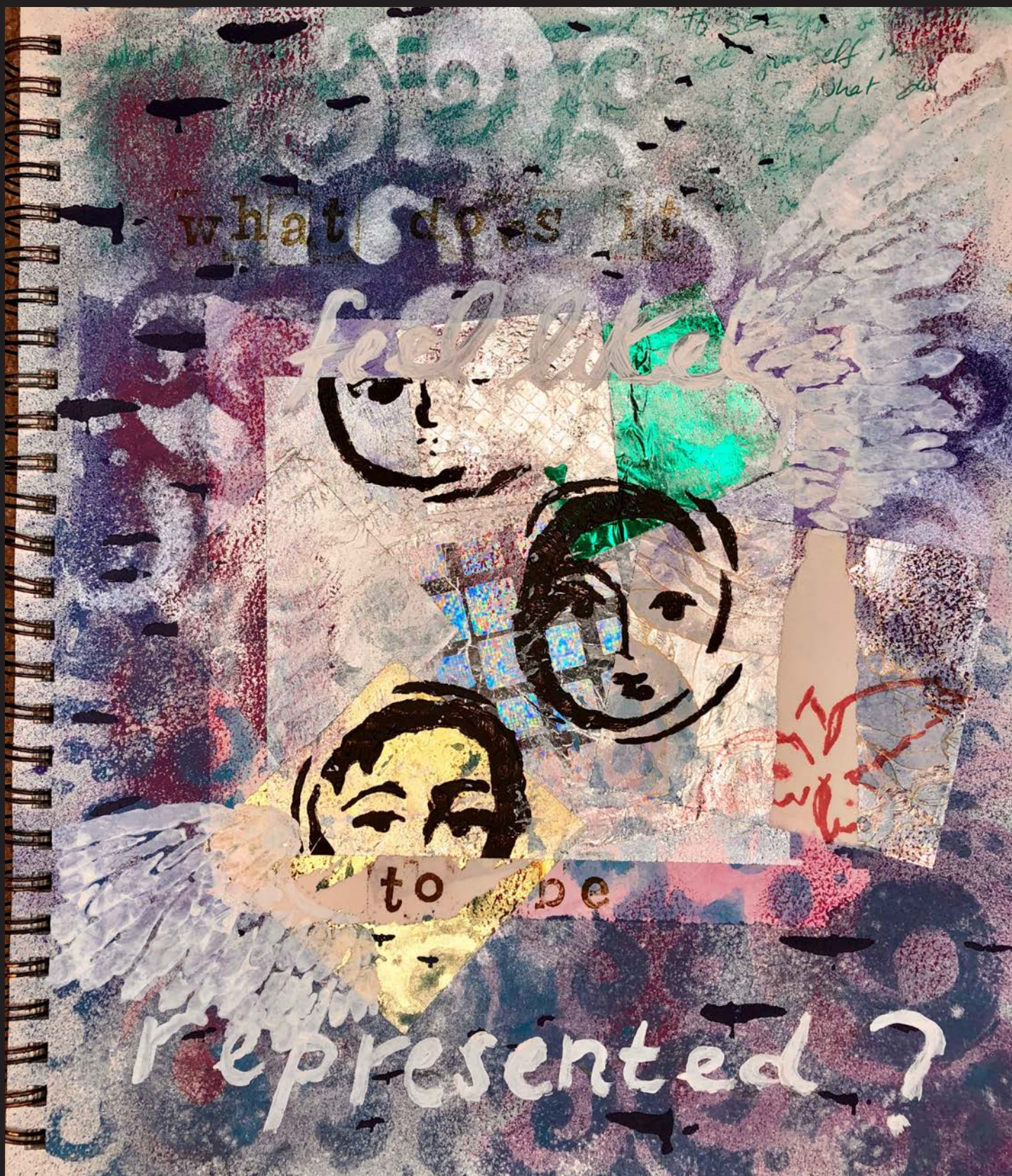
Apology. Created a piece centered around the concept of apology. From Villanueva's book and the Seven Steps Toward Healing. 2. Apologize: Apologize for the hurts we've caused. This piece felt healing to create. From colors, to technique - very watery, emotional. Hidden faces. Flowing water or river. Flower offering.



