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Breaking Barriers: Equitable Funding Practices and Community Engagement at the Center for Civil and Human Rights

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Abstract

Cultural funding and equity practices of arts and culture organizations fail to acknowledge the underlying structural issues of underrepresentation in the philanthropic sector. Instead of being instilled in the function and values of the institution, cultural equity becomes a semblance of representation. Arts and cultural organizations' strength and relevance is dependent on funding practices that are equitable and reflective of the programming, the people, and the mission of the organization. The overall decrease of cultural funding, and as a result cultural equity, in American arts and cultural organizations has bred a philanthropic mindset that hinders access and inclusion in the operation of arts and culture.

The Center for Civil and Human Rights in Atlanta, Georgia serves the communities of Atlanta, the United States, and the wider world by communicating the history and experience of civil rights movements in the United States and the quest for global human rights through installations, exhibitions, and community engagement programs. Cultural equity is integral to all aspects and functions the Center, which serves constituents as both historical conservationist and educator. The combination of the Center's origins within the cultural apex of Black and civil rights history, cultural funding practices, and community engagement initiatives creates a standard for arts and cultural organizations to provide for and connect with historically underrepresented communities.

This document will discuss the establishment and history of the Center, examine the current practices, and assess equitable funding initiatives in relation to engagement and inclusion programming and initiatives. It will argue that the Center for Civil and Human Rights is a model for the ability of equitable funding practices to positively impact underserved

communities and change philanthropic practice. Moreover, this document will generate questions for further research into arts and culture representation in other communities of color, best practices for institutions engaging with underrepresented patrons, and the use of the museum as a resource for idea generation.

CHAPTER ONE

The Center for Civil and Human Rights: An Institutional Review

Origins of the Center

The Center for Civil and Human Rights is the culmination of a decade-long initiative to redefine the meaning and study of civil and human rights in Atlanta. Atlanta's history as the home of the Civil Rights Movement of the 1960s houses museums and memorials to individuals and organizations integral to the movement, but lacks a central space to honor the effects the movement left with its implications to the present and future. Built as a central location to foster education and connections between America's civil rights journey and the current journey for world-wide human rights, the Center works to serve the people of Atlanta and generate education through changing dialogue and allowing discourse on the narrative of the Civil Rights Movement. The mission and vision of the Center is focused to "empower the people to take the protection of every human's rights personally," and to "encourage visitors to gain a deeper understanding of the role they play in helping to protect the rights of all people."[1]

The Center opened on June 23, 2014, with support from corporate, private, and public communities of Atlanta. In 2003, Former Ambassador to the United Nations and Atlanta mayor Andrew Young and civil rights activist Evelyn Lowery approached Atlanta Mayor Shirley Franklin with the concept of creating a space to explore civil rights beyond the legacy of Dr. Martin Luther King, Jr. Over the course of two years, Mayor Franklin turned to a group of private investors, and in turn to Boston Consulting Group and Central Atlanta Progress, to construct a

[1] Center for Civil and Human Rights. (2016). About Us. *Center for Civil and Human Rights.* https://www.civilandhumanrights.org/about-us/.

plan for the museum.[2] This group of investors formed a research group, The Working Group, to determine community reaction to the addition of a civil and human rights museum in Atlanta. The Working Group was comprised of community members, businesses, and scholars to determine the mission, vision, values, programming, and success metrics for the Center for Civil and Human Rights.[3] The report detailing the group's finding was presented in December 2006 to Mayor Franklin, with the focus that the Center was to serve and detail the impact Atlanta had on the American Civil Rights Movement, but also serve as a space for dialogue on the current movement for human rights. Following the wide community support outlined by the report and approval from Mayor Franklin and the original group of private investors, Franklin asked Boston Consulting Group (BCG) consultant Doug Shipman to become the founding Chief Executive Officer of the Center. Shipman stepped down from his position with BCG to take over as CEO in February 2007; he chose the opportunity to work full-time with the Center because he saw the Center as an investment in Atlanta's future: "If someone goes to one [attraction] and they're inspired, it makes them more likely to go to another. Civil rights and human rights should be Atlanta's signature, destination topic, like New Orleans and jazz."[4]

With leadership determined to tell the nuanced history of the Civil Rights Movement and Atlanta's place in the Civil Rights Movement, the origin supports prepared for the hurdles of creating a world-class institution. The construction of the Center began in 2008 under

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[2] Rothstein, E. (2014). The Harmony of Liberty. *The New York Times*. Retrieved from https://www.nytimes.com/2014/06/23/arts/design/national-center-for-civil-and-human-rights-opens-in-atlanta.html.

[3] Central Atlanta Progress. (2010). Plans and Initiatives: The Center for Civil and Human Rights. *Central Atlanta Progress.* Retrieved from https://www.atlantadowntown.com/initiatives/center-for-civil-and-human-rights.

[4] Enelow, S. (2016). The Rise of Civil Rights Tourism in America's Deep South. *Skift.* Retrieved from https://skift.com/2016/08/25/the-rise-of-civil-rights-tourism-in-americas-deep-south/.

Shipman, who led the acquisition of the collection of Dr. Martin Luther King, Jr.'s papers, donation of land by Coca-Cola Co., and $45 million in private donations. In addition to the donation of land by Coca-Cola Co., the Center received a $40 million allocation from the Westside Tax Allocation District Public Purpose Fund, resulting in 30% of the Center's total budget. The allocation of public funds and donation of land gave the Center the financial stability to proceed and the commitment of the city of Atlanta establishing a community center for human rights education.[5]

Shipman selected architect Philip Freelon and playwright and director George C. Wolfe to design the museum to tell, not memorialize, the history of the Civil Rights Movement and its connection to the current struggle for human rights worldwide. The four story, 42,000 square foot museum is in downtown Atlanta in the center of Centennial Olympic Park at Pemberton Place; situated next to the World of Coca-Cola, Georgia Aquarium, and the College Football Hall of Fame. The location of the museum, across town from the Martin Luther King, Jr. Memorial, and in the center of Atlanta tourism hub, is precarious for the subject matter and mission of the museum. However, the location resonates the weight of education about civil and human rights for an understanding on the current political landscape.

