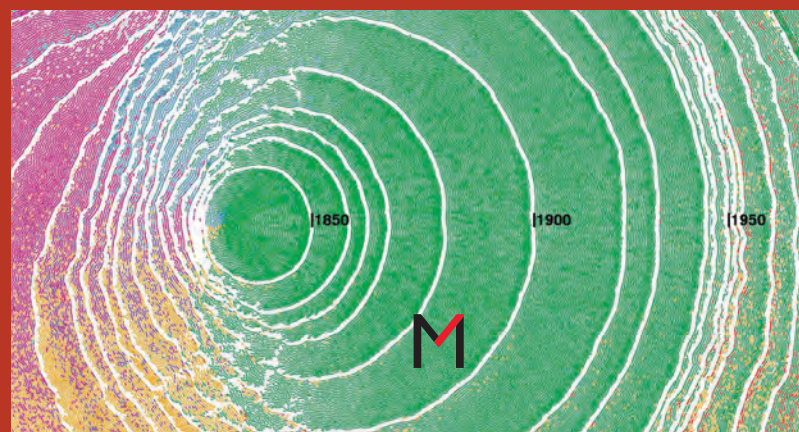




2019 Report

The Andrew W. Mellon Foundation



The Andrew W. Mellon Foundation

Report from January 1, 2019
through December 31, 2019

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The Andrew W. Mellon Foundation

The Andrew W. Mellon Foundation, a not-for-profit corporation under the laws of the State of New York, resulted from the consolidation on June 30, 1969, of the Old Dominion Foundation into the Avalon Foundation with the name of the Avalon Foundation being changed to The Andrew W. Mellon Foundation. The Avalon Foundation had been founded in 1940 by Ailsa Mellon Bruce, Andrew W. Mellon's daughter. The Old Dominion Foundation had been established in 1941 by Paul Mellon, Andrew W. Mellon's son.

The Foundation seeks to strengthen, promote, and defend the centrality of the humanities and the arts to human flourishing and to the well-being of diverse, fair, and democratic societies. To this end, its core programs support exemplary and inspiring institutions of higher education and culture. The Foundation makes grants in three core program areas: higher education and scholarship in the humanities; arts and cultural heritage; and scholarly communications. Collaborative planning by the Foundation and its grantee institutions generally precedes the giving of awards and is an integral part of grantmaking. Unsolicited proposals are rarely supported. Prospective applicants are therefore encouraged not to submit a full proposal at the outset but rather an inquiry through the Foundation's grantee portal, at <https://mellon.fluxx.io>. The Foundation does not make grants directly to individuals or to primarily local organizations.

Within each of its core programs, the Foundation concentrates most of its grantmaking in a few areas. Institutions and programs receiving support are often leaders in fields of Foundation activity, but they may also be promising newcomers, or in a position to demonstrate new ways of overcoming obstacles so as to achieve program goals. The Foundation seeks to strengthen institutions' core capacities rather than encourage ancillary activities, and it seeks to continue with programs long enough to achieve meaningful results.

The Foundation makes its grantmaking and particular areas of emphasis within core programs known in a variety of ways. Annual Reports describe grantmaking activities and present complete lists of recent grants. The Foundation's website describes the core programs in some depth, publishes past Annual Reports, and furnishes other information concerning the Foundation's history, evolution, and current approach to grantmaking.

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As of December 31, 2019.



President's Report

1. The Year That Is

We can only look back from where we stand: in the midst of the COVID-19 global pandemic, which in some way is affecting every single person on the planet. We at the Mellon Foundation have been working from our homes for over two months now, preparing this report from quarantine, with an indefinite stretch ahead of us, facing a grantee base—especially in arts and culture—that has been devastated, and a higher education system in crisis as yet unclear about how it can resume in-person instruction. And we work from the gut of the coronavirus outbreak, New York, which at the time of this writing has the highest number of cumulative confirmed cases and deaths in the United States since the start of the outbreak and the highest cumulative confirmed deaths per capita in the country.¹

That is the chair we sit in and the window we look out of to consider the year behind us and the year ahead. We sit in uncertainty, as well as the certainty that this is a moment of epic challenge in human history.

But our Mellon work has more purpose now than ever before, I believe, because the areas we support contain some solutions to the profound human needs and conundrums the pandemic has laid bare. COVID-19 needs the very best scientists, medical researchers, and health care workers in clear and urgent ways. Our societies need social service infrastructure support for all that has frayed and fallen through safety nets which were in many cases already threadbare. We need brilliant social scientists who can tell us how systems work and don't work, and reflect on social orders and social decay. We need governmental leadership to organize and execute services and recovery, and deliver the crucial, factual information the populace needs (and we see that governmental leadership in stark relief with a sometimes shocking range of variance). All of this necessary, urgent work lies outside the purview of what Mellon does and where our expertise resides.

But the arts, humanities, and higher learning are also part of the solution and have crucial work to do to help us understand who we are, what we are going through, and what in the human spirit can illuminate and lift us. "One wants a Teller in a time like this," wrote the poet Gwendolyn Brooks.² We need tellers in all forms—writers, artists, dancers, archivists and librarians, scholars, public art makers—the people who will help us understand what happened to us and who we are, as we move through but also as we look back. The fields



Above: Gwendolyn Brooks, Chicago, 1960. Photo by Slim Aarons.
Previous: Simon Rodia's Watts Towers.

to which Mellon is devoted remind us who we are as human beings sharing the planet in communities, human beings drawn to each other and to the narratives that express our commonality, human beings who from time immemorial have raised their voices in song, human beings who make beauty from nothing and see that our lives are made of “starshine and clay,” to quote Lucille Clifton.³ We need creative futurists who can imagine, when nobody can imagine beyond the next week because the information is changing that fast and circumstances are dire and frightening. We need visioners whose tools are not data or evidence but rather the things they are able to discern at the spirit level and then express with the craft they have devotedly honed.

What if a literature professor were declared an essential worker because people believed that in literature we could understand people we do not know and our will to share our human condition with others? What if we could ensure that more and more people eager to learn could have access to what that literature professor had to offer? What does the literature of confinement have to teach us during quarantine, as well as the literature of utopia and futurism? What do ethics and philosophy teach us in this crisis? What does the history of medicine and science tell us about other pandemics? What do humanist social sciences tell us about how communities respond in times of want, the forces of greed and unequal power, but also the incredible power of community and the ways people come together?

With the inability now even to perform the rituals that are as ancient as history, to bury our dead, in accordance with our beliefs

and our community values and practices, the need to bear witness is more acute than ever. Even the dead—of epochally great numbers, larger as I write than the United States losses during the Vietnam War—cannot be sent from this earthly plane to whatever follows. So we work with enhanced and focused intensity here at Mellon in the light of the opportunity to be helpful. Doing our work more squarely in our evolving strategic direction—the hard work I have been leading the last year—put us in a good position to make grants in this newly challenged era. We keep our own house at Mellon strong, ethical, rooted in values of equity that also guide our work, and in the belief that community matters.

You may remember Frederick, the little mouse from the children's book of that name by Leo Lionni. Frederick gathered stories while his mouse companions harvested corn for the winter. In winter when it was cold and gray and the harvested food was scarce, it was Frederick who carried the community through with stories, invocation of the warmth and color of spring and summer that would shine the spirit light that would move them through the long, dark winter days. That book was published in 1967, in a time when the country was riven with civil rights struggles, the seemingly intractable war in Vietnam, and a changing society; the Mellon Foundation would soon be established.

Looking back, I see that *Frederick* was asking questions in a time of societal turmoil: Why do we need art? What is work? What is the role of the artist in community? What does she have to offer that is not of clear material value? What can we offer our people in seasons of want?

“Frederick, why don't you work?” they asked.

“I *do* work,” said Frederick. “I gather sun rays for the cold dark winter days.”

And when they saw Frederick sitting there, staring at the meadow, they said, “And now, Frederick?”

“I gather colors,” answered Frederick simply, “for winter is gray.”⁴

As Frederick spoke of the sun, the mice began to feel warmer. He was the poet of his community. The community needed what he brought, even if it might have seemed abstract and impractical.

We support the storytellers who tell us who we are, who we have been, and who illuminate so we can endure and see paths forward.

2. The Year That Was

Today as the news from Selma and Saigon
poisons the air like fallout,
I come again to see
the serene, great picture that I love.

“Monet’s ‘Waterlilies,’” Robert Hayden (1969)⁵

As we look ahead, we must also look back. The year 1969 was coda to a decade of transformation and turmoil. This tumultuous, violent, transformational era, known simply as “The Sixties,” contained powerful moments of unity alongside violence and unrest. And in New York City, on June 30, 1969, the children of financier Andrew W. Mellon endowed a new philanthropic institution, named for their father.

The reason for the founding was poetic and powerful: The United States, still reeling from triumph and tragedy and struggling to fulfill the promise of its ideals, yearned, as it does now, for the work of artists and academics, poets and professors. It needed the arts and humanities to serve as a steady guide for a people searching for a collective soul.

This is the world the poet Robert Hayden beheld in the background as he chose to focus his gaze on Monet’s iconic “Water Lilies” series. The insight of Hayden’s “Waterlilies” lies in the answer he offers to a fundamentally human question. Here is the complex solace of art when humanity is being tested.

The Mellon Foundation: Fifty Years On

Today, as the news again “*poisons the air like fallout*,” I can’t help but draw the connections between that tumultuous period fifty years ago and our own.

Inequality and injustice permeate our social institutions. Still, those on the margins of our society—on the basis of race, religion, class, immigration status, gender identity, sexual orientation, involvement in the criminal legal system, disability—face widespread discrimination and dehumanization.

America is wrestling with what kind of society it will choose to be. Will it continue to embolden the privileged and powerful at the expense of the marginalized? Or will it choose to envision, and fight for, a future in which all people are free?

The Mellon Foundation could not be reaffirming its commitment to the arts and humanities at a more pivotal time.



Claude Monet, *Water Lilies* (detail), 1914–26. The Museum of Modern Art.

Much as Hayden found solace in his encounters with Monet’s work, we at Mellon recognize the unique power of the arts and humanities to cultivate hope in the wake of crisis, fear, and hopelessness. When all available indicators signal despair, the work of the pen and the paintbrush can help us vision a better world. The arts and humanities can facilitate justice, too. From rewriting exclusionary histories to restoring all people’s right to create and shape their own narratives, the arts and humanities can be means to just ends. At Mellon, our grantee partners show this every day.

In 2019, we issued grants spanning the full spectrum of the Foundation’s work, but each grant was united by common purpose: pursuing hope and championing justice.

Preserving and Promoting Fuller Histories

Why do we ever concern ourselves with “the past”? Why spend time revisiting what has been, rather than expend our energies constructing a better future?

As William Faulkner put it, “The past is never dead. It’s not even past.”⁶ Our complicated and consequential histories—plural—inform every challenge we face today. We have a responsibility to expand and enrich our understanding of diverse histories through truth-telling in order to inspire hope and promote justice. Furthermore, we find it imperative to defend against the ways in which history is misused and distorted to uphold social inequity and stifle forces of progress. Foundation grants in 2019 supported exemplary work to lift up the fullness and complexity of our histories; we hope to expand the range of historical narratives available to the public for interpretation, resulting in a more profound understanding of the textured fabric of our nation’s past.

***Ebony-Jet* and the Value of Archives**

The Johnson Publishing Company's historic archive of photos from *Ebony* and *Jet* magazines offers the most comprehensive picture of Black life in America in the twentieth century. In a world where Black stories and histories are often marginalized, ignored, or distorted, *Ebony* and *Jet* gave Black people the creative license to craft and curate their own narratives.

In July 2019, with the Ford Foundation, the John D. and Catherine T. MacArthur Foundation, and the J. Paul Getty Trust, we formed a partnership to acquire the archive. Soon after, the Smithsonian's National Museum of African American History and Culture joined the co-purchasing consortium. As a result of this collective effort, this important collection of several million images capturing African American life, history, and culture throughout the twentieth century—which had not previously been accessible to many researchers, let alone to a broader audience—will be preserved in perpetuity and made broadly available to students, scholars, and the public.

The Mellon Foundation is proud to have supported this acquisition, as well as others like the Harry Belafonte archive by New York Public Library's Schomburg Center for Research in Black Culture. We believe in sharing a fuller American story through this historic preservation of culture, and are committed to making archives and digital resources like these more accessible and inclusive. What we choose to preserve and make public says so much about who we are, and the story we tell about ourselves. As a nation, we must keep adding to that story. It is the work of many lifetimes.

Civil Rights and Restorative Justice Project at Northeastern University

To this day, the full history of racial terrorism in twentieth-century America has yet to be told. Yet this traumatic history continues to weave through the fabric of our culture.

With this in mind, the Civil Rights and Restorative Justice Project (CRRJ) at Northeastern University was created to chronicle the "anti-civil rights violence" that took place in the United States from 1930 through 1970. Since its founding, the CRRJ has been an invaluable resource for academics, policymakers, and organizations committed to restorative justice. The Mellon Foundation's 2019 grant will allow the CRRJ to accelerate information gathering from witnesses who experienced the racial terrorism of this era firsthand. It will also help optimize its archival process and ensure that these stories and records become publicly accessible.



A double portrait of Albro and Mary Joseph Lyons, circa 1860. Mellon is supporting the creation of a new Central Park monument to the Lyons family, revered residents of Seneca Village, New York's first free Black community.

In order for us to root out the racial injustice codified in our systems, we must gain an accurate understanding of the history that produced it. The CRRJ's work is crucial to that effort.

New York City Mayor's Fund and the Los Angeles County Museum of Art

The curation and expansion of our collective histories is happening well outside the traditional institutional walls of archival spaces, academic halls, and museums. This work is also unfolding in community space and public space across the country.

In September, Mellon issued a grant to The Mayor's Fund to Advance New York City to support the creation of a new Central Park monument to the Lyons family. As property owners, educators, and abolitionist activists, the Lyons family were revered residents of New York State's first free Black community, Seneca Village. This Central Park monument will uplift their legacy, as well as the larger history of Seneca Village, a once-thriving community broken up by the park's construction in the mid-nineteenth century.

On the other side of the country, the Los Angeles County Museum of Art (LACMA) is restoring Simon Rodia's renowned Watts Towers. Built by Rodia over the course of three decades (1921–54), the seventeen interconnected sculptural towers are a fixture of the vibrant

South Los Angeles community and a National Historic Landmark. For years, the towers suffered from neglect. But since 2010, LACMA, in partnership with the Los Angeles Department of Cultural Affairs, has been leading the restoration effort. With Mellon's grant support, it will complete the final phrase of work before the towers' grand re-showcasing later this year.

Evolving Institutions

In addition to illuminating more truthful histories, the arts and humanities also enrich and connect our communities. For far too long, the arts and humanities were seen as luxuries for those who could afford them. But we know they are the human trace, that which connects us as a species across time, geography, and circumstance. They are public goods, expanding and growing our knowledge of all people and ourselves.

Philanthropy has historically overlooked the vast cultural contributions of marginalized communities—Black and brown people, immigrants, disabled people, those living in rural geographies, to name a few. In an effort to redress such omissions, we commit anew to supporting a wide range of institutions that are intentionally accessible, welcoming, and speak to broad and diverse publics.

Part of this essential work is done by elevating local institutions and community-based cultural efforts—wherever they exist—in the hope that we can meaningfully distribute the Foundation's resources to amplify the transformative work already taking place within and led by communities. We also find inspiration and hope in those more traditional institutions engaging in the difficult work of self-evolution, broadening audiences and perspectives to build more inclusive spaces, which we see as necessary to meet the conditions of our time. In 2019, we made several grants to arts and humanities institutions that exemplify this range.

The Underground Museum

The Underground Museum is the creation of the late African American artist Noah Davis, and his wife, Karon. This cultural arts center, which opened just three years before Davis's untimely death, in 2015, was designed to bring “museum-quality art” to underserved communities of color in Los Angeles. In partnership with The Museum of Contemporary Art (MOCA), Los Angeles, the Underground Museum has showcased artwork from MOCA's permanent collection alongside pieces from up-and-coming artists of color. Beyond the artwork, the center has also become a space where

community members can convene in “the purple garden” to dance and practice yoga, attend screenings of films like *I Am Not Your Negro*, and gather for community practice and politics.

With the Mellon Foundation's 2019 grant, the Underground Museum will continue its core operations while expanding its programmatic and operational offerings. Now, more than ever, the museum is committed to giving underserved, low-income communities and communities of color access to the unmatched power of the arts.

Puerto Rican Arts Organizations

When the 2008 global financial crisis hit, many Puerto Ricans emigrated to the mainland US in search of better professional prospects. This population shift strained many of the island's social systems,



Inversión Cultural has designed Nido Cultural to offer administrative support and guidance to artists and arts organizations across Puerto Rico.

including its arts and humanities sector. In response, in 2009, a group of young artists formed Beta-Local, an arts collective designed to support and promote the arts throughout Puerto Rico. Ten years later, the collective boasts a full roster of programming, including a residency program that attracts writers, architects, painters, and sound designers from around the globe. Today, it's just one of the many grassroots organizations that we support in their work to enrich and sustain the arts and humanities in Puerto Rico.