Listen. Created a piece centered around the concept of listening. From Villanueva's book and the Seven Steps Toward Healing. 3. Listen: Acknowledge the wisdom of those excluded and exploited by the system, who possess exactly the perspective and wisdom needed to fix it. This piece was a direct reflection of listening to Bette Tate-Beaver. She was wonderful to listen to. She told stories. She was so wise and has lived so much life - and she is very different from who I am and very clearly possessed the wisdom needed to fix the system.



Relate. I created this piece when thinking about the 4th step in Villanueva's book. "Relate: Share our whole selves with each other and understand we don't have to agree in order to respect each other." This piece came very naturally - while it looks planned out the image emerged very organically. I was thinking about the flow and exchange of relationships, which is why there is water represented. The individual circles represent circle process and diversity. There is meant to be a balance here, showing a lack of hierarchy.



The 5th step in Villanueva's book. "Represent: Build whole new decision-making tables, rather than setting token places at the colonial tables as an afterthought." When creating this piece I started thinking about reflection and what it feels like to see yourself represented in positions of power, the media, or anywhere else. I used reflective, metallic paper as part of the background to show that "mirror". I then started to think about what it FEELS like to be represented, and it made me think of wings and flight. A lifting up. The references to birds and wings are what emerged during my process.

CHAPTER FOUR: EVALUATION/ASSESSMENT

The assessment of my work happened intuitively. There were days where I was excited to be creating art, participating in workshops, or watching webinars, and there were days where I wasn't. It was on those days that I knew I needed to take a break and step back. Something that emerged quite often in my conversations was the importance and need for self-care when doing this work and I found that to be true throughout the process. It is necessary but challenging work and taking care of yourself is an important piece in carrying on and staying the course.

Relationships came up over and over again in my conversations as one of the top ways to challenge systemic racism. I was grateful to have an existing network of people that I could turn to for advice, community, friendship, or the introductions that enabled the deep conversations that were required to discuss such a challenging topic. I approached my interviews in a holistic way - by building on relationships grounded in trust, solidarity, transparency, gratitude, and love. These reciprocal relationships and conversations furthered my learning, introduced new people and materials, and inspired my artwork. Furthermore, I was able to feed those relationships through my conversations by way of deepening our connection, sharing the vulnerability, learning, and growth that was happening for me, and offering new insight and perspective that was sometimes new to my discussion partners. Several of my conversations were with people of color, and many times they shared that they would experience healing from the dialogue that we would have. This was the most rewarding evaluation that I received when doing this project and I hope to continue this practice moving forward as I continue to feed the relationships within this community.

CHAPTER FIVE: RECOMMENDATIONS/NEXT STEPS/KEY LEARNINGS

Embodiment has been and will continue to be a key learning from this project. To embody all of the wisdom that I gained from my interviews, art making, and research is a huge task, but I have been doing this, slowly, day by day. This embodiment practice will stay with me for life as I move forward in my journey of transformation and leadership. I would also like to take some concrete steps toward making changes where I can in my daily life running a private family foundation. I will ask my family to look at things differently. I will suggest we look for a committee to help us choose new organizations to fund. Something that was very often said in my interviews was “meet them where they are.” A concrete step that I can take is figuring out exactly “where” that is and then meeting them there to find out where we might go together.

Dismantling the systems of oppression that are in place is a complex and sensitive road that must be traveled with much care, vigor, and awareness. I cannot do it alone. I know that I need to further expand and deepen the community that I have built throughout this process to continue down this road. One way of continuing to build community will be through being a part of the very first cohort for the Thousand Currents Academy 2.0 that will be starting in early 2020. Additionally, my coach and mentor, Vini Bhansali, has asked me to co-develop an art journaling workshop for other white folks working in philanthropy who are interested in exploring systemic racism. I am very excited to see what unfolds with these two amazing opportunities.

I have thought a lot about what my next steps will be with my art. The feedback that I get will help me determine if I want to share my art with the larger philanthropic and social justice communities. I plan to pay close attention to the feedback I receive to help determine where this art needs to go, if anywhere at all. However, I know for sure that I will continue to do art journaling. This process has become a part of my self-care routine, community, and self-reflection that I believe is invaluable.