Shipman's efforts to gain sponsorship from corporations like Turner Broadcasting, Cable News Network (CNN), and Coca-Cola Co. shows the commitment of Atlanta industry to the history of the city and its importance in American history. At the ground breaking in June 2012, Alexander Cummings, Chief Administrative Officer of Coca-Cola Co., stated that the donation of

[5] Central Atlanta Progress. (2010). Plans and Initiatives: The Center for Civil and Human Rights. *Central Atlanta Progress.* Retrieved from https://www.atlantadowntown.com/initiatives/center-for-civil-and-human-rights.

land, "demonstrated our commitment to Atlanta, the place where our company was born."[6] The groundbreaking ceremony showed that the Center was a product of the community, as the idea for the center and the acquisition of the Martin Luther King, Jr. papers were from member of civil rights dynasties. The youngest King child, Bernice King, believes that the Center forces "an accountability factor for the city," so that "the city cannot escape its legacy."[7] CEO Doug Shipman says the Center gives visitors "a first taste of civil and human rights understanding," in an area that is tourist heavy.[8] What the Center accomplishes is the ability to place the unflattering, painful history of America into the worlds of American and international visitors.

The attraction of a non-collection museum

More than its location, the formation of the Center is shaped around the acquisition of Dr. King's papers. Through a group of private investors, the museum purchased the papers from the King family in 2006 for $32 million.[9] The collection of approximately 10,000 papers were set to be auctioned by art dealer Sotheby's; but before they could be sold, Andrew Young rallied a group of Atlanta based investors to keep the papers in Atlanta. The papers are housed at Morehouse College in southwest Atlanta. The Center displays material culture from their private collection, and approximately 75 pieces are features with each rotation.[10]

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[6] Burns, R. and Riley, B. (2012). Legends, leaders on hand for civil rights center groundbreaking. *Atlanta Magazine.* Retrieved from http://www.atlantamagazine.com/civilrights/legends-leaders-on-hand-for-civil-rights-cent/.

[7] Burns, R. and Riley, B. (2012). Legends, leaders on hand for civil rights center groundbreaking. *Atlanta Magazine.* Retrieved from http://www.atlantamagazine.com/civilrights/legends-leaders-on-hand-for-civil-rights-cent/.

[8] Ibid.

[9] Gumbrecht, J. (2014). The rise of the civil rights museum. *CNN.* Retrieved from http://www.cnn.com/2014/06/23/living/atlanta-civil-rights-museum/index.html.

[10] Dewan, S. (2006). The Deal that Let Atlanta Retain Dr. King's Papers. *New York Times.* Retrieved from http://www.nytimes.com/2006/06/27/us/27king.html

The acquisition of the King papers along with the vision of Creative Director George C. Wolfe designed the warm, interactive experience for the tale of individuals of the movement. Wolfe, as principal creative, approached The Center as a way to see history "through the eyes of those who created it," he designed the Center's first exhibit, *Rolls Down Like Water*, with the intention to create a museum that produced an impact like a "living newspaper phenomenon, using the visceral intimacy of theatre, the intellectual rigor of a museum, and the intimacy of a documentary."[11] The exhibit focuses on the individuals of the movement, whether victims or initiators, and uses interactive displays to weave the story of everyday brutality of the Jim Crow era. *Rolls Down Like Water* is broken into five sections: patrons are taken through an introduction of the time period and the urban and spatial makeup of the South and Black people, and then through an oral history of the Freedom Bus riders in 1961 featuring an interactive display of diner sit ins.[12] Patrons experience the brutality sit-in protestors faced through a simulated training of bone-chilling insults and physical simulation. More than seeing or hearing the words and tactics protestors used, patrons experience the chilling threats, harassment, and assault experienced sitting at a lunch counter. Patrons walk down an illuminated Auburn Avenue listening to recounts of black-owned businesses voiced by famous actors, a point of elation in the emotional exhibit.

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[11] Kompanek, C. (2014). George C. Wolfe: From 'The Colored Museum' to an Actual Museum. *American Theatre.* Retrieved from http://www.americantheatre.org/2014/10/21/george-c-wolfe-from-the-colored-museum-to-an-actual-museum/.

[12] Wolfe, G. (2017). American Civil Rights Movement: Rolls Down Like Water. *Center for Civil and Human Rights.* Retrieved from https://www.civilandhumanrights.org/exhibit/american-civil-rights/.

The March on Washington is memorialized through a multimedia display in an abrupt change in aesthetics to highlight the positivity and joy of the March; a panoramic screen displays video of the 1963 March on Washington, where patrons are invited to absorb the emotions each marcher felt. John Lewis, civil rights activist and politician, sees the display of the March as an opportunity for the work of the movement to be eternalized:

> People cannot help but be moved when they walk through this exhibition…For those of us who lived then, the march and the death and funeral of Dr. Martin Luther King Jr. are events we can never, ever forget. Witnessing what George Wolfe created brings all these memories back. We remember what it took, and begin to consider what it will take to help redeem the soul of America.[13]

Lastly, the exhibit ends with the display, The Three Hymns, a chilling focus on tribute to the four girls whose lives were lost in the bombing of the 16th Street Baptist Church in Birmingham, Alabama. Wolfe's theatrical background seeps into the patron's experience from the use of lighting and spatial layout to create a set of moods that communicate the range of experiences civil rights activists lived; patrons are guided through the exhibit by docents used as points of contention for each mood and section. This exhibit focuses on the trials and tribulations, highlighting the familiar narrative of the Civil Rights Movement. As patrons leave the exhibit and ascend a winding staircase, the walls are transformed into display cases on the journey and legacy of the Black Panther Party and the "alternate" Civil Rights Movement. The conscious decision to focus on the standard, familiar version of the Civil Rights Movement, and in turn the

[13] Kompanek, C. (2014). George C. Wolfe: From 'The Colored Museum' to an Actual Museum. *American Theatre.* Retrieved from http://www.americantheatre.org/2014/10/21/george-c-wolfe-from-the-colored-museum-to-an-actual-museum/.

story of individual leaders, shows the continued distance and discomfort associated with fringe groups and violent protests.