In December 2019, Mellon issued a grant to support Nido Cultural, a newly formed platform offering administrative support and guidance to artists and arts organizations across the island, designed and implemented by Inversión Cultural, an organization that provides shared services to the arts sector. We're equally proud to fund the development of Corredor Afro, a social justice creative arts project elevating the rich culture and history of Puerto Rico's Afro-descendant communities. Based in Loíza, the heart of Afro-Caribbean Puerto Rico, this arts-centered initiative will produce an exhibit by local mural artist Celso González, in addition to hosting other public and scholarly facing programming.

Despite many recent challenges and setbacks, Puerto Rico's arts and humanities culture is resilient and thriving. After several visits last year, and seeing this work firsthand, we are committed as ever to being a supportive presence in the region. And with the leadership of organizations like Beta-Local, Nido Cultural, and Corredor Afro, we are confident that the arts and artists of Puerto Rico will continue to flourish.

Rutgers University-Newark/New Jersey Performing Arts Center

Within the worlds of music and literature, jazz and poetry are kindred spirits. Although they are each governed by a certain set of foundational principles, they both are unpredictable and free-flowing. When it comes to the arts education programs public libraries and schools offer, jazz and poetry are seldom taught in tandem, despite these striking similarities.

With City Verses, a collaborative partnership between Rutgers University-Newark and the New Jersey Performing Arts Center (NJPAC), this is all set to change. This program, which will run in Newark public libraries, schools, and community spaces, will aim to enrich the understanding and practice of jazz-poetry. With Mellon's support, the partnership will marry Rutgers's renowned programs in creative writing and jazz history with NJPAC's longstanding connections to the histories of both forms of artistic expression. Now, students and practitioners of these institutions will have the unique opportunity to hone their crafts while engaging the broader Newark community in these dynamic art forms.

NXTHVN

Founded in 2015, NXTHVN is the brainchild of the prolific painter Titus Kaphar. This burgeoning community arts space, based in New Haven, Connecticut, is training and housing the next generation of

artists and curators. Through fellowships, professional development workshops, and mentorship programs, NXTHVN is bringing the power and promise of arts education to a community that's not been conventionally seen as a bustling arts hub. Spaces like this can energize smaller cities and artist communities outside the major hubs of New York and Los Angeles.

With this grant, NXTHVN will institute two annual curatorial fellowships, while covering the salaries of critical managing directors within the organization. These developments will allow NXTHVN to expand its programmatic reach. NXTHVN's work speaks to the undeniable power of art in community, and what can happen when cultural organizations are erected for and by the neighborhoods that house them.

Supporting Creative Leaders

While the Mellon Foundation rarely supports individuals, I absolutely believe that we need creative and visionary leaders to inspire their organizations and communities in the work of interpreting, enlivening, and shaping our shared human experience. These leaders are artists, academics, archivists, and administrators alike, and work in myriad ways to support the robust and wide-reaching dissemination and production of culture.

Through our grantmaking, we have been able to support efforts that uplift and create opportunities for the kinds of visionary leaders whose ingenuity shifts fields and opens us up to new possibilities, including the following:

The Academy of American Poets

In December 2018, we issued a grant to the Academy of American Poets to create a new fellowship program—to launch in 2019—to support the country's poets laureate and help build capacity at the Poetry Coalition, a national alliance of poetry organizations. It is my firm belief that since the inauguration of the concept, local poets laureate have been essential to enhancing creativity, civic understanding, and to the ways that local communities address their shared concerns inventively. Despite this essential and transformative role, state and city poets laureate have historically not received funding that is commensurate with their clear public service. This program, which we helped extend through a second grant in December 2019, aims to redress this circumstance.

United States Artists

A \$3 million grant to United States Artists in June 2019 supported their flagship fellowship program, which aims to illuminate the value of artists in American society. The program awards thirty-five to forty-five unrestricted fellowships of \$50,000 each year, allowing each artist the freedom to decide how to use the money. Past fellows have included a wide range of impressive creative leaders, such as Jackie Sibbly Drury, whose play *Fairview* won the 2019 Pulitzer Prize; photographer Dawoud Bey, whose documentary-style work has chronicled critical moments in Black history; and Las Nietas de Nonó, a Puerto Rican duo whose performance-based art was included in 2019's Whitney Biennial.

Transitions

Finally, 2019 was a year when we said farewell to several beloved colleagues. Don Waters, Senior Program Officer in our Scholarly Communications program, and Eugene M. Tobin, Senior Program Officer for Higher Education and Scholarship in the Humanities, both longstanding leaders at Mellon and in their fields, retired; Saleem Badat, former Program Director for International Higher Education and Strategic Projects, who left Mellon at the end of 2018 and supported our grantees in South Africa on a consulting basis into 2019, is now a research professor at the University of KwaZulu-Natal, where he is completing a book on South African higher education, among other writing projects; and Alison Gilchrest, Program Officer for Arts and Cultural Heritage, departed Mellon to become inaugural Director of Applied Research and Outreach at Yale University's Institute for the Preservation of Cultural Heritage. All of us at Mellon are grateful to each of these colleagues for the curiosity, dedication, and care they brought to the Foundation's work.

We also saw the departure of our extraordinary Executive Vice President for Programs and Research, Mariët Westermann, in 2019. She became Vice Chancellor of NYU Abu Dhabi—the chief executive of the institution and a member of the senior leadership of greater NYU. This position is a homecoming for Mariët, who was a key architect of NYU Abu Dhabi as its first provost, and thus a wonderful opportunity for her work to come full circle.

Mariët joined the Mellon Foundation in 2010 as a vice president, and was promoted to Executive Vice President for Programs and Research in 2016. In her nine years here, she accomplished as much as—or more than—many do in a lifetime. In addition to overseeing hundreds of millions of dollars per year in grantmaking by our talented program teams, Mariët launched several of our

headline initiatives, including the Mellon Research Forum, the Community College–University Partnership, and the Art Museum Staff Demographic Survey. The scope of these initiatives, which span Mellon's grantmaking areas, reflects the astonishing breadth of Mariët's scholarly expertise, curiosity, and impact. Her leadership was indelible here.

One of my favorite words is comrade. Comrades are the people who are your joyful companions on a shared mission. A comrade is your wing-person, the person you can count on to have your back, to be there when you need them. Comrades complement each other's strengths and forge forward with tacit understanding even when the battle plan has not been fully worked out. Mariët was my comrade in our Mellon work. "Comrade" comes from the mid-sixteenth-century French *camerade*, which derives from the Latin *camera*, chamber, which is to say, something of a roommate. And I love that, for we emerge from these rooms at Mellon to try to do some good in the world, to figure out some problems, to be good and useful people, and to do it with the best of our minds and spirits. We watch Mariët's new chapter from afar but also with the miraculous proximity that technology allows, connecting us across what Mariët calls "the beautiful, spinning globe," which needs the humanity that we humbly try to offer it with our work.



Professor Farah Jasmine Griffin, chair of African American and African Diaspora Studies at Columbia University.

The Years Ahead

In "Monet's 'Waterlilies,'" Hayden declares, "I come again to see." Fifty years after his poem and our founding, I believe the Mellon Foundation can say the same.

A half-century into serving our mission, we come again and again to see the importance of the arts and humanities, the power of preservation and education, the need for stories and institutions to connect us. We come again to see the value of fuller histories and wider access. We recommit to all the humans who, seeking inspiration or consolation, engage with the humanities and arts as researchers and students and scholars and audiences. These grants represent, in ways large and small, our renewed commitments and recalibrated directions as we move into a new decade of our work.

This half-century mark finds us in the middle of the pandemic. The work that we do is essential work of the human soul to help us get to the other side.

This year, we made a grant to the new PhD-granting department of African American and African Diaspora Studies at Columbia University. Its arts track is unique in African American studies PhD programs and illustrates the belief that the African American experience—one of extraordinary struggle and extraordinary triumph—cannot be navigated or understood without the study of culture and the participation of artists.

Professor Farah Jasmine Griffin, the founding chair of that department, has written powerfully in the *Boston Review* of her experience teaching African American literature in the pandemic, and of keeping the community of students together when they moved out of the lecture hall and onto Zoom.⁷ Her final assignment was not a lengthy exam nor the usual long paper. Instead, Professor Griffin began the assignment with a quote from Arundhati Roy's essay "The Pandemic Is a Portal":

Historically, pandemics have forced humans to break with the past and imagine their world anew. This one is no different. It is a portal, a gateway between one world and the next. We can choose to walk through it, dragging the carcasses of our prejudice and hatred, our avarice, our data banks and dead ideas, our dead rivers and smoky skies behind us. Or we can walk through lightly, with little luggage, ready to imagine another world. And ready to fight for it.⁸

The quote was followed by Professor Griffin's description of the assignment:

As we pass through this portal, let's think about what we might take to the other side, and what we want to leave behind. One or two sentences per question. No more:

1. What one book from class would you want to take with you?
2. What, if anything, from your old life do you want to leave behind?
3. What do you appreciate about your old life that you would like to take with you?
4. What change, if any, would you like to see, and commit to help bring about, on the other side?⁹

Her students replied with extraordinary visions in the form of music, words, drawings, and paintings. Professor Griffin observed that the students:

...want to cultivate community. Significantly, they committed to addressing inequality, injustice, and environmental disaster. They want to join and create organizations and institutions committed to bringing about significant social change.

Because I strongly believe in the power of art and creativity, I hoped these assignments would allow my students to slow down and dig deep inside of themselves. They did and emerged as visionaries, just the kind of people we need now: global citizens, gifted with creativity and imagination, and capable of imagining a more just future.¹⁰

Our job as citizens and our job at Mellon, now and looking forward, is nothing less than working as well as we can to make sometimes excruciating choices—for even our sizable resources cannot begin to address the problems our societies face—and asking what is on the other side of the pandemic and what we will leave behind and carry with us when we go. For this reason, and so many more, I look forward to what we can accomplish together.

Elizabeth Alexander
May 2020

Notes

1. "Coronavirus in the US: Latest Map and Case Count," *The New York Times*, accessed May 22, 2020, <https://www.nytimes.com/interactive/2020/us/coronavirus-us-cases.html>.
2. Gwendolyn Brooks, "One Wants a Teller in a Time Like This," *Cross Section 1945: A Collection of New American Writing*, ed. Edwin Seaver (New York: L. B. Fischer, 1945), 83.
3. Lucille Clifton, "won't you celebrate with me," *Book of Light* (Port Townsend, Wash.: Copper Canyon Press, 1993), 25.
4. Leo Lionni, *Frederick* (New York: Trumpet Club, 1967).
5. Robert Hayden, "Monet's 'Waterlilies,'" *Chicago Tribune Sunday Magazine*, February 16, 1969, 16.
6. William Faulkner, *Requiem for a Nun* (London: Vintage, 2015), 85.
7. Farah Jasmine Griffin, "Teaching African American Literature During COVID-19," *Boston Review*, May 21, 2020, <http://bostonreview.net/arts-society/farah-jasmine-griffin-teaching-african-american-literature-during-covid-19>.
8. Arundhati Roy, "The Pandemic Is a Portal," *Financial Times*, April 3, 2020, <https://www.ft.com/content/10d8f5e8-74eb-11ea-95fe-fcd274e920ca>.
9. Griffin, "Teaching African American Literature During COVID-19."
10. Ibid.



Above: Painter Noah Davis, the late cofounder of the Underground Museum.

Opposite: Kahlil Joseph, filmmaker and Noah Davis's brother, at the Underground Museum.





Above: Artist and NXTHVN cofounder Titus Kaphar in his studio in New Haven, Connecticut.

Opposite: NXTHVN Studio Fellow Felipe Baeza (left) and Titus Kaphar.





Above: Claudia Castro Luna, a 2019 Academy of American Poets Laureate Fellow in Washington State, producing a book documenting her fellowship project.

Opposite: A group of 2019 Poets Laureate Fellows meet at the Library of Congress.

Following: The archives of Johnson Publishing Company, publisher of *Ebony* and *Jet*, as presented in *The Black Image Corporation* (2019), by artist Theaster Gates.





Grantmaking Programs

Higher Education and Scholarship in the Humanities

For the program in Higher Education and Scholarship in the Humanities (HESH), now overseen by Senior Program Officers Armando Bengochea and Dianne Harris, 2019 was a time of significant transition and future planning, alongside consolidation of existing emphases. Early in the year, HESH merged with the Foundation's Diversity program, formalizing the previously close interaction between the leadership of both programs and signaling a more thoroughgoing integration in higher education grantmaking of our commitments to diversity, opportunity, and inclusion. Going forward, HESH staff will seek to accelerate a more deliberate distribution of resources to expand access and redress inequities throughout the system of higher education. Central to the program's work will be the imperatives of building diverse faculties



College Horizons and Lawrence University support Native American and other underrepresented students in their transition from high school to college.

and student bodies; nurturing a diverse cadre of inspired institutional leaders; supporting the creation of inclusive narratives; and generating new knowledge. Close attention will be paid to the intellectual work of programs, scholars, and departments that foreground those efforts. The Foundation understands this work as necessary to support a healthy democracy and a just society that gives voice to an ever-widening breadth of narratives about American self-understanding.

A second, significant moment of transition occurred toward the end of 2019 with the retirement of Senior Program Officer Eugene (Gene) Tobin. His eighteen years of inspired leadership included, among many other accomplishments, wise stewardship of the Foundation's grantmaking to liberal arts colleges and an expansion



Prison Graduation Initiative at California State University, Los Angeles.

of its national role in supporting prison education. Much of the work Mr. Tobin led will continue, along with a range of other initiatives and grants made in alignment with the Foundation's refreshed strategic framework, and undergirded by continued investment in the traditional programmatic research and curricular innovation that sustain the vitality of the humanities writ large.

Colleges and universities are under increasingly close scrutiny by many publics. Some of the most trenchant critiques stem from recent calls for decolonization and indigenization of the academy. In response, many institutions have articulated land acknowledgment statements that foreground original ownership of college and university sites by Native peoples and have highlighted the importance of Native American and Indigenous studies programs. These programs cover the history and culture of Native Americans in particular and often link to the experiences of Native peoples more broadly. Importantly, they also contextualize the claims to political sovereignty of Native peoples, a matter that distinguishes the field from other ethnic studies programs. In 2019, HESH made numerous grants to bolster existing programs or create new ones based on strong institutional plans. The University of Buffalo received a grant to create a new department of Indigenous studies that emphasizes research, scholarly training, language revitalization, and community outreach, while Brown University will establish a new major



The University of North Carolina at Pembroke will initiate a professoriate pipeline program for underrepresented and other students.

in Native American and Indigenous studies that draws significantly on the university's already rich resources in Native American cultural materials and art, including the John Carter Brown Library and the Haffenreffer Museum of Anthropology. The University of Washington's American Indian Studies Department and Center for American Indian and Indigenous Studies received support for faculty and graduate student research and development, as well as undergraduate student recruitment, engagement, and retention. A focus on developing various curricular pathways for undergraduates to study Native American history, culture, and politics at five institutions in Western Massachusetts is the focus of a new grant to the Five Colleges Consortium that will also include significant new faculty hiring and new advising structures. The University of California at Riverside will strengthen its nineteen-year-old California Center for Native Nations by establishing a tribal liaison position, faculty research fellowships, and a tribal scholar-in-residence. The University of North Carolina at Pembroke, founded in 1887 as a school for the education of American Indians, will build an undergraduate research and mentoring program designed to equip American Indian, first-generation, and other underrepresented students with the skills for graduate study in the humanities. Finally, support was renewed for Lawrence University in its partnership with College Horizons, an organization devoted to increasing college completion and pre-graduation

readiness among Native American, Alaska Native, and Native Hawaiian students.

In 2015 the Foundation merged its previously separate program of support for liberal arts colleges with its grantmaking to research universities. This action constituted an acknowledgment that humanities research and teaching thrive equally well across multiple higher education sectors, and more readily permitted the identification of useful synergies in curriculum, scholarship, and pedagogy that move fields forward. Many liberal arts colleges long ago organized their missions around faculty and student engagement with nearby communities and the broader regional and national landscape. While continuing to study and improve teaching and learning on campus, their humanists and scientists have also successfully made lasting contributions to



Brooklyn Public Library and Bard College offer an associate degree program for adults who have been underserved by higher education.

understanding grand challenges, including rural poverty, economic and social inequalities, global warming and environmental degradation, and restoration.

This tradition of engaging external environments and constituencies continues in current Foundation grantmaking to liberal arts colleges. Discernible in 2019 is the increased effort by colleges to engage communities as fully equal partners, with reciprocity and mutuality of interests defining the various funded projects. For example, Bennington College faculty and students are addressing

the problem of food insecurity in rural Vermont; at Barnard College, work is under way to better understand immigration and immigrant rights and safety in New York City as well as matters of urban poverty as they impact health outcomes and criminal justice or the human rights of laborers; and Vassar College is incorporating into its academic culture community engagement in the city of Poughkeepsie, Dutchess County, and the Hudson Valley, creating opportunities for direct learning about criminal justice, public health, environmental farming and sustainability, urban planning, immigration and forced displacement, public art, and education and literacy. Grinnell, Rhodes, Washington, Occidental, and Whitman Colleges, among others, similarly created interventions with respect to some of these same or related themes. Despite the challenges they face in forging truly democratic partnerships across a wide spectrum of sometimes competing interests and forces, the institutions report that extraordinary benefits are being realized for curricular revitalization and undergraduate teaching and research.