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APPENDIX A

Seven Steps Toward Healing

1. Grieve: Stop and feel the hurts we've endured.
2. Apologize: Apologize for the hurts we've caused.
3. Listen: Acknowledge the wisdom of those excluded and exploited by the system, who possess exactly the perspective and wisdom needed to fix it.
4. Relate: Share our whole selves with each other and understand we don't have to agree in order to respect each other.
5. Represent: Build whole new decision-making tables, rather than setting token places at the colonial tables as an afterthought.
6. Invest: Put all our money where our values are.
7. Repair: Use money to heal where people are hurting and stop more hurt from happening.

(Villanueva, 2018, p. 9)

APPENDIX B

My list of interviewees are as follows (in chronological order):

1. Vanessa Whang, Culture/Change Consultant
2. Biz Ghormley, EAT
3. Yael Falicov, Mujeres Unidas Y Activas
4. Vini Bhansali, Solidaire Network
5. Sonja Swift, Swift Foundation
6. Jennifer Lentfer, Thousand Currents
7. Jessie Spector, Thousand Currents
8. Allen Kwabena Frimpong, Justice Funders
9. Brooke Lehman, Institute for Social Ecology
10. Abraham Lateiner, Social Change Agent & Writer
11. Sam Vinal, Mutual Aid Media & Resource Mover
12. Sharon Bridgeforth, Performance Artist & Writer
13. Nancy Peterson, Former ED of Arntz Family Foundation and personal mentor
14. Krista McAtee, Trellis Education & Seeds of Learning
15. Bette Tate-Beaver, National Association for Multicultural Education
16. Rajiv Khanna, Thousand Currents
17. Sharon Demelio, Why Hunger
18. Omi Jones, Artist Scholar

APPENDIX C

Section 2.2 Sub-initiatives

1. Explore the engagement opportunities with Thousand Currents as they develop an Academy

2.0

2. Further explore my own whiteness, ancestry, power, and privilege. “*Standing in deep solidarity is related to knowing our own oppressions... how much of our own story is necessary to visibilize and go slow with*” - Jennifer Lentfer. I engaged in the materials listed below and participated in the self-reflection prompts that are provided in some of the readings.

- “*Before We Were White*” - ceremony and ancestral recovery for anti-racist action. An online workshop series presented by White Awake. Facilitators: Eleanor Hancock and Darcy Ottey
- Saad, L. (2018) *Me and White Supremacy Workbook*

3. Practicing appreciating the beauty that can be found in making mistakes, being off center, and the overall journey that embodiment really is. Remembering the value of being messy and that embodiment of vision is a life-long practice.

APPENDIX D

Notes from Interviews (in random order, names removed for anonymity). Edited for clarity.:

D1. Philanthropy circles struggle with diversity. They say they want it but then create echo chambers. People don't want to be influenced by folks who don't look like them. Money dynamics make it hard to get out of their own bubble. One way to combat this is to get people in philanthropy to go to events that aren't for them - so they can hear from other perspectives. Include social movement folks on boards and in conversations to become more aware of dynamics. "Nothing about us is without us". Include the people you are trying to help in the conversation and the solution. In the environmental sector check out Indigenous Environmental Network, California Environmental Justice Alliance. Movement Generation, Resource Generation.

D2. What is philanthropy? It is guarded by white folks, guarding the investments. Money = power. Understand that money affects people. Expand your board to include non-white. Interrogate yourself and your work and your inheritance. You can function as a bridge between your board and social justice. Bring in people from the communities you are working with. Question "what is knowledge". Think about racism vs. knowledge. Look up *The White Possessive* (book). We have to choose to show up differently. Show up with honesty and courage. Challenge your shame & guilt. Choose to be uncomfortable to grow and learn. Lean towards relationships that don't come from comfortable assumptions. Think about prejudice that has been committed toward myself as a woman. How did that feel? People can hide behind money. Prioritize sensitivity, relationship, love, and listening - it's about understanding others life experience. Look into Justice Funders Maestra Program, Resonance Framework. People who are living the challenge are the experts. Embody a different world view. Deconstruct assumptions.