A staircase leads the patron in the second exhibit, *Spark of Conviction* curated by Jill Savitt, on the global human rights movement.[14] The exhibit space is in stark contrast to *Rolls Down Like Water* as it is characterized by white walls and bright lighting with four topics highlighting: "Who, Like Me, is Threatened?," "What are Human Rights?," "Human Rights in Action," and "The Move, Free, Act Gallery," that share a long oval shaped gallery space. The Human Rights Movement is framed from the perspective of how the patron can learn and participate actively in the cause to create change.

Lastly, on the ground floor of the Center, lies the Morehouse College Martin Luther King Jr. Collection, *Voice to the Voiceless*, positioned next to an installation art piece reflecting the lives of Native Americans and their struggle for rights over the past 500 years.[15] While *Voice to the Voiceless* is the focus of this floor, displayed in glass cases with viewing limit of ten people at a time, the woven strands represented the thousands of miles that have been stripped from indigenous people and their rights that have been tarnished. This piece is temporary, part of the Center's interest in using art to communicate the variety of communities affected by injustice and systemic discrimination. The Center succeeds as an educational space because it supplies patrons with knowledgeable staff and docents committed to making each patron's experience a chapter in the story of Atlanta and the quest for global human rights.

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[14] Savitt, J. (2017). Global Human Rights Movement: Spark of Conviction. *Center for Civil and Human Rights.* Retrieved from https://www.civilandhumanrights.org/exhibit/american-civil-rights/.

[15] Crawford, V. (2017). Voice to the Voiceless: Morehouse College Martin Luther King Jr. Collection. *Center for Civil and Human Rights.* Retrieved from https://www.civilandhumanrights.org/exhibit/martin-luther-king-jr-collection/.

The Center went through a leadership change in 2015, due to the resignation of Shipman, and named Derreck Kayongo Chief Executive Officer. Kayongo brings expertise from international law and human rights activism and work to the Center to focus on expanding the message and values of the *Spark of Conviction* gallery.[16] Over the past two years, Kayongo has led the Center to become an institution for activism and idea generation as a reflection of the current struggle for human rights all world citizens are experiencing. The Center gained financial stability in 2016, paying off $1.6 million in debt and welcomed 195,000 visitors over the course of the fiscal year.

With an operating budget of $38 million, the Center spent 2016 and 2017 focused on developing the Women's Solidarity Society and the Justice Society, professional affinity community groups that are involved in programming and membership events while expanding the campaign to fund student admission tickets. The Center focuses on creating programming that focuses on visiting student groups and service activities in Atlanta in efforts to encouraging student admission and education on the Civil Rights Movement. The majority of earned income is generated from admissions and concessions, with charitable contributions totaling 34% of 2016 revenue. Moreover, 66% of the Center's total expenses were program costs with only 28% spent on administrative costs; the Center's focus on museum and program excellence is highlighted through high program expenses.[17]

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[16] Emerson, B. (2015). Derreck Kayongo is new CEO at Center for Civil and Human Rights. *The Atlanta Journal-Constitution.* Retrieved from http://www.ajc.com/news/derreck-kayongo-new-ceo-center-for-civil-and-human-rights/IfNHPXUjizSXJ9TTq0UnOI/.

[17] Center for Civil and Human Rights. (2016). Annual Report. *Center for Civil and Human Rights.* Retrieved from https://www.civilandhumanrights.org/annual-report/.

Where the Center succeeds in spreading the message of Dr. King and the common narrative of the Civil Rights Movement, it suffers from that same narrative: the conscious decision for the founders to focus on the successes of Martin Luther King Jr. and small town heroes of the Movement vilifies the members of the Movement that participated in unsuccessful attempts and clashed with police. Moreover, the Center devoted 75% of its building space to the American Civil Rights Movement, but allotted only one floor for the global Human Rights Movement. These two permanent exhibitions are poignant and present messages of suffering and hope, but the human rights gallery is not given the same opportunity to allow the patron to digest the material and follow a linear story. Instead, the patron is thrust from human rights violation to violation interchanging with solutions and country and timeline shifts.

A brief history on the importance of Atlanta in the Civil Rights Movement

The Center for Civil and Human Rights is an institution that fosters the expansion of knowledge and understanding on the plight of Black Americans. To recognize the extent that the Center endured to project digestible images and tales of the Civil Rights Movement, one must have a working knowledge of the historical significance of Atlanta. As a city, Atlanta has struggled to develop an identity beyond the 1996 Summer Olympic Games and the world's busiest airport, and what is often discarded is the series of events that built the city.[18]

Atlanta gained prominence during the Civil War as a point of contention and fighting. As a railroad hub for the Southeast, Atlanta was renamed the capital of Georgia in 1868 during the rebuild of the city after the occupation by General Herman. From 1868, Atlanta became a hub

[18] Tan, H. (2017). If you're surprised that Atlanta has the busiest airport on earth, you're not alone. *CNBC.* Retrieved from: https://www.cnbc.com/2017/12/19/why-the-atlanta-airport-the-busiest-in-the-world.html.