Access to higher education and the social and economic mobility promised by a college or university degree has long been an American dream and an American promise. It is also an enduring feature of the HESH program's commitment to the redress of inequalities—often deeply rooted in past societal injustices—that can erode the health of democracies. Developed by former Executive Vice President Mariët Westermann and now carried forward by Senior Program Officer Dianne Harris, HESH's grantmaking strategy for strengthening the transfer pathways of community college students who wish to seek degrees at four-year institutions reflects its deep commitment to and belief in ensuring access to higher education for all those with the ability and desire to pursue it. Community colleges enroll more than 12 million students in the United States each year, providing excellent, affordable instruction that leads toward a two-year degree. Although approximately 80 percent of newly enrolled community college students profess a desire to matriculate to a four-year institution that would lead to the attainment of a baccalaureate degree, fewer than 14 percent actually do so. Now in its fifth year, our Community College University Partnership (CCUP) initiative seeks to address transfer success while also supporting students who wish to pursue humanities courses and majors. Providing resources for experimentation implemented through fifteen partnerships that successfully support students in and through the transfer process, CCUP also helps them realize the viability and importance of humanities courses and majors for their future lives and success. For example, the Humanities



Johns Hopkins University and Community College of Baltimore County innovate undergraduate transfer pathways and teaching.

for All partnership that joins Johns Hopkins University (JHU) with the Community College of Baltimore County (CCBC) permits both the continued development and implementation of high-impact courses at CCBC that endeavor to help students apply a humanities mindset to their education and to their lives, while strengthening opportunities for transfer success. A Mellon Scholars Program includes the opportunity for students to participate in a ten-week residential program at JHU where CCBC students receive instruction in the techniques of humanities research by collaborating with JHU students and instructors.

A second round of support for the partnership between the University of California at San Diego and the San Diego Community College District will permit the expansion of their annual summer academy for students in the Preparing Accomplished Transfers to the Humanities (PATH) program, while also providing new resources for the Equal Opportunity Services Internship Initiative for humanities PhD students interested in community-college careers. These two grants also provide support to increase student outreach and retention through mentoring, to strengthen faculty connections between the two institutions, and to use digital technology for collaboration.

A CCUP grant was also made to Iḷisaḡvik College, which is located in the North Slope Borough of Alaska in the city of Barrow, and serves Native Alaskan students who wish to attain a high-quality



Iḷisaḡvik College facilitates transfers of community college students to four-year colleges and universities in Alaska.

post-secondary education. With Foundation support, Iḷisaḡvik will enhance its ability to support the enrollment of students from rural Alaska villages and their transition to the post-secondary environment. Iḷisaḡvik will also facilitate transfers to four-year colleges and universities for its existing students by taking small cohorts of students to four-year colleges and universities in Alaska to help them begin the transition process. In each of the fifteen partnerships, important and replicable models exist that can be and are being implemented elsewhere, put to effective use for improved rates of student success and the acceleration of equitable degree attainment for the many first-generation, underrepresented, and Pell Grant-eligible students who begin their secondary education at a community college.

A significant aspect of the HESH program's commitment to educational access consists in its continued support for prison education programs. Mass incarceration continues to proliferate across both the rural and urban United States, but the growth of prison education programs is an important counterforce. Viewed variously as a means to combat recidivism, as a way to help formerly incarcerated individuals resume healthy lives as prepared citizens on the outside, to restore measures of dignity, or as fulfillment of the basic human right to an education, prison education programs are on the rise. As with its work elsewhere, the Foundation seeks to support exemplary

programs that can serve as models for others that might develop nationwide. This past year saw HESH support several additional programs, including those offered by Hudson Link for Higher Education in Prison and its efforts to provide high-quality education for incarcerated individuals in five correctional facilities throughout the Hudson Valley in New York; California State University, Los Angeles, for its degree-granting program and reentry support for incarcerated and formerly incarcerated students; and Columbia University's



Columbia University's Beyond the Bars fellowship program.

Center for Justice, which hosts the Beyond the Bars program and awards fellowships that offer students and community members an opportunity to develop a deeper understanding of mass incarceration and social change. With each of HESH's prison education grants, staff see pedagogical innovations that are poised to become national models for faculty and students both on the inside and on the outside. Staff also see grantee efforts as important and productive interventions in the national dialogue about mass incarceration and its disproportionate impacts on communities of color.

As global politics become ever more volatile, and as military actions around the world increase in frequency, scholars are likewise increasingly targeted for persecution. Among the most vulnerable members of unstable societies, intellectuals who study and write from a critical framework across the humanities and the humanities-inflected social sciences are disproportionately targeted by oppressive regimes and threatened with loss of livelihood, separation

from family, violence, imprisonment, and sometimes death. With clear-eyed recognition of the impact made by refugee scholars on the intellectual development of entire fields of inquiry in the United States during and after the two world wars of the twentieth century, the HESH program seeks to support scholars at risk and in exile. With a grantmaking strategy that was also originally developed by Ms. Westermann and is now carried forward by Ms. Harris, the initiative supports a range of institutions that specialize in aiding intellectuals



The New School and the New University in Exile Consortium explore the American immigration narrative.

who have had to flee their home countries. Through its allocation of resources, the Foundation endeavors to sustain and support the contributions of these scholars to their fields of study, and to contribute to the network of opportunities that provide for their physical and intellectual safety. Accordingly, HESH made grants in the past year to the Council for At-Risk Academics to support a program for Syrian scholars in exile; to The New School to support the work of the New University in Exile Consortium and a public lecture series on the immigration narrative in the United States; and to the University of Duisburg-Essen to continue support for scholars at risk at the Academy in Exile. HESH also led global conversations and supported the creation of a network of funders and not-for-profit agencies focused on this urgent problem and its rapidly shifting contours.

The Foundation's focus on the ever-shifting landscape of graduate education continues to respond to emerging data on the decreasing opportunities for tenure-track employment within the academy. But

Mellon also now focuses increasingly on supporting efforts that would redesign doctoral education in the humanities to make curricula and programs more student-centered. Such doctoral programs endeavor to be far more transparent about their admission practices and funding opportunities; encourage curricular innovation that supports diverse career pathways; offer mentoring and academic advising that likewise validate such diverse career choices; and provide data that help potential and current students more accurately to understand their career prospects. At the University of Pittsburgh, Humanities Engage is a cross-disciplinary project that supports an expansion—both in depth and in breadth—of its humanities doctoral curriculum. Building on prior Foundation support for its Collecting Knowledge Pittsburgh project and support from a National Endowment for the Humanities Next Generation PhD grant, Pittsburgh is implementing discipline-based and interdisciplinary curricular changes across its humanities doctoral programs that include opportunities for fellowships in the nonprofit, public, and corporate sectors. Pittsburgh is also creating a new position for a director of graduate advising and engagement who will revise and update the university's practices for doctoral advising and mentoring to comply with the latest research on best practices. And at American University, MA and PhD students in the public history program will participate in the Humanities Truck project. Using a customized truck as a mobile platform for their work, graduate students receive on-the-ground training in community engagement and public history—collecting, exhibiting, preserving, and expanding dialogues that focus on local histories in underserved neighborhoods within the District of Columbia.

As part of its commitment to accelerating the diversification of higher education leadership, the HESH program provided support for thirteen visionary provosts, chancellors, and presidents from across institutional sectors. Each grant is to be used to pilot experimental programs to attract underrepresented faculty from the humanities and arts by providing mentorship and immersive opportunities for those who have demonstrated interest in and capacity for administration at various institutional levels. An additional grant to the University of Southern California will also permit a range of opportunities for postdoctoral fellows and faculty to learn about and gain experience in higher education administration.

Finally, the Mellon Mays Undergraduate Fellowship (MMUF) program celebrated its thirtieth anniversary in 2019. The occasion was marked by a conference called Pipelines, Pathways, Futures, which highlighted MMUF's accomplishments and featured comparative



Mellon Mays Undergraduate Fellowship 2019 Coordinators Conference.

perspectives on peer programs aimed at national faculty diversification. MMUF remains vital to an understanding of the conditions that help nurture young scholars of color in the humanities from their undergraduate years through doctoral study and into their early careers as faculty. More than fifty institutional partnerships constitute the MMUF program and, as of this writing, the program has generated nearly 900 PhDs, approximately 580 of whom are currently teaching in the academy. Several hundred other fellows who have completed their doctorates are working in government, the nonprofit world, museums and arts organizations, higher education administration, and numerous other fields. Of those currently holding faculty positions, 430 fellows are either tenured or in tenure-track positions, while more than 150 others hold postdoctoral fellowships or are lecturers and visiting faculty.





Above and opposite: The Five Colleges Consortium is developing curricular pathways for undergraduates to study Native American history, culture, and politics at institutions throughout Western Massachusetts.

Previous: Social Science Research Council Mellon Mays Graduate Initiatives Program Conference.





Above: New-York Historical Society Chief Historian Valerie Paley, US Congresswoman Carolyn Maloney, and New-York Historical Society President Louise Mirror at the Center.

Opposite: The Center for Women's History at the New-York Historical Society.



Above: Students in the Northwestern Prison Education Program (NPEP).

Opposite: Jennifer Lackey, NPEP director and professor of philosophy at Northwestern University.



Above and opposite: The Chesapeake Heartland project at Washington College, an African American humanities project in collaboration with local communities and the Smithsonian National Museum of African American History and Culture.



Arts and Cultural Heritage

For the Arts and Cultural Heritage (ACH) program, 2019 was a year of transitions. In October, Program Director Emil J. Kang joined the Foundation from the University of North Carolina at Chapel Hill, where he had served as founding executive and artistic director of Carolina Performing Arts, a distinguished multidisciplinary performing arts program. Mr. Kang shares Mellon's fundamental belief that art and culture are central to flourishing societies. He will guide ACH even more deeply toward a vision for an artist-centered society, one in which artists are empowered to act as a vital social conscience, and where artistic works are studied, promoted, and preserved for future generations. After fifteen years in various positions advancing the Foundation's work in art history, conservation, and museums, Program Officer Alison Gilchrest departed in August to become the inaugural Director of Applied Research and Outreach at the Yale Institute for the Preservation of Cultural Heritage. Program Officer Susan Feder provided leadership continuity throughout the year.

Long at the center of ACH grantmaking has been sustained investment in the work of generative artists, curators, conservators, and leaders advancing their institutions as well as the field at large. In 2019, ACH continued to examine the individuals, structures, and systems that underlie a flourishing arts ecosystem, with a growing emphasis on those art makers, forms, and traditions that have long been underacknowledged by philanthropy. Across a broad range of institutional types—a balance of capacious cultural and academic institutions and small, nimble incubators—the supported activity includes efforts to strengthen and catalyze holistic institutional change; advance ongoing cohort-based initiatives concerned with equity and access; create, develop, and present new work; deepen dynamic relationships between artists and communities; and expand grantmaking into new locales.

As the chroniclers of humanity, artists critique society and propel us to imagine new, better worlds for humankind. Last year, ACH placed an increased emphasis on those practitioners and institutions whose work contributes to a fuller American story. Connecting narratives of the past to those of the future, the Foundation invested in the Apollo Theater's Master Artist Residency program. For eighty-five years, the Apollo has served as a testing ground for artists of color. Mellon support will enable artists to contribute to Apollo New Works. The brainchild of visionary leader Kamilah Forbes, Apollo New Works is a collaborative commissioning initiative dedicated to creating a diverse American performing arts canon. An award to the Rubin Center for the Visual Arts at the University of Texas at El Paso supported a cross-border arts experience created by electronic artist



Ta-Nehisi Coates, the Apollo Theater's inaugural Master Artist in Residence.

Rafael Lozano-Hemmer in partnership with the El Paso Community Foundation. Intended to create a US-Mexico border story counter to the militarization narrative so present in the media, the installation invited individuals physically located in El Paso and Ciudad Juárez to intersect searchlights in the night sky, opening a channel of two-way communication that created shared moments between strangers. Other new narratives will emerge from the ensembles served by the National Theater Project (renewed support to the New England Foundation for the Arts) and by theaters in Mellon's longstanding New York Theater Program (NYTP). Following an external assessment and renewal, NYTP will now be administered by the Alliance of Resident Theatres/New York, which will regrant general operating funds to thirty-six small and midsize New York City-based theater organizations that have national impact on the creation and dissemination of new repertory.

In 2019, efforts were made to move the "spotlight of philanthropy." A cluster of first-time ACH grants in Jackson, Mississippi—to the Mississippi Museum of Art, Tougaloo College, and Jackson State University—are designed to strengthen networks and training pathways in museums and undergraduate art history departments across the city. In Chicago, a grant to the National Museum of Mexican Art established two curatorial research fellowships for recent PhDs in the fields of contemporary and Mexican art. At the New Orleans Museum of Art (NOMA), funding will build conservation capacity through two new positions: a conservator of photography and a conservator



Rafael Lozano-Hemmer's *Border Tuner*, an interactive installation connecting El Paso, Texas, with Ciudad Juárez, across the US-Mexico border.

of objects specializing in outdoor sculpture. This grant will support the care and conservation of NOMA's collection as well as provide leadership within the Gulf South region regarding engagement and education about conservation and preservation in challenging environmental conditions. A set of first-time grants to three organizations in urban centers—Jazz Institute of Chicago, Jazz St. Louis, and New Orleans Jazz Orchestra—will lift up the legacy of jazz by supporting individual artists and collectives, enlarging the canon, cultivating appreciation, and increasing public visibility.

Initiatives such as these prompt institutions to reimagine their roles within their communities, which is critical to the durability of the arts and culture ecosystem. Dance Theatre of Harlem (DTH), founded in 1969 by Arthur Mitchell, quickly became a haven for dancers of color to excel in the world of classical ballet. The organization grew into an internationally acclaimed touring company and important training program. Following a period of financial insecurity, its current leaders, Virginia Johnson and Anna Glass have steadied DTH and will use a signaling \$4 million grant to help this legacy institution flourish in its second half-century as it helps shape the future of ballet in America.

In 2019, ACH extended its commitment to civic engagement with a cluster of grants that took inspiration from Mellon's Higher Education and Scholarship in the Humanities' (HESH) recent investments in college-in-prison programs. They reflect the conviction that participation in prison arts programs can inspire incarcerated citizens to

pursue long-deferred or thwarted educational ambitions as well as ease reentry to society and lower recidivism rates. The Foundation awarded complementary grants to the New Mexico-based Keshet Dance Company and the Arts for Incarcerated Youth Network (AIYN) in Los Angeles, which build on AIYN's remarkable successes in reimagining partnerships between public agencies and nonprofit organizations of all sizes, while providing high-quality, healing-informed multidisciplinary arts education for system-impacted young people. A third grant to Prison Communities International



The Anchorage Museum Association is building curatorial capacity in contemporary Indigenous art and culture.

(Rehabilitation Through the Arts) will expand its arts offerings in New York-area prisons and help prisoners prepare for the emotional complexity of reentry.

While investing heavily in individual contemporary artists and creative practitioners as they hone and disseminate their work, ACH has also long supported institutions that preserve, conserve, research, and make public important historical collections. Cognizant of cultural traditions philanthropy has often ignored, the Foundation awarded grants in 2019 to institutions uplifting art of Native American and Indigenous peoples. The Anchorage Museum Association received renewed support for curatorial capacity and research, while first-time grants went to the Gilcrease and Philbrook museums in Oklahoma, home to thirty-nine tribal nations. The Foundation also recognized work of artists from the Caribbean, Puerto Rico, and their diasporas: A grant to the Museo de Arte Contemporáneo de Puerto Rico will build on its estimable

community engagement activities, while a first-time grant to the Pérez Art Museum Miami will enhance research and staffing capacity, allowing it to formalize a Caribbean Cultural Institute to link artists of the past and present through a curatorial and research platform within the museum.

ACH also fostered the development and renewal of talent, placing particular emphasis on diversifying the arts and culture professions. The Smithsonian Institution and the University of California at Los Angeles received funds to support paid and mentored conservation



Cincinnati Symphony Orchestra/University of Cincinnati College-Conservatory of Music Diversity Fellowships.

internships for students from communities historically underrepresented in the conservation profession. The University of British Columbia's Museum of Anthropology will pilot a museum career pathway program intended to increase Native American and Indigenous representation. Chicago Sinfonietta's Project Inclusion, the Cincinnati Symphony Orchestra/University of Cincinnati College-Conservatory of Music Diversity Fellowships, and the Sphinx Organization each received renewed support to offer early-career skill building to musicians. In addition, ACH's Pathways for Musicians from Underrepresented Communities initiative—which aims to create alliances among local, regional, and national organizations that may not have formerly recognized their potential role in the larger ecosystem of robust training for musicians of color—built on early successes with renewed support for the Philadelphia Music Alliance for Youth (Settlement Music School) and grants for a regional collaboration, the Baltimore-Washington Musical



A performance of Jackie Sibblies Drury's Pulitzer-winning *Fairview* at the Woolly Mammoth Theatre Company in Washington, DC. Mellon invested in a new generation of leadership at regional theater companies such as Woolly, where Maria Manuela Goyanes was recently named artistic director.

Pathways Initiative (Kennedy Center and Peabody Institute of Johns Hopkins University).

Inspired by new leadership grants to college presidents in the HESH program, Mellon invested in four artistic leaders whose dialogic ideas and modus operandi are dismantling exclusionary practices and advancing cross-institutional collaboration. Within regional theaters, these recently hired leaders are part of an unprecedented generational and cultural shift in which a considerable number of women and artists of color have assumed artistic director positions. Stephanie Ybarra at Baltimore Center Stage, Jacob Padrón at Long Wharf Theatre, Maria Goyanes at Woolly Mammoth Theatre Company, and Hana Sharif at The Repertory Theatre of St. Louis received grants to approach their transitions collectively.