D3. Look into Akonadi Foundation - Ecosystem Grantmaking. Discussed risk taking, strategy vs. value. Art making vs. culture - "art" is defined by dominant culture. Cultural equity as a value. Government Alliance for Race & Equity. Re: talking about systemic racism - Angela Glover Blackwell, Policy Link - "Black people were built into the bottom of the system. We needed them to do the work."

D4. Philanthropic Initiative for Racial Equity - CHANGE Philanthropy, Borealis Philanthropy, Funders for Justice - Neighborhood Funders Group, Exponent Philanthropy - Philanthropic Partnership for Black Communities, Cracking the Code, GEO - tools on culture & culture change, Othering & Belonging Conference, Allied Media Project, When We Fight, We Win, Everyday Feminism newsletter. Discussed donor education. Questions: Why is only one

subset in philanthropy addressing racism? How white supremacy shows up in organizations (google)? What is the GOAL? What does change look like? What can we learn together? What does it mean to expand people's understanding?

D5. How do I accept my own personal role in racism? Tell the truth. Relationships with people who are different. Being held accountable feels different to different people (pain vs. love). Imposter syndrome. Lead with your credibility. The moment you "think you know" it becomes a problem. Let go of ego. Listening is enough - **accepting listening as action. Look up Implicit Bias quiz (Harvard?). "Isms of the world are driven by a need for power". How much of my own journey can I narrate to help other people understand? Draw parallels between personal and global - racism and wealth parallel. The root of racism is lonely individualism. Create a "we" to confront racism. What is the higher divine self that we can call upon? What is NOT about our family? Where did this wealth come from? Get to the emotion below the issue. Invite people in. Paint the picture of the post white world. Systems work is related to family - our families teach us about the systems. Liberation often looks like failure.

D6. Awareness of privilege → money centered. Feelings of despair and guilt over exploitation. Trying to make myself small and repent. What is my role in making change? Trial and error - with regard to race. Allow yourself to make mistakes → get up and keep going. Be my authentic self. Contrived relationships with other races can often be found in liberal spaces. Be intentional in naming race, have conversations, but put less emphasis on singling out race. When talking about race take it to a structural level. Use neutral language. The solutions should be led by the communities. In the overall ecosystem who needs money the most?

D7. Implicit bias. How does implicit bias inform structural racism? What if the choices we make are intentional? What does success look like? Who gets to make the choices and why? Why not say - this is a new possibility? What if we choose a new set of indicators? Financial health of the organization is not enough. Philanthropy creates conditions for inauthenticity: "Lie to feel worthy enough to receive funds." Opportunity for opening conversation. Philanthropy comes from the banking, academia, and business systems → It is an error of its environment, valuing profit over people. It is an ecosystem. There is an opportunity to heal the purpose of philanthropy. Lead with love. Look at underlying belief systems. Maybe start by NOT talking about money and docket? Oppression blinds us to our own humanity. Be with them where they are (family). What would that look like? Think about the buy-in process. Who would we be if we were no longer the ones making the grants? What could your new roles be? How can art influence the culture of philanthropy? Allow for imagination. What would it look like to allow folks to imagine possibilities in philanthropy? You don't know what you don't know. Choose the life of liberation. Create a visceral experience of vision.

D8. Check out: Freedom Beyond Whiteness, Generative Somatics, Lead with Land,

Social Ecology, Indigenous Environmental Network, Rockwood Institute, Landmark Forum. Come from grounding and gratitude. Racism is not a dilemma that needs to be managed. Try not to be judgemental with those who are less “woke”. Use storytelling to introduce racism. Find leaders of color that can present their ideas in a mature way - meet them where they are. Find organizations that excite you. Framing to add value not call out racism. Opportunity to share excitement. Come from a place of love and wanting to share. Get clear with yourself. Have compassion for yourself. Be ok with not knowing. Go Slow.

D9. Use privilege to move resources to movements rather than trying to lead the movement itself. Importance of building capacity for personal and spiritual transformation. Long haul resistance training. Freedom Beyond - possibility of joining new cohort. When talking about race - start with the person who is closest to you. Assume you are working on a larger time scale than you would want. Slow down, we don’t have much time. Importance of community when doing this work. Circle process. Surrender - I have no idea what to do.