for academics as four universities were established, including Spelman College and Morehouse college which would come to be centers of the Historically Black College and University (HBCU) designation. In 1895 at the Cotton States and International Exposition, Booker T. Washington, president of the Tuskegee Institute, gave a speech on race relations in the United States that inspired sociologist W.E.B. DuBois to move to Atlanta. This move marked the beginning of civil rights discourse on a nationally recognized scale while also revealing a split in ideology. DuBois later went on to start the National Association for the Advancement of Colored Peoples (NAACP) in 1909, and Atlanta quickly became the destination for Black academic advancement and civil rights discourse.[19]

Atlanta became a center for the celebration and stewardship of Black culture due to its place as the academic center of the Black community, resulting in a natural fit for activism and political thought. The Civil Rights Movement gave way to a rip current of student protests throughout the 1950s and 1960s before Atlanta became the political center with the foundation of the Southern Christian Leadership Conference (SCLC) in 1957 by Dr. King. The Civil Rights Movement in Atlanta was known for nonviolent student protests and tactics, grassroots organizing, and group-centered leadership, but shifted in 1966 with the creation of the Atlanta Project by the SCLC. The Atlanta Project was a radical collective of students and activists that fringed from the Auburn Avenue elite to form a group aimed to gain "community control and fully exploit electoral and economic opportunities," for improvements in Black neighborhoods, increase literacy, and increase voter registration under the leadership of Bill

[19] Auchmutey, J. (2017). 10 major moments in history that shaped the city of Atlanta and its people. *The Atlanta Journal-Constitution.* https://www.ajc.com/lifestyles/major-moments-history-that-shaped-the-city-atlanta-and-its-people/SoZACrBL2mYzbBszhMq3OI/.

Ware. The group's significant ideological shift from efforts of integration to "Pan-Africanist orientation" changed the makeup of the civil rights movement by inspiring radicalism across the South and country.[20]

After the assassination of Dr. King in 1968, Atlanta's radicalism was stilted and replaced with questions on the validity of achievements and progress of the past three decades—these questions were eternalized through the creation of the King Center by Dr. King's wife Coretta Scott King following his death.[21] The King Center, the SCLC, and the NAACP worked to answer metrics of success and keep the fight for civil rights into the 1970s. Atlanta became a research hub for Black thought and progress, as civil rights activists transitioned into local and state politicians, like Andrew Young and John Lewis. Atlanta's origin as the center of activism and political thought has extended past the civil rights era and into the 21st century with reinvestment into civic engagement and infrastructure, and the expansion of Dr. King's memorial. Following the trend of civil rights museums across the South memorializing events and individuals, Atlanta became a natural cultural and political location for an institution devoted to developing a global understanding of human rights.

[20] Harris, M. and Myrick-Harris, C. (2005). Atlanta in the Civil Rights Movement. *Atlanta Regional Council for Higher Education.* Retrieved from http://www.atlantahighered.org/civilrights/essay_detail.asp?phase=4.

[21] The King Center. (2018). Founder's Vision. *The Martin Luther King, Jr. Center for Nonviolent Social Change.* Retrieved from http://www.thekingcenter.org/founders-vision.

CHAPTER TWO
Evaluation of United States cultural equity and inclusion funding practices

Arts and culture philanthropic practices

Funding practices in the United States have suffered from the inability to adapt to a changing demographic makeup, and instead focus on securing the longevity of an organization. The makeup of administration, boards, and donors rarely reflect the community or people served when they are predominantly people of color or underrepresented communities, resulting in distrusting communities and missed marks in pursuit of the mission. The philanthropic sector exists to support the development of creativity, expression, identity, and existence within communities that have failed. While funding practices for most philanthropic organizations have failed to address and adhere to equitable practices, the arts and culture sector has struggled most significantly because of general lack of funding and overall small operational budgets. Funding for arts and culture organizations has become less equitable in relation to the rapidly changing demographic of the United States. A certain change in the approach of funding practices for these organizations must happen for to achieve a level field of funding opportunities.

To understand why arts and culture organizations lack funding and are increasingly equitable, an examination of arts and culture philanthropic sector reveals the general attitude of the United States toward them. Arts and culture organizations have existed in many capacities, predominantly as museums, performing arts organizations, and community arts centers. Their importance to the cultural fabric of the United States has increased in the recent years of polarizing political ideology, increasingly dangerous social conditions, and environmental degradation. The foundation of arts organizations in the late 19th century did not

match other fields; early arts organizations were founded to preserve and present, not support or address social issues. In the 1950s and 1960s, arts organizations began the transition to arts and culture organizations primarily from work by the Rockefeller Foundation to move philanthropic arts organizations beyond Western European aesthetics and high art to focus on social change, community development, or economic development.[22] Funding for arts and culture organizations is not representative of the increasing diversification of the organizations in topic or area of support, predominantly due to the small budget of these organizations. Large organizations, budgets of greater than $5 million, represent only 2% of all arts and culture organizations that receive 58% of available funding, an increase from the 2009 Urban Institute, National Center for Charitable Statistics report of 55%.[23] Individual giving to arts and culture organizations is continuously low, making up only 8% of the total share of contributed dollars in 2016 and representing a $18.21 billion increase.[24]

IDEA as presented in arts and culture

Addressing the gaps in equitable funding practices requires an understanding of what inclusion, diversity, equity, and access (IDEA) in the philanthropic field is necessary to implement direct change. IDEA is a general term to address the systematic oversight of representation in philanthropic organizations. While there is not a universal definition for IDEA, arts and culture organizations evaluate it each piece as an individual function. Inclusion

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[22] Sidford, H. (2011). Fusing Arts Culture and Social Change: High Impact Strategies for Philanthropy. *National Committee for Responsive Philanthropy.*Retrieved from https://www.ncrp.org/wp-content/uploads/2016/11/Fusing_Arts_Culture_and_Social_Change-1.pdf.

[23] Helicon Collaborative and Surdna Foundation. (2017). Not Just Money: Equity Issues in Cultural Philanthropy. *Helicon Collaborative.* Retrieved from http://notjustmoney.us/docs/NotJustMoney_Full_Report_July2017.pdf.