ACH is also seeing greater emphasis on collaborative approaches to creative practice, thus deepening connections in the cultural ecosystem among artists, arts and culture organizations, and the communities in which they are situated. With a new generation of leaders, longtime grantee Appalshop, Inc., a cultural anchor in the heart of Appalachian coal country, plans to use its grant to strengthen a national cultural development network of local leaders, businesses, and grassroots organizations designed to create economic opportunities in similarly disenfranchised regions of the United States. Other initiatives bring such practices to scale. In 2019, OF/BY/FOR ALL received a first-time grant: Conceived by Nina Simon, the nonprofit



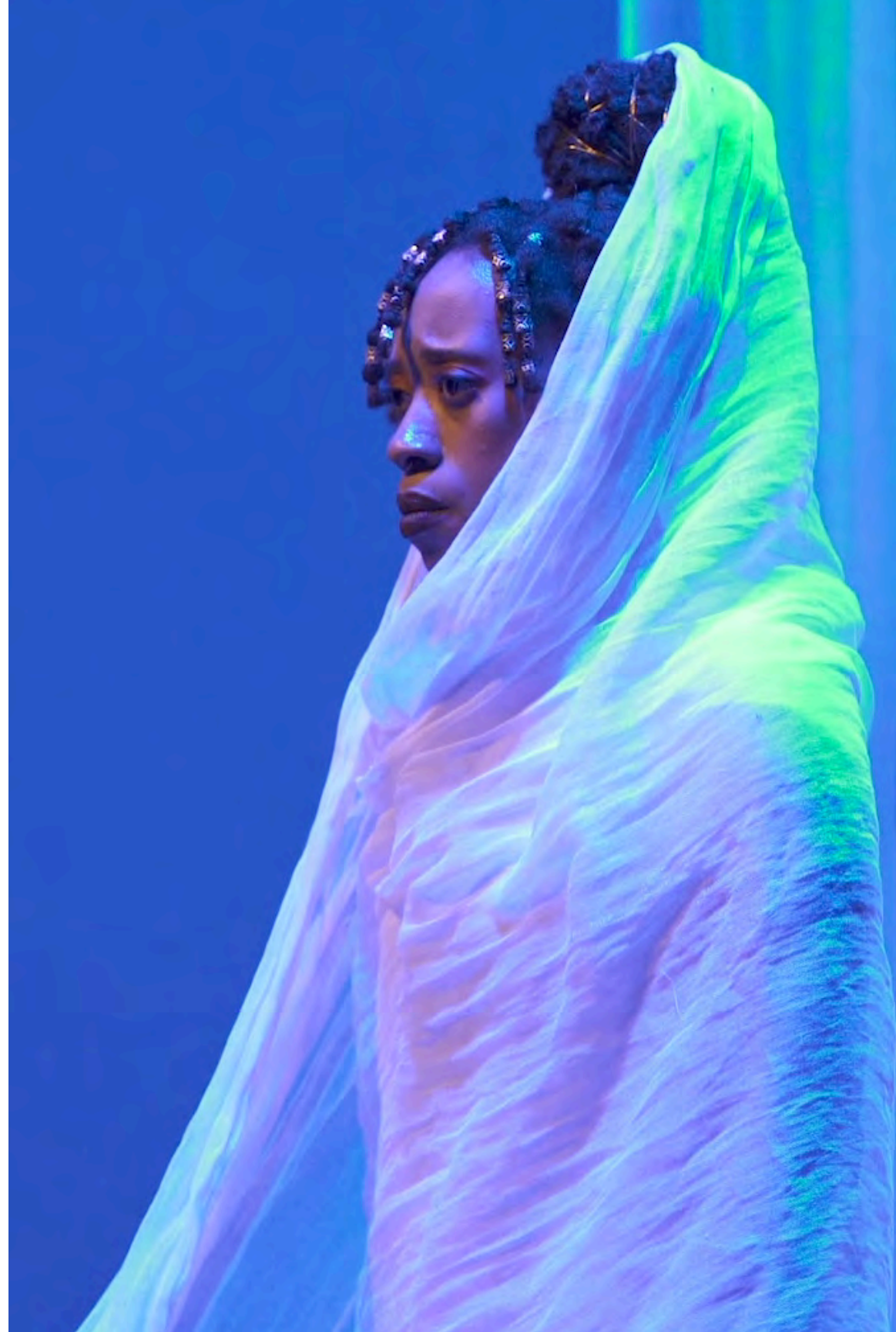
Antonio Martorell in his exhibition *Retorno al hogar (Labrando)*, at the Museo de Arte Contemporáneo de Puerto Rico, which is expanding its community engagement activities.

aims to empower a global cohort of organizations and leaders to be more inclusive of their communities by providing them with online consultation and a curriculum of digital tools. A grant to Americans for the Arts will also help articulate the value of the arts in local communities. Its Arts + Social Impact Explorer, an interactive tool developed initially with Foundation funding, will be enhanced to make visible the societal impact of the arts at the local level.

Arts institutions on college campuses are also rethinking their roles. Recognizing an academic art museum's ability to create a culture of deep and sustained questioning, Mellon renewed support to the Spencer Museum of Art at the University of Kansas for the Integrated Arts Research Initiative, which engages faculty, scholars, artists, and students in interdisciplinary research around artistic practice and material culture. Likewise, a grant to the Harvard Art Museums fostered efforts to address the gap between the practice of art history in museums, which is based on collections, objects, and curatorial and conservation protocols, and that in graduate programs. At Harvard's Summer Institute for Technical Studies in Art, doctoral students will be introduced to a thematic exploration of the materials and methods of art making as well as the vocabulary, methodologies, and ethics of technical study and conservation practice. In addition, a competitive program designed jointly by ACH and Mellon's Scholarly Communications program to foster collaborations between campus libraries and art museums will result in more effective stewardship

of and access to collections and have measurable effects on research, teaching, and learning at four universities. And an ACH-HESH collaboration, Arts on Campus, led to five grants designed to integrate performing arts centers at public universities into the research and pedagogical missions of their institutions.

Finally, a healthy arts ecosystem depends on the creation of durable, sustainable infrastructure. The Comprehensive Organizational Health Initiative continues to be central to ACH's efforts to advance important arts and culture organizations that have been historically underserved by philanthropy. In 2019, five organizations received culminating change capital grants: Pangea World Theater; Coleman Center; St. Joseph's Historic Foundation (Hayti Heritage Center); the Native American Community Development Institute's All My Relations Arts Gallery, one of the few Midwest repositories for contemporary Native visual art; and The Theater Offensive, which uses the creative process as a cultural organizing tool for queer and trans people of color and their allies. Renewed support for the Performing Arts Readiness initiative at LYRASIS will continue strategic investment in resources and national network building to encourage emergency planning as a priority in the arts and culture sector. And to explore new collaboratives for small organizations, a grant to CultureWorks Greater Philadelphia, whose innovative shared services model currently serves more than 200 small arts and humanities organizations, will enable replication of the model in other urban centers.





Above: Kirsten Greenidge's *Greater Good*, developed at Company One Theatre, Boston. The National Playwright Residency Program embeds visionary playwrights like Greenidge at theaters across the country.

Opposite: The Theater Offensive's performance *Legends, Statements, and Stars* portrays narratives of LGBTQ communities of color. The company received a change capital grant as part of the Foundation's Comprehensive Organizational Health Initiative.

Previous: *Cleopatra Boy*, performed by A Host of People, an ensemble supported by the National Theater Project, a grant program of the New England Foundation for the Arts.





Above: The Peabody Institute of The Johns Hopkins University is a partner in the Baltimore-Washington Musical Pathways Initiative, which seeks to improve demographic representation in the concert music professions by identifying and nurturing talented students from historically underrepresented communities.

Opposite: Lab Fellows at the Georgetown University Laboratory for Global Performance and Politics.

Previous: Dance Theatre of Harlem in rehearsal for *Passage*.





Above: The University of California at Los Angeles continues to strengthen pathways for art conservation graduate programs through undergraduate internships.

Opposite: The Oakland Museum of California, which will use grant support to expand its knowledge management infrastructure across collections and departments.



Scholarly Communications

For much of 2019, the Scholarly Communications (SC) program was led by Senior Program Officer Donald J. Waters and Program Officer Patricia Hswe. After twenty years of devoted, exemplary service, Mr. Waters retired from the Foundation in August. His influence over the grantmaking landscape for libraries, archives, and publishing is immeasurable. The grants he facilitated over two decades galvanized a range of academic institutions to engage digital technologies in support of new forms of humanities research and modes of scholarly communication.

In the pursuit of humanistic inquiry, SC promotes the significance and value of libraries, archives, and academic presses by focusing on three key areas: access services, preservation, and publishing. Within these areas of emphasis, SC strives to: (1) equip organizations, both large and small, with the capacity to develop infrastructure and tools for advancing, and providing access to, new forms of knowledge in the humanities; (2) enable the persistence of cultural and scholarly records



The University of Kentucky received support to pursue an innovative digital restoration of the Herculeaneum papyri.

in all their formats, from papyri scrolls to web archives; and (3) encourage creative approaches for sharing, disseminating, and evaluating the methods and outputs of peer-reviewed research in the humanities. In 2019 the area of access services in particular sparked new directions for the program's grantmaking. First, SC conducted its first open call for proposals (CFP), directed at community-based archives in need of programmatic and operational support. Second, increasingly mindful that open-source infrastructure for digital scholarship is in need of maintenance and sustainability, the program has started to provide support for organizational financial health.



Duke University received renewed support for the Research Triangle Scholarly Communications Institute.

Access Services

An enduring priority for SC is to help ensure that the humanities and humanistic social sciences benefit from the broadest possible base of primary source evidence. In further fulfillment of this objective, the program deployed extensive support to community-based archives. As a result of the open CFP, fifteen archives—located across the United States and in the US Virgin Islands—received support for operational, programming, and collection care activities. The University of Alabama, serving as the fiscal sponsor, received first-time funding for the Invisible Histories Project, which is creating “satellite sites” of community-based archives to document the lives of lesbian, gay, bisexual, transgender, and queer people in the American South. SC also funded international archives for capacity building in digital preservation, such as the District Six Museum Foundation in Cape Town, South Africa, and the Bophana Audiovisual Resource Center (via fiscal sponsor Give2Asia) in Phnom Penh, Cambodia.

Humanities scholars require a reliable digital infrastructure to gather and organize sources and to analyze and interpret them. The continual refinement of this infrastructure is another SC priority, as demonstrated by grants to the University of Maryland at College Park, which is addressing the challenge of accurately transcribing digitized Arabic script, and to Brandeis University, which is realizing a system of natural language processing tools for searching,

describing, and analyzing documents in multiple languages. In addition, SC awarded funds to provide training in digital scholarship practices at a Latinx Studies digital humanities center (University of Houston); further develop a values-based framework for promotion and tenure processes (Michigan State University, or MSU); aggregate data from multiple libraries and colleges for comprehensive collection access in a single digital environment (University of Oxford); build a shared infrastructure for Linked Open Data (OCLC, Inc.); enable researchers to work with cloud-based cultural heritage collections (Library of Congress); and explore the feasibility of



Scholars working with archival materials at Arte Publico Press, a Latinx digital humanities center at the University of Houston.

scholarly activities in a “decentralized web” (Ghent University). Two institutions, MSU and Emory University, received renewed support for their web-based projects on the people of the transatlantic slave trade. The library at James Madison University is developing a living academic center for poetry and the arts with archival, digital, and performance components. In addition, The Book Arts Press, Inc. and the University of Pittsburgh are implementing mentorship and professional development programs for librarians, archivists, and students from underrepresented minority groups. Finally, in an initiative that SC expects to be multiphased, the Nonprofit Finance Fund is providing expert guidance to a cohort of digital resource organizations on securing capital for organizational change and growth—an especially challenging objective for membership-based organizations that oversee open-source technology products.



A grant to CLIR for the Recordings at Risk program will preserve important twentieth-century audiovisual archives, including films from early aviation history at the Museum of Flight.

Preservation

Support for preservation efforts continues to be wide-ranging in terms of materials and types of approach. With Foundation funds, the University of Kentucky is applying noninvasive techniques from the medical field to restore the contents of the Herculaneum papyri. Stanford University and the University of Illinois at Urbana-Champaign are improving the long-term preservation of email, and the University of Missouri at Columbia is identifying best practices for the preservation of born-digital news. Columbia University is digitizing at-risk audiovisual recordings and oral histories representing significant twentieth-century artists, activists, and cultural and political figures. SC also renewed support for the Council on Library and Information Resources (CLIR) for its Recordings at Risk program; the University of Calgary to preserve an extensive audiovisual collection from a commercial recording company; and Rhizome Communications, Inc. to spin off Webrecorder, its popular web-archiving tool, as a new entity within a nonprofit software development company.

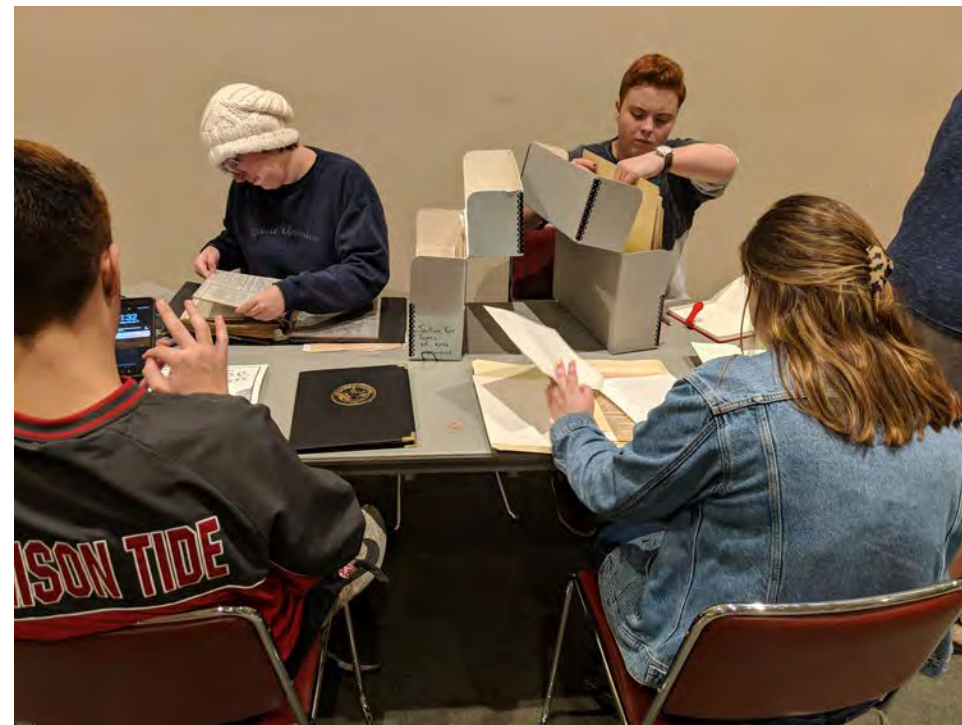
Publishing

A critical piece of the scholarly workflow infrastructure is the publication of digital scholarship. The libraries at the University of Connecticut and Brown University received renewed funding to provide support for digital monographs. Stanford is formulating a sustainable business model for the further acquisition and publishing of interactive scholarly works, and the University of British Columbia is engaged in business planning for RavenSpace, a versatile platform for culturally sensitive works of Indigenous studies. In addition, the University of North Texas is piloting a data trust for usage information on open-access monographs. SC also sustained collaborations with two federal funding agencies on publishing programs. With the National Endowment for the Humanities, SC ran a third round of the Humanities Open Book program, awarding funds to Abilene Christian, Brown, and Indiana Universities, and the University of Kansas to digitize 300 backlist titles for open-access distribution. In partnership with the National Historic Records and Preservation Commission, SC awarded three institutions—Bucknell University, the Massachusetts Historical Society, and the University of Virginia—with implementation grants to establish digital scholarly edition cooperatives. Building on earlier planning support, the cooperatives are producing tools and platforms for edition making, and formalizing governance structures and editorial standards.





Gay/lesbian group members, John Howard and Frank Susko, come out into the open. "Hiding. That is so damned cowardly," John Howard, said. "Homosexuals can be invisible if they want to be. You are not going to be able to tell by a handshake if someone is gay. But hiding is something I view as a problem. We have to be visible at the very least."



Above, opposite, and previous: The Invisible Histories Project is creating "satellite sites" of community-based archival material to document the lives of lesbian, gay, bisexual, transgender, and queer people in the American South.