D10. What does it look like to center the grantees experience? How do you center relationship? Using grantee reports to learn → Shift to phone call, what do you want to know this year? What strategic questions are you grappling with? How can we help? Trust based relationship. Embody your values. What’s your own practice of regenerative relationship? Spending policy → what is going on in the world right now? Humble and collaborative leadership → action speaks, risk taking, move money.

D11. Theatrical Jazz Performance → power of the present moment. *It’s Not About ME* → Say the things that other people can’t say. Spend time with the question: Who is this for? What is it going to serve? Look for who has done the work already? What were the tools? Genevive Baughan: Gift Giving Economy. Look at generations who were first (women’s movement, etc.). People of color and ethnic Europeans know their lineage. How are you going to take care of yourself? It needs to be embedded in how you live. Community is SO important. Brene Brown. When struggling with going under, bring something that moves you out of your mind and into your heart. How can you use your creative process to accelerate? When heady → what is under this? What is the thing I’m most afraid to say? What is the hardest? If you go deep enough the work will carry you. Check out: Urban Bush Women - Dance Company. Embodiment of pieces in presentation.

D12. The stronger you are in your identity the better advocate you can be for POC. It’s always back and forth. The internal feeds the external. All the small things count → day to day. Respond in a nice way - remind that the systems are at fault. Calm & centered. Ask questions. Bring what you know to be true. Use your own experience to diffuse defensiveness. One to one stories. Personal experience. Speak up. Do what you know is right and then let it go. You cannot control the outcome.

D13. De-center yourself from the foundation and the money. Co-design mission/vision/values with movement leaders. What are the transformative projects where you won't come out the same on the other side? Check out: Native Movement Alaska. Use an advisory council to nominate organizations. Stay connected to local organizing work. Authentic relationships, building community. Solidaire Network. Self-care. United for a Fair Economy. Everyone is ready for something. EDGE Funder Global Engagement Lab. Share your artwork with people you respect first when looking for feedback.

D14. STEM teaching as an act of social justice. Solidarity trips: Seeds of Learning → International Restorative Justice. Witnessing. How do we have affinity group spaces to have hard conversations? How do we show POC that we are doing the work w/o burdening? What's your elevator pitch in 2 sentences? Robin DiAngelo white fragility video. "This is the marinade that we live in". Good/bad binary. "The person you are meant to be" videos. "Not blaming". Rachel Naomi Remen - quote, give away. TRUST is so huge. Between the World and Me. Tattoos on the Heart.

D15. *Relationships→ Systemic Change. White Fragility → Women could not give themselves the power to vote w/o white men allies. It's like attacking a disease → come at it from all sides. Educate yourself → read a lot. Believe what people tell you. Check out: Lee Mun Wah → Stir Fry, If These Walls Could Talk. Intent → Impact: Intent to kill → good or bad still dead. Impact → Sentencing. World Trust: Healing Justice, Cracking the Codes. The issues should NOT be in silos.

D16. This. Is. The. Work. First step is examining your role. It feels healing for POC to see the work I am doing. Next step is action. Action: Build trust. Knowledge production → translate stories to mainstream media as solutions. People want to be heard! How can you shift power? Participatory grantmaking: how are you shifting power, who are you bringing to the table? Relationship and trust is KEY. Robin DiAngelo → How to be a white ally?

D17. Art will play a role in the days ahead → it requires vulnerability. Vulnerability will allow us to think in new ways. How do we figure out how to be human with each other? How can art bring that forward? Transformation happens in discomfort. How can discomfort become the seed of something beautiful?

D18. When beginning the work of challenging systemic racism within an organization → stages of recognizing, stages of "no words". What is the moment that you "realized" (the existence of systemic racism) → and that you can never go back? POC don't have that moment. There was never a before and after. If our house isn't right our work can't be right. Racial Equity Challenge: The challenge allowed for tackling racism through a different lens and to continue the

process on a regular basis. Tell personal stories about connection to racism, make it real. Look up White Supremacy Values. There is no roadmap. A shared commitment is required. Incredibly complex → when you think you understand, something happens to make you realize you don't. Get comfortable with the discomfort. It will be a really long road. Not everyone will get there. Start with the idea of "the work". Start with getting folks to accept the connection between race issues they care about → What is our role?