[24] Giving USA. (2017). Giving USA 2017 Infographic. *Giving USA.* Retrieved from https://givingusa.org/see-the-numbers-giving-usa-2017-infographic/.

addresses underrepresentation by challenging organizations to be attractive to all for employment or service. Diversity functions as a value to include in a mission, vision, and value statement and by having the most diverse representation in material and individuals for the organization. Equity serves to create a level playing field, in terms of the ability to participate and fairly compete rather than given opportunities.[25] Americans for the Arts presented a report on Cultural Equity to determine a definition and set of working principles to address inequity; they define cultural equity as:

> Values, policies, and practices that ensure that all people—including but not limited to those who have been historically underrepresented based on race/ethnicity, age, ability, sexual orientation, gender, socioeconomic status, geography, citizenship status, or religion—are represented in the development of arts policy.[26]

Access is the physical commitment to an organization that is attractive and welcoming to underrepresented communities and the community being served. The concept of IDEA works to force organizations to address the problems within their administration as well as provide ways to commit to the practice of alleviating representation holes.

IDEA is central for arts and culture organizations to address representation holes within programming, specifically funding practices. With a highly diverse population and over 110,000 arts and culture organizations in the United States, representation in administration of the organizations is predominantly white and female: 63% of arts mangers identify as white and

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[25] Association of Funding Professionals. (2017). Diversity and Inclusion Committee Recommendations. *Association of Funding Professionals.* Retrieved from http://www.afpnet.org/files/ContentDocuments/Workgroup%20Recommendations%2010.19.2017%20final.pdf.

[26] Americans for the Arts. (2016). Statement on Cultural Equity. *Americans for the Arts.* Retrieved from https://www.americansforthearts.org/sites/default/files/pdf/2016/about/cultural_equity/AFTA_Cultural_Equity.pdf.

77% identify as female.[27] The lack of diversity in administration influences funding policies and distributions; blind spots on boards and senior leadership trickles down to blind spots in hiring practices and decision making, and coupled with individual giving from predominantly white upper class makes for holes in the representation and effectiveness of an organization in an underrepresented community. The makeup of the administration and the board goes beyond hiring practices to influence the programming of the organization, and thus the types of funding they are to receive.[28]

Systemic bias of philanthropy

Funding practices in the United States are continuations of the systematic bias and prejudice that is evident in most industry; philanthropic ideals suffer from structural racism, geographic bias, classism, and income inequality to produce a giving culture that does not favor arts and culture or social service organizations. Much like the quest for civil and human rights, the quest to dissolve prejudice in funding practices requires, "greater understanding of the systematic nature of the problems as well as strategic, persistent effort to unseat these tenaciously rooted forces." [29] While most arts organizations and funders are aware of the social and political issues surrounding funding inequity, conversations and changes only recently began to take form. Increased initiatives, education sessions, and funding for fellowships and internships have begun to address systematic negligence in nonprofit practice, but only few

[27] Cuyler, A. (2015). An Exploratory Study of Demographic Diversity in the Arts Management Workforce. *Grantmakers in the Arts Reader*, *26*(3), 16-19. Retrieved from https://scholar.google.com/scholar?hl=en&as_sdt=0%2C15&q=An+Exploratory+Study+of+Demographic+Diversity+in+the+Arts+Management+Workforce&btnG=.

[28] Helicon Collaborative and Surdna Foundation. (2017). Not Just Money: Equity Issues in Cultural Philanthropy. *Helicon Collaborative.* Retrieved from http://notjustmoney.us/docs/NotJustMoney_Full_Report_July2017.pdf.

[29] Ibid.

options have opened to support alternative funding resources. In addition to limited funding sources, the more focused an organization is on the arts the less likely it is to prioritize marginalized communities or advance social justice; between 2007-09 only 10% of arts and culture grant dollars benefited marginalized communities and only 4% addressed issues of social justice.[30]

Arts and culture funding practices are crucial to the success of topical organizations or institutions; to adequately represent a marginalized community, the organization must commit to hiring diverse candidates and adaption of funding practices to support the community. Without support and action to address increasing inequity in funding sources, the ability for arts and culture to effective address and support marginalized communities will nullify. The remainder of this document will address how topical institutions, like the Center, reflect and represent the community of Atlanta and the struggle for civil and human rights through funding practices and administrative decisions.

[30] Sidford, H. (2011). Fusing Arts Culture and Social Change: High Impact Strategies for Philanthropy. *National Committee for Responsive Philanthropy*.Retrieved from https://www.ncrp.org/wp-content/uploads/2016/11/Fusing_Arts_Culture_and_Social_Change-1.pdf.

CHAPTER THREE
Analysis of the Center for Civil and Human Rights community engagement programs and funding practices

Mission and vision as base for impact

The Center for Civil and Human Rights function and programming centers around the mission and values of forming a space where history, education, and community create dialogue and action on human rights and societal norms. The mission outlines the expectations the Center has for patrons and the Atlanta community in terms of placement and function in the greater Atlanta cultural fabric:

> To empower people to take the protection of every human's rights personally. Through sharing stories of courage and struggle around the world, The Center encourages visitors to gain a deeper understanding of the role they play in helping to protect the rights of all people.[31]

The use of Atlanta's history as a legacy of Black experience and culture to express the similarities between America's civil rights movement and the current global movement for human rights creates a unique opportunity for Americans and the global community to reflect on the oppression and systemic obstacles placed on Black Americans that must be avoided in the current movement. Moreover, the continuous reflection on the Civil Rights Movement frames rights as a dynamic process that must be re-evaluated and updated based on social, political, and economic changes.