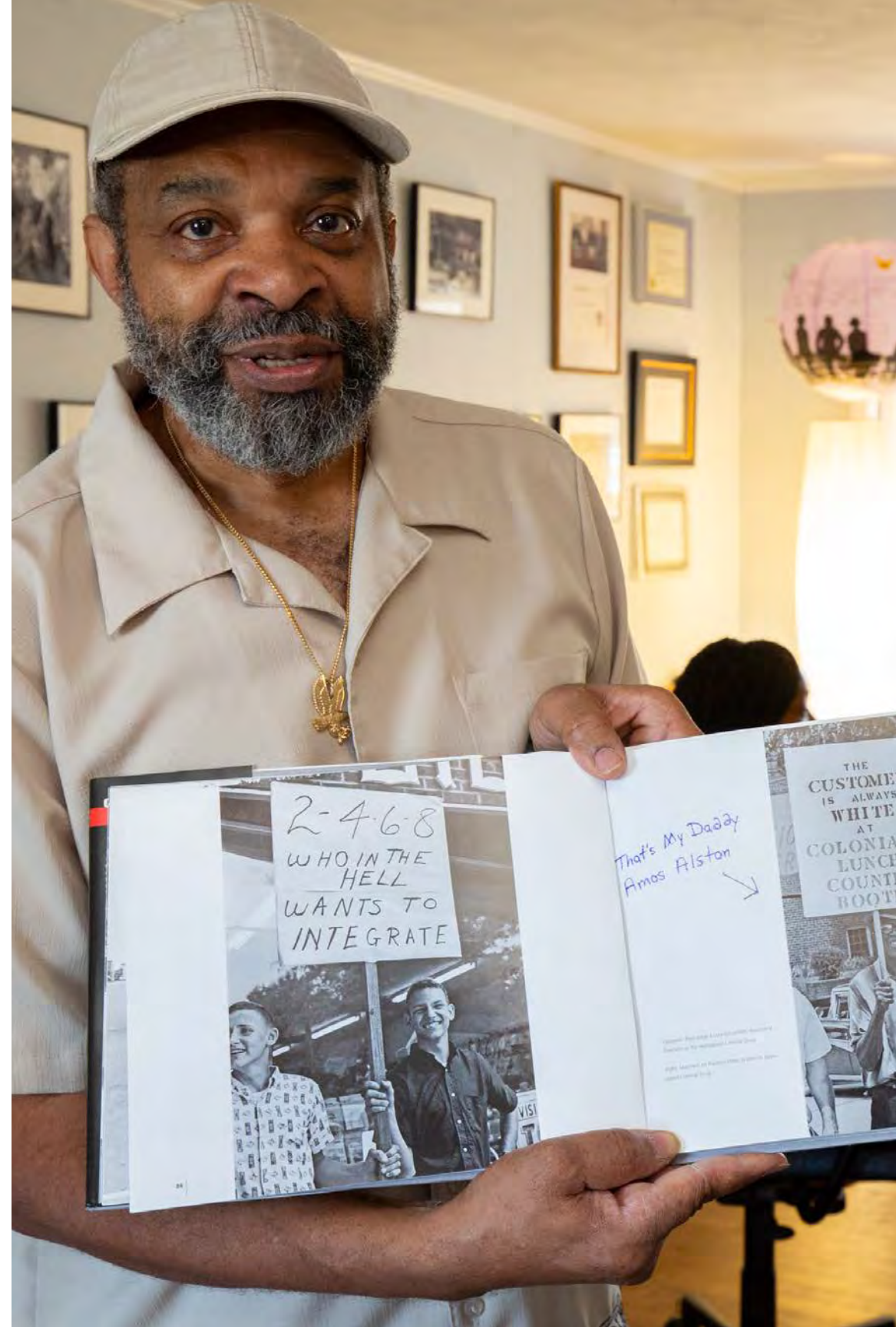


Above and opposite: The Highlander Center—where Martin Luther King, Jr. once spoke—received support for its community-based archives.





Above and opposite: The Marian Cheek Jackson Center for Saving and Making History—which seeks to honor, renew, and build “beloved community” in the environs of Chapel Hill, North Carolina—received support for its community archiving work.





Above and opposite: Photographs from the San Francisco Manilatown Heritage Foundation community archiving project. The Foundation promotes social justice for Filipino Americans by advocating for equal access, advancing arts and culture, and preserving history and traditions through community archiving and other efforts.

Public Affairs

Overseen by Executive Vice President, Chief Operating Officer, General Counsel and Secretary Michele S. Warman, the Public Affairs (PA) program in 2019 continued support for the critical role of the arts, humanities, and philanthropy in fostering human agency, dignity, and a just society. Key to PA's strategy is supporting organizations that offer arts and educational programming that is intentionally accessible, meaningful, and impactful to people of all abilities and circumstances. PA grantmaking in this vein has focused on programs designed to help people with dementia and their care partners engage with the arts in a supportive environment, leveraging the documented intellectual, emotional, and social benefits of the arts for such participants. Following a late-2017 grant to support the Lincoln Center Moments (LCM) concert series, in 2019 PA provided further support for the successful program's expansion. These funds will enable LCM to increase performances and workshops, pursue additional partnerships with community organizations, and provide staff training specifically to address the needs of disabled visitors and their caregivers, all in an effort to extend the transporting reach of the arts.

A second critical component of PA's grantmaking strategy is the support of programming that inspires and invites broad civic participation and learning in order to promote a healthy and inclusive democracy. With Foundation support, last year the Museum of the City of New York launched *Who We Are: Visualizing NYC by the Numbers*, an innovative exhibition that incorporates elements of the visual arts, the humanities, civics, and data science in order to raise awareness of the importance of Census participation. Both interactive and immersive, *Who We Are* utilizes a combination of projections and physical objects to mobilize Census data and bridge the gap in understanding between how individuals self-identify and how they are ultimately counted and classified. Through the museum's vision, it is hoped that the knowledge gained from this exhibit will support a fuller and more diverse representation across all Census categories. Relatedly, PA provided continued support for PBS *NewsHour*'s "Race Matters" series, which focuses on issues of diversity and social justice in the United States and seeks to advance national conversations about race. PA's support of such projects aims to further collective understanding of our shared humanity and the urgent need to forge paths for a more equitable and inclusive society.

Finally, PA grantmaking in 2019 sought to further undergird the philanthropic sector by supporting efforts to increase transparency, collaboration, and sharing of informational resources. A pair of grants provided support for the merger of GuideStar USA, Inc. with

Foundation Center—two formerly independent organizations that for a combined eighty-eight years led sector-wide efforts to compile and organize data on nonprofits—to form a new entity, named Candid. With other support as well, Candid will position the collective resources and experience of its formerly disparate parts to serve as an important institutional anchor for the field of charitable giving. And finally, two additional grants—to Nonprofit New York (formerly Nonprofit Coordinating Committee of New York) and Philanthropy New York—will support the organizations’ work to create and disseminate resources to enhance nonprofit management and facilitate meaningful connections across the sector.

Opposite: A detail of Herwig Scherabon’s *Landscapes of Inequality: New York City No. 2* (2019), from *Who We Are: Visualizing NYC by the Numbers*, an exhibition at the Museum of the City of New York that raised awareness of the importance of US Census participation for diverse and equitable representation.





WWW.N.GrowN

FARM FRESH LOCAL PRODUCE
PRODUCTOS FRESH DE GRANJAS LOCALES
Cilantro
\$1.50 /bunch

FARM FRESH LOCAL PRODUCE
PRODUCTOS FRESH DE GRANJAS LOCALES
Mushrooms | Hongos
\$7.00 /lb
0.5 lb

KEEP REFRIGERATED
100% VEGETARIAN
NON-GMO FEED
NY FARM RAISED
AMERICAN HI



Above and opposite: A grant for Lincoln Center Moments supported performances and workshops, community partnerships, and staff training in an effort to extend the reach of the performing arts to disabled adults and their caretakers.

Previous: GrowNYC's Bronx Borough Hall Greenmarket, one of more than fifty such markets across New York City providing fresh, locally grown food to consumers.



Grants and Contributions

Higher Education and Scholarship in the Humanities

	Grant Amount
Digital Humanities	
Georgia Institute of Technology Atlanta, Georgia To support the continuation of work by the Digital Integrative Liberal Arts Center	\$1,500,000
University of Maryland at College Park College Park, Maryland To support an integrated research and pedagogical model at the intersection of digital humanities and African American studies	2,000,000
University of Pennsylvania Philadelphia, Pennsylvania To continue to support a program of digital humanities training and research for students, faculty, and surrounding institutional partners	2,000,000
University of Rochester Rochester, New York To continue to support graduate training in the digital humanities	984,000
Vanderbilt University Nashville, Tennessee To continue to support the Center for Digital Humanities in partnership with a select group of surrounding institutions.	1,500,000
Diversity in the Academy	
Bates College Lewiston, Maine To support a director of equity and inclusion education for one year while developing an ongoing strategy for campus-wide equity training	150,000

	Grant Amount
Community MusicWorks Providence, Rhode Island To support the documentation and dissemination of a model for antiracist praxis in classical music education	150,000
Davidson College Davidson, North Carolina To support an initiative that will transform key campus spaces (virtual, physical, temporal) into interactive sites for interrogating race and racism	250,000
Lawrence University Appleton, Wisconsin To support underrepresented students in their transition from high school to college	750,000
Leadership Enterprise for a Diverse America New York, New York To support planning for an expansion of college preparation, retention, and leadership development programs	150,000
Diversity in the Academy: Historically Black Colleges and Universities	
Dillard University New Orleans, Louisiana To renew support for the expansion of the university's faculty development offerings and a revision of its general education curriculum	500,000
Tougaloo College Tougaloo, Mississippi To support faculty development and undergraduate research related to the Institute for the Study of Modern Day Slavery	614,000
Xavier University of Louisiana New Orleans, Louisiana To support the expansion of a community college student transfer program and a summer bridge program	500,000

	Grant Amount
Diversity in the Academy: Latino/a Initiatives	
University of California at Merced Merced, California To support an undergraduate research program in the humanities and related fields for underrepresented students and others interested in pursuing scholarly careers	525,000
The University of Texas at San Antonio San Antonio, Texas To continue support for an undergraduate research program for underrepresented and other students studying the humanities and selected social sciences	500,000
Diversity in the Academy: Mellon Mays Undergraduate Fellowship Program	
American Council of Learned Societies New York, New York To support one annual cycle of program renewals at institutions hosting the Mellon Mays Undergraduate Fellowship: Barnard, Bowdoin, Brooklyn, Bryn Mawr, Carleton, Connecticut, Dartmouth, Grinnell, Hunter, Macalester, Oberlin, Queens, Smith, Swarthmore, Wellesley, Whittier, and Williams Colleges; Brown, Columbia, Cornell, Duke, Emory, Harvard, Haverford, Heritage, Northwestern, Princeton, Rice, Stanford, Wesleyan, and Yale Universities; the Universities of California at Berkeley, at Los Angeles, and at Riverside; the Universities of Cape Town, Chicago, New Mexico, Southern California, Texas at Austin, the Western Cape, and the Witwatersrand; the California Institute of Technology; the City College of New York; The Claremont Colleges, Inc.; United Negro College Fund, Inc.; and Washington University in St. Louis	6,759,000
Social Science Research Council Brooklyn, New York To support the Mellon Mays Graduate Initiatives Program	2,881,000

	Grant Amount
Doctoral Education: Fellowships	
American Council of Learned Societies New York, New York To support dissertation completion fellowships for graduate students in the humanities and social sciences	3,250,000
Doctoral Education: Program Reform and Structure	
American Council of Learned Societies New York, New York To support career diversity preparation for postdoctoral fellowships in government and nonprofit agencies for humanities PhDs	3,500,000
Brandeis University Waltham, Massachusetts To support curricular revision and expanded training opportunities in doctoral education	750,000
Columbia University New York, New York To support the development of graduate degree programs in a new African American and African Diaspora Studies Department	2,000,000
Council of Graduate Schools Washington, DC To support the third phase of the PhD Career Pathways project	1,200,000
New York University New York, New York To support an initiative that incorporates the public humanities into doctoral education	1,500,000

	Grant Amount
University of Illinois at Urbana-Champaign Champaign, Illinois To support an initiative that enables graduate students at the early stages of their program in the humanities to develop methodological approaches to thematic questions that require new forms of expertise and collaborative practice	2,000,000
Woodrow Wilson National Fellowship Foundation Princeton, New Jersey To continue support for a program of fellowships that fosters partnerships in higher education policy in different states	400,000
Faculty: Research and Scholarship	
American Council of Learned Societies New York, New York To support a final round of the Frederick Burkhardt Residential Fellowship program for recently tenured faculty in research universities and liberal arts colleges	2,750,000
Boston University Boston, Massachusetts To support a New Directions Fellowship for James Uden	187,000
Columbia University New York, New York To support a Sawyer Seminar on the Comparative Study of Cultures entitled "Trust and Mistrust of Science and Experts"	225,000
Duke University Durham, North Carolina To support a Sawyer Seminar on the Comparative Study of Cultures entitled "Language Discrimination in Fragile and Precarious Communities"	225,000
Grinnell College Grinnell, Iowa To support a New Directions Fellowship for Vance Byrd	298,000

GRANTS AND CONTRIBUTIONS

	Grant Amount
Indiana University Bloomington, Indiana To support a Sawyer Seminar on the Comparative Study of Cultures entitled “Rigor: Control and Analysis in Historical and Systematic Perspectives”	225,000
McGill University Montreal, Canada To support a New Directions Fellowship for Victor Muñiz-Fraticelli	224,000
Mount Holyoke College South Hadley, Massachusetts To support a New Directions Fellowship for Catherine Corson	240,000
New York University New York, New York To support a New Directions Fellowship for Zeb Tortorici	260,000
Northwestern University Evanston, Illinois To support a New Directions Fellowship for Anna Parkinson	297,000
Northwestern University Evanston, Illinois To support a Sawyer Seminar on the Comparative Study of Cultures entitled “The Black Arts Archive: The Challenge of Translation”	225,000
Rice University Houston, Texas To support a New Directions Fellowship for Aysha Pollnitz	229,000
Rutgers, The State University of New Jersey New Brunswick, New Jersey To support a New Directions Fellowship for Susanna Schellenberg	300,000

HIGHER EDUCATION AND SCHOLARSHIP IN THE HUMANITIES

	Grant Amount
Stanford University Stanford, California To support broader participation of US and European scholars in a workshop at the university’s center in Beijing entitled “China in the World: Rethinking International Regional Inquiry for the 21st Century”	37,962
Stellenbosch University Stellenbosch, South Africa To support a colloquium for early-career scholars	150,000
University of Arizona Tucson, Arizona To support a Sawyer Seminar on the Comparative Study of Cultures entitled “Neoliberalism at the Neopopulist Crossroads”	225,000
University of California at Davis Davis, California To support a New Directions Fellowship for Meaghan O’Keefe	215,000
University of California at Los Angeles Los Angeles, California To support a Sawyer Seminar on the Comparative Study of Cultures entitled “Sanctuary Spaces: Reworlding Humanism”	225,000
University of Cambridge Cambridge, United Kingdom To support a Sawyer Seminar on the Comparative Study of Cultures entitled “Histories of Artificial Intelligence: A Genealogy of Power”	225,000
University of Colorado at Boulder Boulder, Colorado To support a Sawyer Seminar on the Comparative Study of Cultures entitled “Deep Horizons: Making Visible an Unseen Spectrum of Ecological Casualties & Prospects”	225,000

GRANTS AND CONTRIBUTIONS

	Grant Amount
University of Maryland at College Park College Park, Maryland To support a research seminar entitled “Race/Ethnicity and Gender Identity in a Shifting Cultural and Racial Climate: African/Black Diaspora Academic and Public Discourse”	500,000
University of Michigan Ann Arbor, Michigan To support a Sawyer Seminar on the Comparative Study of Cultures entitled “Sites of Translation in the Multilingual Midwest”	225,000
University of Michigan Ann Arbor, Michigan To support a New Directions Fellowship for Leila Kavar	201,000
University of North Carolina at Chapel Hill Chapel Hill, North Carolina To support a New Directions Fellowship for Shayne Legassie	267,000
University of Pittsburgh Pittsburgh, Pennsylvania To support a New Directions Fellowship for Mari Webel	262,000
University of Washington Seattle, Washington To support a Sawyer Seminar on the Comparative Study of Cultures entitled “Humanitarianisms: Migrations and Care through the Global South”	225,000
Faculty: Training and Renewal	
American Council of Learned Societies New York, New York To support a continuation and augmentation of the Scholars & Society Fellowships for tenured scholars that will strengthen public visibility and advising capability to promote diverse career outcomes for humanities PhDs	2,000,000

HIGHER EDUCATION AND SCHOLARSHIP IN THE HUMANITIES

	Grant Amount
American Council of Learned Societies New York, New York To support a series of summer institutes that would explore innovative practices of equity and inclusion in the academy	2,000,000
Council of American Overseas Research Centers Washington, DC To support collaborative research, interdisciplinary training, and professional development opportunities for artists and scholars in Morocco, Algeria, and Tunisia	1,000,000
Prairie View A&M University Prairie View, Texas To support a program of faculty development, recruitment, and retention in the humanities	1,000,000
Queens College Flushing, New York To continue support for a faculty development and diversity initiative	500,000
Tufts University Medford, Massachusetts To support a faculty hiring initiative focused on building capacity in the new Department of Studies in Race, Colonialism, and Diaspora	1,500,000
Graduate Education/ Early-Career Programs	
University of Pennsylvania Philadelphia, Pennsylvania To support a program aiming to increase the number of students from underrepresented backgrounds who are pursuing graduate education and integrating film and video production into their research	250,000