Criticisms of the Center, which are overwhelmingly based on assumptions as the Center has operating less than four full years, have revolved around the lack of credibility to address human rights because of its location in Pemberton Place and status as a secondary tourist

[31] Center for Civil and Human Rights. (2016). Mission and Values. *Center for Civil and Human Rights.* Retrieved from https://www.civilandhumanrights.org/mission.

attraction.[32] The goal to establish Atlanta as a city of international agreements through the initial formation of the Center is arguably far-fetched—critics perceive the museum as an attraction based on proximity rather than expressed interest. Former CEO Doug Shipman (2014) counters critics in that the Center serves as a mode for social change, a catalyst for a, "15-year-old [to] move them to interest and inspiration," and focus of community organization. The Center is pushing conventional boundaries of a museum by establishing itself "as a point of reflection and inspiration for thousands of visitors," and "serving as a guiding light for future generations who will join the unending struggle for freedom and justice in our world."[33] It is also important to note that creation of a cultural institution for rights of the underserved is an endeavor that requires support and leverage, even in a city with leading civil rights memorials. Locating the Center in the heart of tourism prevents competition between storylines, provides holistic understanding of the Civil Rights Movement, and attracts visitors that would not seek out human rights history independently.

Atlanta is the cultural fabric and function of the Center—the happenings of Atlanta are the happenings of the Center. Without the legacy of Atlanta, illustrated by the museum and pushed by the leadership, the connection between Civil Rights Movement and Human Rights Movement is loose; however, where the Center lacks in outright correlation it strives in connection to the Atlanta community. It is a love letter to the world to respect Atlanta and the Black community as the creators and supporters of rights in America and beyond.

[32] Blinder, A. (2014). Atlanta Summons the Past to Showcase the Present. *The New York Times.* Retrieved from https://www.nytimes.com/2014/06/22/us/atlanta-civil-rights-museum.html.
[33] ibid.

The Board of Directors is comprised of Atlanta based former Civil Rights leaders, business executives, community partners, and faith leaders to address Atlanta wholly. The staff, ranging from executive leadership to docents, are Atlanta community members; focusing on local talent and leadership integrates the essence of Atlanta into a large cultural institution, creating a warm, authentic expression of Atlanta's legacy. The legacy of Dr. King is mammoth: the communal ownership of his legacy is felt throughout the United States as competition over securing King memorabilia is complicated by the King Foundation and the entrance of five to seven new civil rights and African American history museums. The Center succeeds in establishing itself as a compliment to the extensive Dr. King memorials in Atlanta and providing a wider understanding of civil rights and connection to 2018.

Community Engagement practices

The community of Atlanta is comprised of nine counties and 5.8 million people; it is impossible to identify a definitive community, but within metro Atlanta lies opportunity to understand the breadth of experience and history in each community. The Center identifies itself as a community partner, invested in the expression and education of all generations to "reflect on the past, transform the present and inspire the future,"[34] as evidenced through the wide variety of corporate and community partnerships. This public investment and support holds the museum accountable for the impact and messages crafted; while placing the responsibility on the museum to provide tangible opportunities and benefits.

Kelli Edwards, Manager of Public Programs at the Center, states:

> The Center is nestled in the heart of the city of Atlanta, the birth place of the American Civil Rights Movement. As such, many of our programs are designed with not only our global citizens in mind, but our city's residents as well. We have a variety of different partnerships with organizations around the city which allow us to engage the communities of Atlanta.[35]

Recently arts organizations have begun to address the shifting role of the museum in social activism, asking if museums and cultural institutions should have a role in activism. Regardless of the limitations and meaning of activism, Americans for the Arts determined, "the responsibility of museums and cultural institutions to provide for a community, especially the next generation, is important, albeit complicated."[36] And in the case of the Center, providing for the community is central to function and success whether that be through declared public

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[34] Ibid.

[35] Edwards, K. Personal communication, February 23, 2018.

[36] McLeod, K. (2017). The role museums play in social activism. *Americans for the Arts.* Retrieved from https://www.americansforthearts.org/2017/08/02/the-role-museums-play-in-social-activism.

support or as a venue for meetings and events. Nicole Moore, Manager of Education and Museum Content, sees the Center as a place for dialogue and as a typical museum. When asked if the public perception of the Center matches that of the staff, Moore states that "[The Center] can be both of those things—we are both of those things—but it is more about learning our identity and then in-house being comfortable with that identity." She programs events at the Center to be more than a non-collection home to history, an opportunity for metro Atlanta to experience fun in the face of history and progress.[37]

Public programming at the Center often reflects the interests of community partners, and as a large, centrally located institution it provides the communities of Atlanta to have a platform of expression. A glimpse of the event calendar shows the Center's commitment to respecting and representing the rights of human beings; CEO Derreck Kayongo believes that the Center works as a "convener of understanding and accommodation" and that respect for human beings, and the communities they encompass, is essential to progress as community gain, "because once we draw lines and we say 'You are the other' then you're going to enable people [to become hateful]."[38] The Center's support and attention to special interest groups, LGBTQ+, Deferred Action for Childhood Arrivals/Dreamers, Women's Solidarity, and Black Lives Matter, projects acceptance and acknowledgment for the city of Atlanta.

The Center serves as a facilitator of space and leadership to accomplish programs with Morehouse College, Spelman College, Humanity in Action and other nonprofit and academic entities. Much like *Voice to the Voiceless*, the collection of Dr. King's works, commitment to

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[37] Moore, N. Personal communication, February 22, 2018.

[38] Saunders, P. (2016). New civil rights center CEO talks hopes, faith and LGBT rights. *Georgia Voice.* Retrieved from https://thegavoice.com/new-civil-rights-center-ceo-talks-faith-hopes-and-lgbt-rights/.

humanity and the legacy of activism in Atlanta through public programming and partnerships, "connects and educates communities on the legacy [of King]."[39] The partnerships and community engagement show that "you don't have to do the work alone and you don't have to be perfect. King certainly wasn't."[40] The Center serves as the host of workshops, conventions, and the starting point for marches due to its location in the heart of Atlanta, recently hosting March Against Poverty, Atlanta March for Social Justice and Women, NAACP/Black Lives Matter march.[41] The creation of groups like the Women's Solidarity Society and Justice Society as giving societies that also work to display the issues the communities of Atlanta respond. Moreover, the intersectionality of these societies proves the Center's commitment to making statements and actions in supporting the women of the movement for rights through programming and legal initiatives.

As a cultural institution born and bred by the community of Atlanta, the Center strives to weave community interests and exposure into operations and programming. The multiple staff dedicated to public programming, education, and community outreach places the Center at the forefront of thought for large, statement programs. The work of the Center to project the interests of the community of Atlanta back onto the community and the larger public extends the message of Atlanta as the birthplace of rights and peaceful thought.

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[39] Moore, N. Personal communication, February 22, 2018.

[40] Ibid.

[41] Center for Civil and Human Rights. (2018). Events. *Center for Civil and Human Rights.* Retrieved from https://www.civilandhumanrights.org/events.

Funding Practices

In the United States, arts and culture organizations suffer from segmented philanthropic funding sources. The hierarchy of giving, favoring health and education organizations, does not lead to excessive or supple concern for arts and culture. Much of this apathy towards arts and culture stems from lack of donor interest and emphasis, and a history of governmental cuts to arts and culture programming in schools and other entities. However, general apathy towards arts and culture organizations has decreased as ideological polarization and the view of museums and institutions as platforms for social issues increases. MuseumNext USA surveyed 1,000 Americans in April 2017 on the intersection of museums and social issues and determined, that 45% believe that museums should take a stance on social issues, and over 50% of the under 30 years-old surveyed group said they were more likely to attend a museum that reflected social issues that interest them.[42] The Center for Civil and Human Rights succeeds in presenting a dual role to the communities of Atlanta and the world: a museum displaying the history of civil rights activism in the United States and a center for activism for current human rights issues. The Center succeeds so well in attracting younger patrons, and therefore gaining funding, because of their continued presence in hot button issues in America and Atlanta—framing social issues as human rights issues.

Through the initial development of the Center, investment came from two founding metro Atlanta community partners: Coca-Cola Company and Invest Atlanta. Over the course of opening and expanding programming and outreach, the Center has received millions of dollars

[42] MuseumNext USA. (2017). Should museums be activists? *MuseumNext USA*. Retrieved from: https://www.museumnext.com/2017/04/should-museums-be-activists/.

from sponsoring organizations like Delta, AT&T, SunTrust Bank, and Georgia Pacific that have investment and buy-in the expansion and vibrancy of downtown Atlanta either from head quarter location or market size.[43] The investment and support of the Center shows corporate America's interest in telling stories of civil rights activism and the quest for global human rights, a connection that is not obvious or anticipated.

Coca-Cola's donation of land at Pemberton Place, and continued support of programming, are remarkable strides in the funding reflecting the community being served. Beyond large corporate sponsors, the devotion of former civil rights leaders and Atlanta community leaders in securing funding and a plan for the museum, in addition to securing Dr. King's papers for Morehouse College, indicated the commitment of the Black community to the success of the Center. Representative John Lewis has taken further steps to secure funding and programming for the organization by connecting his organization, Humanity in Action, with a fellowship program at the Center. The John Lewis Fellowship awards recent college graduates with a funded opportunity to learn about a large culture institution working to better human rights from the perspective of a museum and community organization.[44]

While admission is expensive (a regular adult ticket costs $19.99) the Center recognizes the limitations a high ticket prices places on the communities the museum is reflecting. The creation of a subsidized student admission program and free events, allows patrons of all backgrounds to experience at least some parts of the museum. However, the Center is

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[43] Center for Civil and Human Rights. (2016). *Sponsors.* Retrieved from https://www.civilandhumanrights.org/sponsors.

[44] Humanity in Action. (2018). *The John Lewis Fellowship.* Humanity in Action. Retrieved from https://www.humanityinaction.org/programs/75-the-john-lewis-fellowship.

cognizant that subsidized student admission is not enough to encourage lower socioeconomic communities to visit the Center when they can visit "the King Center and the National Park and learn about Dr. King and parts of the Civil Rights Movement for free."[45] Driving the connection of the Civil Rights Movement to the current state of rights in America and the global quest for human rights is not perceived by the public and resulted in lessened attendance from those communities. The Center has succeeded in creating a nationally recognized institution that authentically reflects the Black experience during the Civil Rights Movement, but struggles in connecting that reflection to the current communities of Atlanta. Cultural equity funding practices are not administered to create a large, diverse community buy-in, particularly from communities that have experienced the brunt of lack recognized civil rights and residual Jim Crow sentiment.

The struggle to support the underserved, Black communities is not unique to The Center. The National Center for Arts Research (NCAR) concluded that arts and culture organizations that primarily serve Black communities, "tend to have fewer programmatic offerings that generate lower annual attendance and program revenue but more contributed revenue, especially from individuals, foundations, and corporations."[46] The Center, with limited programmatic offerings targeted to smaller, topical communities, creates a barrier to attendance and appreciation, in addition to relatively young age in comparison to mainstream

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[45] Moore, N. Personal communication, February 22, 2018.