	Grant Amount
Native and Indigenous Studies	
American Indian College Fund Denver, Colorado To renew support for programming to support high school-to-college transitions, transfers from two- to four-year institutions, and college retention for Native American students	2,500,000
Amherst College Amherst, Massachusetts To support enhanced scholarly and community access to the college's Younghee Kim-Wait/Pablo Eisenberg Collection of published works by Indigenous authors from North America	250,000
Brown University Providence, Rhode Island To support undergraduate curriculum development for a concentration in Native American and Indigenous studies that would connect the curriculum to the Haffenreffer Museum	750,000
Five Colleges, Incorporated Amherst, Massachusetts To support the development of Native/Indigenous studies	2,500,000
McGill University Montreal, Canada To support a First Nations and Indigenous studies and community engagement initiative	1,250,000
State University of New York at Buffalo Buffalo, New York To support the establishment of a department of Indigenous studies	3,174,000
University of California at Riverside Riverside, California To support efforts to strengthen the fields of Native and Indigenous studies through the California Center for Native Nations	1,000,000

	Grant Amount
University of Minnesota at Twin Cities Minneapolis, Minnesota To support an Environmental Justice, Place and Community project examined through the lens of Indigenous studies	1,077,000
The University of North Carolina at Pembroke Pembroke, North Carolina To support the creation of a pipeline to the professoriate program for under-represented and other students	950,000
University of Washington Seattle, Washington To support a program of undergraduate research, graduate training, and teaching in American Indian and Indigenous studies	1,820,000
Other	
Brooklyn Public Library Brooklyn, New York To continue support for an associate in arts degree program for adults who have been excluded or discouraged from participating in higher education	850,000
Climate Museum New York, New York To support pre- and postdoctoral fellowships to develop content and outreach strategies related to climate change	500,000
Council of Graduate Schools Washington, DC To support an initiative to address the mental health challenges experienced by humanities doctoral students	120,000

GRANTS AND CONTRIBUTIONS

	Grant Amount
Johns Hopkins University Baltimore, Maryland To renew support for the Baltimore Youth Film Arts Program	1,720,000
Massachusetts Institute of Technology Cambridge, Massachusetts To support the further integration of the Center for Art, Science & Technology into the research culture of the university	1,000,000
The New School New York, New York To support a collaboration with the University of Orange on the 400 Years of Inequality project	125,000
Rice University Houston, Texas To support humanities research, pedagogy, and local partnerships aimed at addressing the environmental justice challenges facing Houston	1,000,000
Woodrow Wilson National Fellowship Foundation Princeton, New Jersey To support the American History Initiative	50,000
Other International Foci: Research and Scholarship	
The Arab Council for the Social Sciences Beirut, Lebanon To support strengthening the arts and humanities in the Middle East and North Africa	1,000,000
Council for the Development of Social Science Research in Africa Dakar, Senegal To support innovations in the humanities in African universities	750,000

HIGHER EDUCATION AND SCHOLARSHIP IN THE HUMANITIES

	Grant Amount
Makerere University Kampala, Uganda To support a research and public engagement project on the arts and humanities	800,000
University of Ghana Accra, Ghana To support and enhance doctoral training in the humanities	800,000
South Africa: Public Humanities and Arts	
University of the Western Cape Bellville, South Africa To support an advanced studies program at the Centre for Humanities Research	500,000
Special Initiatives: Architecture, Urbanism, and the Humanities	
Harvard University Cambridge, Massachusetts To continue support for a multidisciplinary program that investigates urban geographies and issues by supporting site-based research projects, interdisciplinary seminars, digital publications, and other scholarly productions	1,000,000
Harvard University Cambridge, Massachusetts To support the second round of an urban humanities initiative at Dumbarton Oaks Research Library and Collection that focuses on the history of inequality and social injustice in urban environments	750,000
Massachusetts Institute of Technology Cambridge, Massachusetts To support development and sharing of materials for the teaching of global architectural history	1,000,000

GRANTS AND CONTRIBUTIONS

	Grant Amount
Princeton University Princeton, New Jersey To support courses, research, and cocurricular programs that advance the urban humanities	1,000,000
University of Michigan Ann Arbor, Michigan To support an urban humanities initiative that focuses on Detroit and urban inequality	1,000,000
Special Initiatives: Community College-University Partnerships	
The Community College of Baltimore County Baltimore, Maryland To continue support for Humanities for All, a partnership program with Johns Hopkins University that promotes the transfer of community college students to four-year institutions and innovative teaching practices in the humanities	2,000,000
Community College System of New Hampshire Concord, New Hampshire To continue support for the New Hampshire Humanities Collaborative	515,000
The Graduate Center of the City University of New York New York, New York To continue support for a humanities teacher training and pipeline initiative in partnership with four New York City community colleges	3,150,000
Iḷisaḡvik College Barrow, Alaska To continue support for efforts to increase student transfer rates to four-year degree programs	350,000

HIGHER EDUCATION AND SCHOLARSHIP IN THE HUMANITIES

	Grant Amount
Johns Hopkins University Baltimore, Maryland To continue support for Humanities for All, a partnership program with the Community College of Baltimore County that promotes the transfer of community college students to four-year institutions and innovative teaching practices in the humanities	1,880,000
Phi Theta Kappa Jackson, Mississippi To support undergraduate research opportunities for community college students through the Honors in Action program	350,000
San Diego Community College District San Diego, California To continue support for the transfer of students in the humanities to the University of California at San Diego, and assure their successful completion of the BA degree	1,200,000
University of California at San Diego La Jolla, California To continue support for the transfer of San Diego Community College District students in the humanities to the university, assure their successful completion of the BA degree, and provide new resources for the Equal Opportunity Services Internship Initiative	1,500,000
University of New Hampshire Durham, New Hampshire To continue support for the New Hampshire Humanities Collaborative	525,000

	Grant Amount
Special Initiatives: Mellon Research Forum	
Stanford University Stanford, California To support the second phase of a research study on purpose as a key outcome of students' engagement with a liberal arts education	1,000,000
Special Initiatives: Prison Education and Reentry	
California State University, Los Angeles Los Angeles, California To support a degree-granting program and reentry support for incarcerated and formerly incarcerated students	750,000
Columbia University New York, New York To support the Center for Justice's Beyond the Bars fellowships	150,000
Community Partners Los Angeles, California To support the Alliance for Higher Education in Prison	250,000
Georgetown University Washington, DC To support the Georgetown Prison Scholars Program	1,000,000
Hudson Link for Higher Education in Prison, Inc. Ossining, New York To support the coordination of higher education programs and student support at correctional facilities throughout the Hudson Valley	600,000

	Grant Amount
Ithaca Harbors, Inc. New York, New York To support convenings, scholarship, and publications that identify the research infrastructure needs of higher education in prison	400,000
John Jay College of Criminal Justice New York, New York To continue to support the expansion of educational and reentry initiatives for current and formerly incarcerated students	1,500,000
Marymount Manhattan College New York, New York To support prison education programs at the Bedford Hills and Taconic Correctional Facilities for Women	800,000
New York Public Library New York, New York To support capacity building and expansion by the Correctional Services' Reference-by-Mail Program	125,000
Northwestern University Evanston, Illinois To support the expansion of educational opportunity for incarcerated people, including the only postsecondary college in prison program for women in the state of Illinois	1,000,000
Sing Sing Prison Museum Ossining, New York To support the creation of a public museum on the history of Sing Sing prison	150,000
The State University of New York Albany, New York To support collaborative academic and institutional structures that enable current and formerly incarcerated students to complete AA and BA programs accredited by colleges and universities in the state of New York	750,000

GRANTS AND CONTRIBUTIONS

	Grant Amount
University of Puget Sound Tacoma, Washington To support a bachelor's degree program for incarcerated women	1,000,000
Special Initiatives: Refugees and Forced Migration	
The Council for At-Risk Academics London, United Kingdom To support two additional cycles of a program for Syrian scholars in exile	990,000
The New School New York, New York To support the work of the New University in Exile Consortium and a public lecture series on the immigration narrative in the United States	730,000
University of Duisburg-Essen Essen, Germany To continue support for scholars at risk at the Academy in Exile	1,500,000
The System of Higher Education: Centers and Institutes	
New York University New York, New York To renew support for a center for the study of ballet as an art form and its integration into a research university environment	2,000,000
New York Historical Society New York, New York To support the Center for the Study of Women's History	1,000,000

HIGHER EDUCATION AND SCHOLARSHIP IN THE HUMANITIES

	Grant Amount
University of Michigan Ann Arbor, Michigan To support the Institute for the Humanities Gallery's High Stakes Art programming	1,142,000
The System of Higher Education: Consortia and Collaborations	
Council of Independent Colleges Washington, DC To support teaching, learning, and community understanding of the continuing legacies of slavery in the United States	2,670,000
Great Lakes Colleges Association, Inc. Ann Arbor, Michigan To support campus community teams	150,000
Michigan State University East Lansing, Michigan To support the further development of a Less Commonly Taught Languages consortium across the Big Ten Academic Alliance with the inclusion of Indigenous languages	2,500,000
University of California at Berkeley Berkeley, California To continue support for the International Consortium of Critical Theory Programs	1,800,000
University of Georgia Athens, Georgia To support a pilot of the Coasts, Climates, the Humanities, and the Environment Consortium program	150,000

GRANTS AND CONTRIBUTIONS

	Grant Amount
University of Wisconsin at Madison Madison, Wisconsin To continue support for the Consortium of Humanities Centers and Institutes' Global Humanities Institutes and the further diversification of their membership, nationally and internationally	2,800,000
Whitman College Walla Walla, Washington To support an initiative of the Northwest Five Consortium to build capacity for community-engaged learning in partnership with civic, cultural, educational, and government agencies and institutions, and in collaboration with Lewis & Clark and Reed Colleges, the University of Puget Sound, and Willamette University	900,000
Yale University New Haven, Connecticut To support a collaboration of centers of race and ethnicity in partnership with Brown and Stanford Universities, and the University of Chicago	4,000,000
The System of Higher Education: Institutional Leadership	
Agnes Scott College Decatur, Georgia To support discretionary initiatives at the early stage of a liberal arts college president's career	100,000
Amherst College Amherst, Massachusetts To support the creation of a pilot program designed to develop administrative potential in humanities and arts faculty, with a focus on providing training in higher education leadership	100,000

HIGHER EDUCATION AND SCHOLARSHIP IN THE HUMANITIES

	Grant Amount
Bennington College Bennington, Vermont To support the creation of a pilot program designed to develop administrative potential in humanities and arts faculty, with a focus on providing training in higher education leadership	100,000
Case Western Reserve University Cleveland, Ohio To support the creation of a pilot program designed to develop administrative potential in humanities and arts faculty, with a focus on providing training in higher education leadership	100,000
College of William & Mary Williamsburg, Virginia To support discretionary initiatives at the early stage of a liberal arts college president's career	100,000
Franklin & Marshall College Lancaster, Pennsylvania To support discretionary initiatives at the early stage of a liberal arts college president's career	100,000
Lehman College Bronx, New York To support the creation of a pilot program designed to develop administrative potential in humanities and arts faculty, with a focus on providing training in higher education leadership	100,000
Morehouse College Atlanta, Georgia To support discretionary initiatives at the early stage of a liberal arts college president's career	100,000
Mount Holyoke College South Hadley, Massachusetts To support discretionary initiatives at the early stage of a liberal arts college president's career	100,000

GRANTS AND CONTRIBUTIONS

	Grant Amount
New York University New York, New York To support the creation of a pilot program designed to develop administrative potential in humanities and arts faculty, with a focus on providing training in higher education leadership	100,000
Northwestern University Evanston, Illinois To support the creation of a pilot program designed to develop administrative potential in humanities and arts faculty, with a focus on providing training in higher education leadership	100,000
Prairie View A&M University Prairie View, Texas To support the creation of a pilot program designed to develop administrative potential in humanities and arts faculty, with a focus on providing training in higher education leadership	100,000
Rice University Houston, Texas To support the creation of a pilot program designed to develop administrative potential in humanities and arts faculty, with a focus on providing training in higher education leadership	100,000
Rutgers, The State University of New Jersey at Newark Newark, New Jersey To support the creation of a pilot program designed to develop administrative potential in humanities and arts faculty, with a focus on providing training in higher education leadership	100,000
Swarthmore College Swarthmore, Pennsylvania To support the creation of a pilot program designed to develop administrative potential in humanities and arts faculty, with a focus on providing training in higher education leadership	100,000

HIGHER EDUCATION AND SCHOLARSHIP IN THE HUMANITIES

	Grant Amount
Trinity College Hartford, Connecticut To support a convening for women of color leaders	114,000
Union College Schenectady, New York To support discretionary initiatives at the early stage of a liberal arts college president's career	100,000
University of California at Berkeley Berkeley, California To support the creation of a pilot program designed to develop administrative potential in humanities and arts faculty, with a focus on providing training in higher education leadership	100,000
University of North Carolina at Asheville Asheville, North Carolina To support discretionary initiatives at the early stage of a liberal arts college president's career	100,000
University of Pennsylvania Philadelphia, Pennsylvania To support the creation of a pilot program designed to develop administrative potential in humanities and arts faculty, with a focus on providing training in higher education leadership	100,000
University of Southern California Los Angeles, California To support a set of programs that provide graduate students, postdoctoral fellows, and faculty members with training and experience in academic administration	1,250,000
University of Utah Salt Lake City, Utah To support the creation of a pilot program designed to develop administrative potential in humanities and arts faculty, with a focus on providing training in higher education leadership	100,000

GRANTS AND CONTRIBUTIONS

	Grant Amount
Whittier College Whittier, California To support discretionary initiatives at the early stage of a liberal arts college president's career	100,000
Williams College Williamstown, Massachusetts To support discretionary initiatives at the early stage of a liberal arts college president's career	100,000
The System of Higher Education: Public Humanities	
American Association for State and Local History Nashville, Tennessee To support an initiative that studies the ways Americans understand history, and to generate successful communication strategies about the importance of history for public audiences	479,000
American University Washington, DC To support the Humanities Truck project, an initiative using a customized truck as a mobile platform for collecting, exhibiting, preserving, and expanding dialogue around the humanities, and for teaching graduate students in the public history program	650,000
Association of American Colleges and Universities Washington, DC To support the Bringing Theory to Practice project's focus on student well-being, civic engagement, preparation for meaningful work, and democratic citizenship	800,000
Barnard College New York, New York To support curricular development, research, and community engagement around the issues of immigration, poverty, and the rights of labor in New York City	1,000,000

HIGHER EDUCATION AND SCHOLARSHIP IN THE HUMANITIES

	Grant Amount
College of William & Mary Williamsburg, Virginia To support teaching, scholarship, and community engagement around the legacies of slavery, freedom, segregation, racism, and reconciliation in the college's history	1,000,000
Federation of State Humanities Councils Arlington, Virginia To support expanded efforts and additional resources to educate the public about the value of the humanities in American life	150,000
Federation of State Humanities Councils Arlington, Virginia To support closer connections and partnerships between the humanities and journalism in fostering an informed citizenry and a democratic society	1,750,000
Hope College Holland, Michigan To support community-based partnerships that foster high-impact, cross-disciplinary, and experiential engagement with the liberal arts	800,000
International African American Museum Charleston, South Carolina To support building construction and a chief curatorial position	1,500,000
Milton S. Eisenhower Foundation Washington, DC To support the commemoration of the Kerner Commission's 50th anniversary	150,000
National Humanities Alliance Foundation Washington, DC To support initiatives to catalog, evaluate, and disseminate publicly engaged humanities work	650,000

GRANTS AND CONTRIBUTIONS

	Grant Amount
New College of Florida Sarasota, Florida To support curricular and research initiatives that preserve local history, integrate social and racial justice work into artistic practice and teaching, and explore questions of special interest to community members	750,000
Occidental College Los Angeles, California To support community-based arts education in underserved neighborhoods surrounding the college	1,000,000
Project Pericles, Inc. New York, New York To support a faculty and course development program to incorporate civic engagement and community-based learning into the humanities curriculum of 31 colleges and universities	500,000
Rhodes College Memphis, Tennessee To support a curricular and community-based initiative, in collaboration with health care providers, that focuses on the ways in which the humanities can address health disparities related to race and income in the city of Memphis	900,000
Sarah Lawrence College Bronxville, New York To support civic engagement through the arts	1,200,000
Service Year Exchange, Inc. Washington, DC To support planning for the development of a Humanities Corps	100,000
University of California at Davis Davis, California To support the Imagining America Leading and Learning Initiative to develop a nationally adoptable set of guidelines for the valuing of publicly engaged scholarship and pedagogy at universities and colleges	500,000

HIGHER EDUCATION AND SCHOLARSHIP IN THE HUMANITIES

	Grant Amount
University of Maryland, Baltimore County Baltimore, Maryland To support collaboration with community partners to develop a national model for engaging urban communities in public humanities teaching and research	125,000
University of Miami Coral Gables, Florida To support the development of public programming in conjunction with the Program in Africana Studies	150,000
University of Pittsburgh Pittsburgh, Pennsylvania To support a program in public humanities and community engagement	1,500,000
West Virginia University Morgantown, West Virginia To support the curricular integration of 100 Days in Appalachia, a digital community-based platform that uses visual storytelling and social documentary to present the missing diverse voices of one of rural America's most stereotyped regions	250,000
The System of Higher Education: Research in Higher Education	
American Academy of Arts and Sciences Cambridge, Massachusetts To support the administration of a survey of the US public about knowledge of and engagement with the humanities	275,000
Brown University Providence, Rhode Island To support a faculty project led by Brown University's provost on the future of work and its implications for higher education	100,000