[46] Giraud Voss, Z. 2016. *Does "Strong and Effective" Look Different for Culturally Specific Arts Organizations?* National Center for Arts Research. Retrieved from: https://www.smu.edu/~/media/Site/Meadows/NCAR/NCARWhitePaper01-12.

arts organizations of similar size and budget. NCAR's report also speaks to the large support from government entities but limited support from communities served and subscribers; while no assumption of reasoning is made, the Center's limitation on diversity in income of community support stems from the inability to connect those communities as a center for development and educational resource.[47]

The trend in acknowledging funding sources and recipients must change has shift, based on efforts by the Ford Foundation, Joyce Foundation, Walton Family Foundation, and Grantmakers in the Arts to promote intentional increases in funding opportunities for minority and culturally specific arts organizations. The Walton Family Foundation and the Ford Foundation created a $6 million grant program, Diversifying Art Museum Leadership Initiative, to "support a limited number of U.S. art museums that are developing strategies and programs to diversify curatorial and management leadership." Over three years, the two foundations are committing $3 million each to fund 20 new programs at 22 leading art museums across the country with focuses in Latinx, Black, and Asian-American communities.[48] Beyond the grant from the Diversifying Art Museum Leadership Initiative, the Cleveland Museum of Art (CMA) announced at the end of 2017 a city-wide diversity hire initiative. CMA's personal initiative provides a range of hires, from high school students to higher level administration, expanded

[47] Ibid.

[48] Ford Foundation. 2017. *Ford Foundation and Walton Family Foundation launch $6 million effort to diversify art museum leadership.* Ford Foundation. Retrieved from: https://www.fordfoundation.org/the-latest/news/ford-foundation-and-walton-family-foundation-launch-6-million-effort-to-diversify-art-museum-leadership/.

opportunities through internships, fellowships, research, and national conferences from 2018-20 in efforts to establish Cleveland as the site for the national conversation of diversity hiring.[49]

[49] Notaro, K. 2017. *The Cleveland Museum of Art Announces Major Initiative to Address Lack of Diversity in Art Museums.* The Cleveland Museum of Art. Retrieved from: http://www.clevelandart.org/about/press/media-kit/cleveland-museum-art-announces-major-initiative-address-lack-diversity-art-museums.

CHAPTER FOUR
Assessment and best practices for cultural funding and community engagement in large arts and culture institutions

The National Center for Civil and Human Rights in Atlanta, Georgia provides the opportunity for the Civil Rights Movement to exist as a dynamic, living lesson on the importance to strive for global human rights. Atlanta serves as a historical, and constant, expression of the Black experience in America, the leaders, industries, and culture of the communities of metro Atlanta are shaped by the events surrounding the Civil Rights Movement. From the 1970s on, Atlanta has served as the cultural center for Black experience, understanding, and success for the United States where the history of denouncing Black personhood is ingrained into laws and societal norms.

The success of the Center for Civil and Human Rights rests on the ability for the leaders of Atlanta, whether current or former, to form a founding board dedicated to telling the stories of the Civil Rights Movement beyond Dr. King and into a dramatic, resonating, and emotional experience. The founders, Shirley Franklin, John Lewis, and Evelyn Lowery, initiated a movement in the centering of Atlanta as the home, resting place, and future of civil rights. Former CEO Doug Shipman helped shape the Center into the museum and educational center by enlisting Black architects and designers to create an institution that is an authentic reflection of the communities of Atlanta, past and present. The acquisition of Dr. King's papers and creation of a permanent display of rotating works, *Voice to the Voiceless*, brings in the essence of Dr. King while allowing the lesser known stories and events to shape the complexity and extent of the Civil Rights Movement in *Rolls Down Like Water*. Lastly, *Spar*k *of Conviction* the

global threat to personhood and the need for mass action inspired by American Civil Rights Movement to happen across the world.

Assessment of cultural equity in the Center for Civil and Human Rights

The Center for Civil and Human Rights succeeds as a platform for progressive thought, education on the nuance of human rights, and resonating display of the Civil Rights Movement. Where the Center excels in community engagement and inclusion practices, it struggles in providing cultural equity in terms of funding practices. As a large non-collecting museum with a high admission price, communities are displayed more supported. In terms of staffing, the Center has an inclusive staff of Atlanta residents and community members complimenting a Board of Directors comprised of top Atlanta community members and leaders.

As the Center has succeeded in representing the marginalized community served by hiring staff from the communities of Atlanta, it has failed to adapt funding practices to support the community. The public programming addresses the social and economic issues affecting marginalized, often Black, communities by partnering with outside nonprofit organizations and responding to issues impacting select communities. Support of the communities, through public events, is only partially effective in achieving cultural equity: without specified programs to provide access into the museum, barrier to “museums as social activists” and barrier of “museums as relevant to my life” still stand. A goal for the Center should be to represent the communities of Atlanta while simultaneously engaging them in the everyday functions and admission to the museum. The public will continue to view the Center solely as a museum, something in existence but not relevant, if distinct changes are not made to the types of communities outreached and the reasons for the outreach. With an understanding that high

admission prices stem from overhead costs and limited external funding resources, the Center should find ways to engage with existing Atlanta communities and tourism and earn the creditability of being able to attract visitors independent of proximity to other main tourist attractions.

Best practices for arts and culture organizations

Arts and culture organizations that strive to represent marginalized communities must adhere to three practices to ensure equity and inclusion become actualized values: (1) hire staff and appoint board members that are reflections of the marginalized communities being served and displayed, (2) determine strategies to support lower socioeconomic communities to access the organization, (3) provide public programming and events that complement the interests of the organization and the communities. These practices, coupled with existing investment into IDEA and cultural equity, will help arts and culture organizations develop an authentic place within marginalized communities as an expression and support system of each community. The practices listed above are based on the practices of the Center for Civil and Human Rights and ideal practices that a member of a marginalized community would appreciate.

The goal of these recommendations is to fuse the intent of the museum, the dual role of history and current social justice, with affordable access and effective community engagement. The Center is used as a model for an ideal arts and culture institution because it achieves diverse and inclusive hiring practices as an institution built from the community and provides programming that is diverse in thought and action, but fails to connect with lower socioeconomic communities as a resource. The resolution of achieving the above

recommendations would bring a wider variety of patrons to the Center communicating their underlying goal of fostering education and dialogue on the quest for global human rights.

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