	Grant Amount
Undergraduate Education: Curriculum	
Beloit College Beloit, Wisconsin To support integration of the curriculum and cocurriculum through broad channels of inquiry that connect a liberal education to meaningful careers	250,000
Bennington College Bennington, Vermont To support the development of Building a Community Curriculum: A Complex Systems Approach to Food Insecurity	1,000,000
City College of New York New York, New York To support planning for a program of renewal and innovation in the humanities	150,000
DePaul University Chicago, Illinois To support an initiative among faculty, community organization leaders, and students to tackle significant issues through interdisciplinary collaboration in the humanities	750,000
Emory University Atlanta, Georgia To support undergraduate humanities curriculum revision to connect undergraduate students in the humanities to postgraduate career opportunities	1,250,000
Grinnell College Grinnell, Iowa To support a curricular, experiential learning, and community engagement initiative that highlights the role of the humanities in addressing societal challenges	1,000,000

	Grant Amount
Kenyon College Gambier, Ohio To support humanities-based writing in science courses	150,000
Pace University New York, New York To support an undergraduate writing program that develops diverse and inclusive voices in media and the performing arts	585,000
University of California at Los Angeles Los Angeles, California To support the development of curricular and research initiatives in Middle East and North African studies	350,000
Vassar College Poughkeepsie, New York To support community-engaged programs in the humanities that encourage equitable collaborations with residents and organizations in the City of Poughkeepsie, Dutchess County, and the Hudson Valley	900,000
Washington College Chestertown, Maryland To support the Chesapeake Heartland Project in public history, a collaboration with the local African American community, Kent County public schools, and the National Museum of African American History and Culture	800,000
Undergraduate Education: Pedagogy	
Lehigh University Bethlehem, Pennsylvania To support the integration of humanities pedagogy and scholarship into technical disciplines	600,000
University of Michigan at Flint Flint, Michigan To support the development of a series of new humanities-oriented First Year Experience courses	600,000

Arts and Cultural Heritage

	Grant Amount
Creation and Development of New Work: Artist Residencies	
Alliance of Artists Communities Providence, Rhode Island To support services to the field	\$525,000
The Apollo Theater Foundation, Inc. New York, New York To support the Master Artist Residency program	1,000,000
Clinton Community Christian Corporation Clinton, Mississippi To support planning for the Sipp Culture Rural Performance/Production Lab	125,000
Gina Gibney Dance, Inc. New York, New York To continue support for the Dance in Process residency program and a cash reserve fund	500,000
Henry Street Settlement New York, New York To support the development of partnerships in Puerto Rico	150,000
Walker Art Center, Inc. Minneapolis, Minnesota To continue support for the New American Dance Initiative	350,000
Creation and Development of New Work: Dissemination	
Alliance of Resident Theatres/New York, Inc. New York, New York To support the New York Theater Program	4,480,000

GRANTS AND CONTRIBUTIONS

	Grant Amount
Fractured Atlas, Inc. New York, New York To continue support for American Dance Recon and the operations of American Dance Abroad	100,000
National New Play Network, Ltd. Washington, DC To continue support for the New Play Exchange	550,000
Creation and Development of New Work: Performance Development	
American Opera Projects, Inc. Brooklyn, New York To continue support for the development and continued life of new operas	300,000
Dance Service New York City, Inc. New York, New York To support the New York Dance Rehearsal Space Subsidy Program	86,000
Glimmerglass Opera Theatre, Inc. Cooperstown, New York To support the development and production of new operas	300,000
The MAP Fund, Inc. New York, New York To continue support for a regranting program for the creation and development of new work	1,000,000
Network of Ensemble Theaters, Inc. Portland, Oregon To continue support for the Travel and Exchange Network program	700,000
New England Foundation for the Arts, Inc. Boston, Massachusetts To continue support for the National Theater Project	4,412,000

ARTS AND CULTURAL HERITAGE

	Grant Amount
Spoletto Festival USA Charleston, South Carolina To support the development of Rhiannon Giddens's <i>Omar Ibn Said</i> opera	90,000
Washington National Opera Washington, DC To continue support for the development and production of new operas and related public programming	500,000
Curation, Conservation, and Preservation: Higher Education and Research	
Jackson State University Jackson, Mississippi To support staff and collections in the Margaret Walker Center and the Council of Federated Organizations Civil Rights Education Center	450,000
University of Kansas Lawrence, Kansas To continue support for the Integrated Arts Research Initiative	650,000
Curation, Conservation, and Preservation: Multi-Interdisciplinary	
Byrd Hoffman Water Mill Foundation Water Mill, New York To support the development of Robert Wilson's archives	100,000
Fractured Atlas, Inc. New York, New York To support the <i>ArtsJournal</i> archives	75,000

GRANTS AND CONTRIBUTIONS

	Grant Amount
Curation, Conservation, and Preservation: Museums	
Anchorage Museum Association Anchorage, Alaska To continue support for curatorial capacity in contemporary Indigenous art and culture	600,000
Cincinnati Museum Association Cincinnati, Ohio To support the ancient Near East gallery reinstallation project	400,000
Five Colleges, Incorporated Amherst, Massachusetts To support a planning process for museum data integration potential across the Five Colleges and Museums10 consortia	800,000
The Frick Collection New York, New York To support a ResearchSpace pilot project for the International Consortium of Photo Archives	450,000
Gilcrease Museum Management Trust Tulsa, Oklahoma To support curatorial capacity for the Native American collections, as well as research support for the permanent collection	500,000
Isabella Stewart Gardner Museum, Inc. Boston, Massachusetts To continue support for new models of community and artistic engagement with historic art museum collections and spaces	500,000
Jorge M. Pérez Art Museum of Miami-Dade County, Inc. Miami, Florida To support the creation of a Caribbean Cultural Institute	1,000,000

ARTS AND CULTURAL HERITAGE

	Grant Amount
National Museum of Mexican Art Chicago, Illinois To support two termed curatorial assistants	500,000
New Orleans Museum of Art New Orleans, Louisiana To support conservation capacity building	1,000,000
North Carolina Museum of Art Foundation, Inc. Raleigh, North Carolina To support the reinstallation of the permanent collection	750,000
Oakland Museum of California Oakland, California To support a study and planning process to address knowledge management infrastructure at the museum	795,000
The Philbrook Museum of Art, Inc. Tulsa, Oklahoma To support curatorial capacity for the Native American collections, as well as research support for the permanent collection	500,000
The Phillips Collection Washington, DC To provide final support for the joint position of chief curator and deputy director of academic affairs	750,000
Purchase College, State University of New York Purchase, New York To support a study and planning process to address archives and knowledge management infrastructure at the Neuberger Museum of Art	150,000
San Antonio Museum of Art San Antonio, Texas To continue support for postdoctoral curatorial fellowships	500,000

GRANTS AND CONTRIBUTIONS

	Grant Amount
University of Washington Seattle, Washington To support conservation capacity building	1,000,000
Curation, Conservation, and Preservation: Performing Arts	
Dance/USA Washington, DC To support the Archiving and Preservation Fellowship Program	450,000
The House Foundation for the Arts, Inc. New York, New York To support planning for the Meredith Monk Lineage Project	125,000
Kronos Performing Arts Association San Francisco, California To support the planning phase of Kronos Capsules	100,000
Public Value of the Arts: Arts and Civic Engagement	
Americans for the Arts, Inc. Washington, DC To continue support for the Arts + Social Impact Explorer 2.0	425,000
Appalshop, Inc. Whitesburg, Kentucky To continue support for the Performing Our Future project and support for Art in a Democracy	500,000
Arizona State University Tempe, Arizona To continue support for the Projecting All Voices initiative	450,000

ARTS AND CULTURAL HERITAGE

	Grant Amount
Arts for Incarcerated Youth Network Los Angeles, California To support network building for arts engagement in the justice system	1,000,000
Georgetown University Washington, DC To continue support for the Lab Fellows program at the Laboratory for Global Performance and Politics	400,000
Greater Washington Educational Telecommunications Association, Inc. Arlington, Virginia To support the PBS <i>NewsHour</i> 's "American Creators" series coverage of arts and culture in rural and small-town United States	425,000
Keshet Dance Company Albuquerque, New Mexico To support the New Mexico Arts and Justice Network	1,000,000
New York University New York, New York To support a case study analysis of the New California Arts Fund's body of work	240,000
OF/BY/FOR ALL, Inc. Santa Cruz, California To support the Change Network program	1,000,000
Prison Communities International, Inc. Purchase, New York To support capacity building for the Rehabilitation Through the Arts program and the Reentry Toolkit	863,000
Southern Methodist University Dallas, Texas To continue support for the Ignite/ Arts Dallas initiative	300,000

GRANTS AND CONTRIBUTIONS

	Grant Amount
University of Texas at El Paso El Paso, Texas To support Border Tuner/Sintonizador Fronterizo	150,000
Public Value of the Arts: Arts on Campus	
The Pennsylvania State University University Park, Pennsylvania To support initiatives that will more deeply integrate the performing arts in the research and pedagogical missions of the university	600,000
University Musical Society Ann Arbor, Michigan To support initiatives that will more deeply integrate the performing arts in the research and pedagogical missions of the university	600,000
University of California at Davis Davis, California To support initiatives that will more deeply integrate the performing arts in the research and pedagogical missions of the university	600,000
University of Kansas Lawrence, Kansas To support initiatives that will more deeply integrate the performing arts in the research and pedagogical missions of the university	466,000
University of Washington Seattle, Washington To support initiatives that will more deeply integrate the performing arts in the research and pedagogical missions of the university	600,000

ARTS AND CULTURAL HERITAGE

	Grant Amount
Public Value of the Arts: Cultural Exchange	
Arts Midwest Minneapolis, Minnesota To support a final round of the National Endowment for the Arts' Performing Arts Discovery program	100,000
Sector Health: Art and Artists at Risk	
Institute of International Education, Inc. New York, New York To continue support for the Artist Protection Fund	2,500,000
PEN American Center, Inc. New York, New York To continue support for the Artists at Risk Connection	800,000
Sector Health: Emergency Preparedness	
LYRASIS Atlanta, Georgia To continue support for Performing Arts Readiness	2,300,000
Sector Health: Organizational Structure and Capacity Building	
American Symphony Orchestra League New York, New York To support equity, diversity, and inclusion initiatives	750,000
Center Stage Associates, Inc. Baltimore, Maryland To support new artistic leader initiatives	100,000

GRANTS AND CONTRIBUTIONS

	Grant Amount
Coleman Center Board of the City of York Term York, Alabama To support change capital as part of the Comprehensive Organizational Health Initiative	605,000
Company One, Inc. Boston, Massachusetts To continue support for a multiyear residency with playwright Kirsten Greenidge, as part of the National Playwright Residency Program	189,500
Connecticut Players Foundation, Inc. New Haven, Connecticut To support new artistic leader initiatives	100,000
CultureWorks Greater Philadelphia, Inc. Philadelphia, Pennsylvania To continue support for CultureWorks Commons Management	450,000
Dance Theatre of Harlem, Inc. New York, New York To support artistic initiatives and capacity building	4,000,000
Emerson College Boston, Massachusetts To continue support for the National Playwright Residency Program	500,000
Fractured Atlas, Inc. New York, New York To support capacity building for the Association for Heritage Preservation of the Americas	100,000
Globalfest, Inc. Brooklyn, New York To support capacity building	150,000

ARTS AND CULTURAL HERITAGE

	Grant Amount
Grantmakers in the Arts Bronx, New York To support the organization's annual conferences in New York City in 2020 and Puerto Rico in 2021	150,000
Home for Contemporary Theatre and Art, Ltd. New York, New York To continue support for a multiyear residency with playwright Taylor Mac, as part of the National Playwright Residency Program	276,000
Jazz Institute of Chicago Chicago, Illinois To support the Jazz Links Fellowship Program and commissions for new jazz works by Chicago artists	300,000
Jazz St. Louis St. Louis, Missouri To support a creative advisor	300,000
Marin Theatre Company Mill Valley, California To continue support for a multiyear residency with playwright Lauren Gunderson, as part of the National Playwright Residency Program	294,300
Ma-Yi Filipino Theatre Ensemble, Inc. New York, New York To continue support for a multiyear residency with playwrights Mike Lew and Rehana Lew Mirza, as part of the National Playwright Residency Program	350,400
Museo de Arte Contemporáneo de Puerto Rico, Inc. San Juan, Puerto Rico To support core staff and program capacity building	1,000,000
Native American Community Development Institute Minneapolis, Minnesota To support change capital as part of the Comprehensive Organizational Health Initiative	835,000

GRANTS AND CONTRIBUTIONS

	Grant Amount
New Orleans Jazz Orchestra, Inc. New Orleans, Louisiana To support capacity building and artistic and archival initiatives	300,000
New York Community Trust New York, New York To continue support for the Mosaic Network and Fund	500,000
Opera Philadelphia Philadelphia, Pennsylvania To support a revolving, board-designated cash reserve fund	750,000
Pangea World Theater Minneapolis, Minnesota To support change capital as part of the Comprehensive Organizational Health Initiative	825,000
Perseverance Theatre Incorporated Douglas, Alaska To continue support for a multiyear residency with playwright Vera Starbard, as part of the National Playwright Residency Program	221,100
The Philadelphia Dance Company Philadelphia, Pennsylvania To support a leadership transition and capacity building as part of the Comprehensive Organizational Health Initiative	420,000
Portland Institute for Contemporary Art Portland, Oregon To support the Global First Nations Performance Network	100,000
The Repertory Theatre of St. Louis St. Louis, Missouri To support new artistic leader initiatives	100,000

ARTS AND CULTURAL HERITAGE

	Grant Amount
San Diego Repertory Theatre, Inc. San Diego, California To continue support for a multiyear residency with playwright Herbert Sigüenza, as part of the National Playwright Residency Program	407,500
Signature Theatre Company, Inc. New York, New York To support the activation of SigSpace	1,000,000
St. Joseph's Historic Foundation Durham, North Carolina To support change capital as part of the Comprehensive Organizational Health Initiative	845,000
The Theater Offensive, Inc. Boston, Massachusetts To support change capital as part of the Comprehensive Organizational Health Initiative	820,000
Two River Theatre Company, Inc. Red Bank, New Jersey To continue support for a multiyear residency with playwright Madeleine George, as part of the National Playwright Residency Program	279,345
Visual Arts Research & Resource Center Relating to the Caribbean, Inc. New York, New York To support capacity building	350,000
Woolly Mammoth Theatre Company Washington, DC To support new artistic leader initiatives	100,000

	Grant Amount
Sector Health: Research	
Arab Fund for Arts and Culture Beirut, Lebanon To support the Knowledge Generation and Sharing Initiative	320,000
Stichting het Rijksmuseum Amsterdam, Netherlands To support an international framework for conservation science	1,000,000
Special Initiatives	
Columbia University New York, New York To support scholarly symposia on African art and Indigenous art	30,000
Dartmouth College Hanover, New Hampshire To support campus library and museum collaboration	500,000
Smith College Northampton, Massachusetts To support campus library and museum collaboration	380,000
University of Texas at Austin Austin, Texas To support campus library and museum collaboration	500,000
Training, Education, and Professional Development: Administration	
International Society for the Performing Arts Foundation New York, New York To continue support for the Global Fellowship Program	250,000

	Grant Amount
National Association of Latino Arts & Culture San Antonio, Texas To support evaluation and planning for the next iteration of the Intercultural Leadership Institute	57,400
Roundabout Theatre Company, Inc. New York, New York To continue support for the Theatrical Workforce Development Program	450,000
Training, Education, and Professional Development: Art History	
Case Western Reserve University Cleveland, Ohio To continue support for the Re-envisioning Doctoral Education in Art History Program	237,000
Cleveland Museum of Art Cleveland, Ohio To continue support for the Re-envisioning Doctoral Education in Art History Program	262,500
Courtauld Institute of Art London, United Kingdom To support a faculty cluster hire in art of Africa and the African diaspora	750,000
The Graduate Center of the City University of New York New York, New York To provide renewed support for object-centered training of doctoral students in art history	650,000
Harvard University Cambridge, Massachusetts To continue support for the Summer Institute for Technical Studies in Art at Harvard Art Museums	440,000

GRANTS AND CONTRIBUTIONS

	Grant Amount
Museum of Modern Art New York, New York To support a final renewal for the Museum Research Consortium, an object-based training program in partnership with five regional graduate programs in art history	1,240,000
Philadelphia Museum of Art Philadelphia, Pennsylvania To provide final renewal of support for collaborative initiatives in art history graduate education	256,500
University of Pennsylvania Philadelphia, Pennsylvania To provide final renewal of support for collaborative initiatives in art history graduate education	243,500
University of Texas at Austin Austin, Texas To continue support for the Curatorial Fellowship Program at the Blanton Museum of Art	500,000
Training, Education, and Professional Development: Artists	
Chamber Music America, Inc. New York, New York To support professional development and networking opportunities for Puerto Rican artists, presenters, and arts administrators	84,000
Chicago Opera Theater Chicago, Illinois To support the Vanguard Emerging Opera Composer Residency Program	500,000

ARTS AND CULTURAL HERITAGE

	Grant Amount
Chicago Sinfonietta, Inc. Chicago, Illinois To continue support for the Project Inclusion fellowship program	300,000
Cincinnati Symphony Orchestra Cincinnati, Ohio To support a diversity fellowship program in collaboration with the University of Cincinnati College-Conservatory of Music	800,000
John F. Kennedy Center for the Performing Arts Washington, DC To support planning and implementation of the Baltimore-Washington Musical Pathways Initiative	2,000,000
Johns Hopkins University Baltimore, Maryland To support planning and implementation of the Baltimore-Washington Musical Pathways Initiative	1,000,000
Living Arts International, Inc. New York, New York To support the strengthening of connections between cultural changemakers in the Mekong Region	150,000
Settlement Music School of Philadelphia Philadelphia, Pennsylvania To continue support for the Philadelphia Music Alliance for Youth Artists' Initiative	2,500,000
Sphinx Organization, Inc. Detroit, Michigan To support SphinxConnect	450,000
University of California at Los Angeles Los Angeles, California To support the Dancing Disability Lab	120,000

Training, Education, and Professional Development: Conservation

Smithsonian Institution 920,000

Washington, DC

To continue support for undergraduate internships intended to diversify the applicant pool for graduate conservation programs

University of California at Los Angeles 900,000

Los Angeles, California

To continue support for undergraduate internships intended to diversify the applicant pool for graduate conservation programs

Voices in Contemporary Art 300,000

New York, New York

To support a training program to advance the stewardship of digital media collections

Training, Education, and Professional Development: Curatorial

Mississippi Museum of Art, Inc. 750,000

Jackson, Mississippi

To support the museum's role as academic hub among four colleges and universities in Jackson, Mississippi

Tougaloo College 200,000

Tougaloo, Mississippi

To support further curricular engagement and art collection stewardship

The University of British Columbia 500,000

Vancouver, Canada

To support a pilot training and internship program for Native and Indigenous students in museums

Scholarly Communications

	Grant Amount
Access and Library Services: Community Archives	
District Six Museum Foundation Cape Town, South Africa To support capacity building for digital preservation infrastructure, staff, and collection maintenance	\$508,000
Duke University Durham, North Carolina To support planning for the further development of the Student Nonviolent Coordinating Committee Digital Gateway	49,500
Give2Asia Oakland, California To support the preservation of, and access to, an important cultural heritage archive in Cambodia	70,000
Northeastern University Boston, Massachusetts To support the further development of the Boston Research Center	650,000
South Asian American Digital Archive Philadelphia, Pennsylvania To support a fellowship program for creating new archival collections from historically marginalized groups of South Asian Americans	75,000
The University of Alabama Tuscaloosa, Alabama To support a network of sites collecting materials for the Invisible Histories Project	300,000
University of Texas at Austin Austin, Texas To support sustainability planning for post-custodial archives in Latin America	700,000

GRANTS AND CONTRIBUTIONS

	Grant Amount
Access and Library Services: Community Archives Call for Proposals	
Esperanza Peace and Justice Center San Antonio, Texas To support the needs of the community-based archive	100,000
Highlander Research & Education Center, Inc. New Market, Tennessee To support the needs of the community-based archive	100,000
Lambda Archives of San Diego San Diego, California To support the needs of the community-based archive	100,000
Los Angeles Poverty Department Los Angeles, California To support the needs of the community-based archive	100,000
Manilatown Heritage Foundation San Francisco, California To support the needs of the community-based archive	50,000
North End Community Improvement Collaborative, Inc. Mansfield, Ohio To support the needs of the Warrior Women Project Archive	60,000
Sisters of Perpetual Indulgence, Inc. San Francisco, California To support the needs of the community-based archive	100,000
South Side Community Art Center Chicago, Illinois To support the needs of the community-based archive	100,000
Southern California Library for Social Studies & Research Los Angeles, California To support the needs of the community-based archive	76,000

SCHOLARLY COMMUNICATIONS

	Grant Amount
St. Croix Landmarks Society, Inc. Frederiksted, Virgin Islands To support the needs of the community-based archive	70,000
Texas After Violence Project Austin, Texas To support the needs of the community-based archive	100,000
The History Project, Inc. Boston, Massachusetts To support the needs of the community-based archive	80,000
The Marian Cheek Jackson Center for Saving and Making History Chapel Hill, North Carolina To support the needs of the community-based archive	95,000
United Houma Nation, Inc. Golden Meadow, Louisiana To support the needs of the community-based archive	97,000
William Way LGBT Community Center Philadelphia, Pennsylvania To support the needs of the community-based archive	51,000
Access and Library Services: Disciplinary Services	
Brandeis University Waltham, Massachusetts To support the implementation of natural language processing tools in archives	673,000
Michigan State University East Lansing, Michigan To support the further development of databases that identify enslaved people and others involved in the transatlantic slave trade	850,000

GRANTS AND CONTRIBUTIONS

	Grant Amount
Michigan State University East Lansing, Michigan To support the further development and implementation of new methods for assessing the nature and quality of scholarship in the humanities and social sciences	695,000
University of Houston Houston, Texas To support the development of a Latinx studies digital humanities center	750,000
Access and Library Services: Financial Health	
Digital Public Library of America Boston, Massachusetts To support the continued implementation of a sustainable business plan	622,000
Nonprofit Finance Fund New York, New York To support a pilot program that would assist a cohort of digital humanities organizations with developing adaptable and sustainable business models	1,000,000
Access and Library Services: Global Collections	
Bibliothèque nationale de France Paris, France To support the development of a digital library platform that would protect and increase access to at-risk cultural heritage records from the Middle East	996,000

SCHOLARLY COMMUNICATIONS

	Grant Amount
Access and Library Services: Library Reorganization	
Boston University Boston, Massachusetts To support the reorganization of the library's executive team	100,000
James Madison University Harrisonburg, Virginia To support the development of a partnership model for digital library support of Furious Flower, a living center for black poetry	150,000
Access and Library Services: Linked Open Data	
OCLC, Inc. Dublin, Ohio To support the development of an infrastructure to reconcile entities, such as names, for Linked Open Data	2,436,000
Access and Library Services: Shared Catalogs and Portals	
Emory University Atlanta, Georgia To support the integration of the African Origins database into the Slave Voyages database	88,500

GRANTS AND CONTRIBUTIONS

	Grant Amount
Access and Library Services: System-Wide Services	
Council on Library and Information Resources Arlington, Virginia To support general operations	1,200,000
University of Illinois at Urbana-Champaign Champaign, Illinois To support the development of model language that would address privacy concerns in library content subscriptions	70,500
University of Northumbria at Newcastle Newcastle upon Tyne, United Kingdom To support an international organization of professional information schools	703,000
Access and Library Services: Technology for Libraries, Archives, and Museums	
Ghent University Ghent, Belgium To support an investigation of scholarly communications in the decentralized web	744,000
Library of Congress Washington, DC To support a pilot project for making library collections available for computational research	1,000,000
Northwestern University Evanston, Illinois To support the further development of digital tools for the study of early modern texts	200,000

SCHOLARLY COMMUNICATIONS

	Grant Amount
University of Maryland at College Park College Park, Maryland To support the development of optical character recognition tools and services for Arabic scripts	800,000
University of Wisconsin at Madison Madison, Wisconsin To support collaborations among campus libraries and museums	500,000
Yale University New Haven, Connecticut To support collaborations among campus libraries and museums	500,000
Access and Library Services: Use and Interoperability of Digital Primary Source Collections	
Austrian National Library Vienna, Austria To support the digitization and online publication of papyri from the early Arab period	443,000
The George Washington University Washington, DC To support the development of protocols for providing ethical access to archives that include documentation of terrorist acts and human rights violations	98,500
University of Oxford Oxford, United Kingdom To support the implementation of standards and practices to improve the discovery of archival collections	890,000

	Grant Amount
Electronic Publishing: Monograph and Long-Form Publishing	
Abilene Christian University Abilene, Texas To support the digitization of out-of-print humanities titles and the dissemination of those titles on an open-access basis	103,000
Brown University Providence, Rhode Island To support the digitization of out-of-print humanities titles and the dissemination of those titles on an open-access basis	172,000
Indiana University Bloomington, Indiana To support the digitization of out-of-print humanities titles and the dissemination of those titles on an open-access basis	183,000
University of Kansas Lawrence, Kansas To support the digitization of out-of-print humanities titles and the dissemination of those titles on an open-access basis	129,000
Brown University Providence, Rhode Island To support the further development of university capacities to generate, publish, and preserve born-digital scholarly works	775,000
New York University New York, New York To support the development of preservation services for new forms of digital publishing	527,000

	Grant Amount
Stanford University Stanford, California To support the further development of a platform for the publication and preservation of born-digital interactive scholarly works	1,150,000
The University of British Columbia Vancouver, Canada To support the further development of a prototype infrastructure for the publication of multimedia books in Native American and Indigenous studies	490,000
University of Connecticut Storrs, Connecticut To support the further development of a studio for the collaborative design, development, and publication of digital scholarly projects	500,000
Yale University New Haven, Connecticut To support the further development of the Art & Architecture Electronic Portal	750,000
Electronic Publishing: Primary Sources	
Bucknell University Lewisburg, Pennsylvania To support the pilot implementation of publishing cooperatives for digital scholarly editions	1,000,000
Massachusetts Historical Society Boston, Massachusetts To support the pilot implementation of publishing cooperatives for digital scholarly editions	1,000,000

GRANTS AND CONTRIBUTIONS

	Grant Amount
University of Virginia Charlottesville, Virginia To support the pilot implementation of publishing cooperatives for digital scholarly editions	1,000,000
<hr/>	
Electronic Publishing: System-Wide Innovation	
<hr/>	
University of North Texas Denton, Texas To support the development of a trust for the stewardship of usage data about open-access monographs	1,200,000
<hr/>	
Other Scholarly Communications: Fellowships and Training	
<hr/>	
The Book Arts Press, Inc. Charlottesville, Virginia To support a fellowship program to advance the diversity of staffing and curatorial practice in special collections libraries	1,500,000
<hr/>	
Duke University Durham, North Carolina To support the Research Triangle Scholarly Communications Institute	360,000
<hr/>	
University of Pittsburgh Pittsburgh, Pennsylvania To support the continuation of a diversity program in information science	856,000
<hr/>	

SCHOLARLY COMMUNICATIONS

	Grant Amount
<hr/>	
Preservation: Audiovisual Preservation	
<hr/>	
Columbia University New York, New York To support the preservation of audio and moving image collections	750,000
<hr/>	
Council on Library and Information Resources Arlington, Virginia To support a regranting competition for audio and audiovisual preservation	2,807,000
<hr/>	
Northeast Document Conservation Center, Inc. Andover, Massachusetts To support improvements in audiovisual preservation productivity	106,500
<hr/>	
University of Calgary Calgary, Canada To support the continued implementation of a preservation and digital asset management system for the audio archives of a commercial recording company	760,000
<hr/>	
WGBH Educational Foundation Boston, Massachusetts To support the further development of an initiative to preserve cultural heritage in audiovisual formats	750,000
<hr/>	
Preservation: Book and Paper Preservation and Conservation	
<hr/>	
HBCU Library Alliance, Inc. Atlanta, Georgia To support the initial stage of fundraising efforts for the preservation of special collections	88,500
<hr/>	

GRANTS AND CONTRIBUTIONS

	Grant Amount
University of Kentucky Lexington, Kentucky To support the digital restoration and representation of the Herculaneum papyri	2,002,000
<hr/> Preservation: Preservation of Digital and Born-Digital Materials	
Columbia University New York, New York To support an exploration of the challenges for long-term preservation of web-based digital mapping projects	89,500
Rhizome Communications, Inc. New York, New York To support sustainability planning for Webrecorder	146,000
Stanford University Stanford, California To support planning for the further development of the ePADD email preservation software	300,000
University of Illinois at Urbana-Champaign Champaign, Illinois To support a project to define PDF/A as an archival container for email	45,000
University of Illinois at Urbana-Champaign Champaign, Illinois To support a regranting program that would help libraries and archives address the challenges of email archiving	857,000
University of Missouri at Columbia Columbia, Missouri To support planning for the preservation of online news	250,000

SCHOLARLY COMMUNICATIONS

	Grant Amount
<hr/> Preservation: Shared Print	
New York Public Library New York, New York To support the refinement and extensibility of software that would improve shared-print collection management among library consortia	750,000
University of Virginia Charlottesville, Virginia To support the development of strategies for discovering and cataloging historically marked copies of pre-1923 monographs	110,000

Public Affairs

	Grant Amount
Contributions	
GrowNYC New York, New York To provide general support	\$30,000
Democracy and Opportunity	
Greater Washington Educational Telecommunications Association, Inc. Arlington, Virginia To continue support for the “Race Matters” series on PBS <i>NewsHour</i>	150,000
Museum of the City of New York New York, New York To support the exhibition <i>Who We Are: Visualizing NYC by the Numbers</i>	150,000
Inclusive Arts	
Lincoln Center for the Performing Arts, Inc. New York, New York To support an expansion of Lincoln Center Moments, a performance series for people with dementia and their care partners	400,000
Nonprofit Sector	
Candid New York, New York To support the integration of the Foundation Center and GuideStar USA, Inc.	1,500,000

GRANTS AND CONTRIBUTIONS

Grant Amount

Candid New York, New York To provide general support	75,000
Candid New York, New York To support the GuideStar Philanthropic Partners program	50,000
Nonprofit New York New York, New York To provide general support	75,000
Philanthropy New York, Inc. New York, New York To support the organization's membership program	40,000

Presidential Initiatives

	Grant Amount
Strategy: Embrace, Understand, Promote, and Preserve a Broad Range of the Multiplicity of Stories	
The Barack Obama Foundation Chicago, Illinois To support the development of the Obama Presidential Center Museum collection and plans for the museum's inaugural art installations	\$2,500,000
Central Park Conservancy, Inc. New York, New York To support the maintenance of monuments in the northern half of Central Park, including the monument to replace the removed monument to J. Marion Sims	150,000
City Lore, Inc. New York, New York To support the Race, Space, & Mobility in America engagement campaign in connection with the release of <i>Driving While Black</i> , a documentary film by Ric Burns	200,000
City Parks Foundation New York, New York To support the maintenance of statues in the eastern part of Prospect Park, including the newly commissioned monument to Shirley Chisholm	150,000
March on Washington Film Festival Washington, DC To support the festival's core operations	300,000
The Mayor's Fund to Advance New York City New York, New York To support the creation of a new monument in Central Park in honor of the Lyons family	250,000
Museum Associates Los Angeles, California To support the Los Angeles County Museum of Art's conservation and restoration of the Watts Towers	500,000

GRANTS AND CONTRIBUTIONS

	Grant Amount
Museum of Food and Drink Brooklyn, New York To support <i>African/American: Setting the Nation's Table</i> , an exhibit to be held in 2020 at the Africa Center	150,000
National Trust for Historic Preservation Washington, DC To support the African American Cultural Heritage Action Fund's grantmaking program, and to enhance the Fund's organizational capacity	5,000,000
New York Public Library New York, New York To support the Schomburg Center for Research in Black Culture's acquisition of the Harry Belafonte archive	750,000
New York Shakespeare Festival New York, New York To support the Public Theater's revival of the play <i>For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf</i>	250,000
Northeastern University Boston, Massachusetts To support the Civil Rights and Restorative Justice Project as it expands and professionalizes its archive of incidents of racial terror	750,000
Philadelphia Mural Arts Advocates, Inc. Philadelphia, Pennsylvania To support the launch and implementation of the Public Art & Civic Engagement Capacity Building Initiative in three American cities	1,800,000
Rockefeller Philanthropy Advisors, Inc. New York, New York To support #AfricaNoFilter's efforts to produce nuanced, complex, and accurate stories about the African continent	750,000

PRESIDENTIAL INITIATIVES

	Grant Amount
Strategy: Support Institutions that Speak From and to a Broad and Diverse Public, and Are Intentionally Accessible and Welcoming	
Arab Community Center for Economic & Social Services Access Dearborn, Michigan To support the Arab American National Museum's Artists + Residents program, and the museum's capacity more generally	750,000
Artspace Projects, Inc. Minneapolis, Minnesota To support the development of the Artspace Feasibility Study and Arts Market Study for Creative Space and Mixed-use Affordable Artist Housing in San Juan, Puerto Rico	150,000
Beta-Local, Inc. San Juan, Puerto Rico To support staff infrastructure and regranting to other arts spaces and projects	230,000
Foundation for Society, Law, and Art in South Africa Stamford, Connecticut To support a fund for curatorial and conservation needs of the Constitutional Court in South Africa	500,000
Los Angeles County Department of Arts and Culture Los Angeles, California To support a new Civic Artist Development Initiative	1,750,000
On Being Project Minneapolis, Minnesota To support the expansion of poetry across the Project's platforms and the launch of the <i>Poetry Unbound</i> podcast	75,000

GRANTS AND CONTRIBUTIONS

	Grant Amount
Productora Angeles Del Fin, Inc. San Lorenzo, Puerto Rico To support the development of Nido Cultural, a platform to support shared services for artistic and cultural production in Puerto Rico, designed and implemented by Inversión Cultural	500,000
Rutgers, The State University of New Jersey at Newark Newark, New Jersey To support jazz and poetry programs developed in collaboration with the New Jersey Performing Arts Center	1,500,000
The Underground Museum, Inc. Los Angeles, California To support core operations and consultants who can enhance programmatic and operational capacity while the museum develops an optimal staffing plan	600,000
United Way of Greater New Haven, Inc. New Haven, Connecticut To support a curatorial fellowship program and the position of executive director at NXTHVN, Inc.	900,000
University of Chicago Chicago, Illinois To support an initiative honoring Professor Allison Davis	100,000
Visual Arts Research & Resource Center Relating to the Caribbean, Inc. New York, New York To support the development of Corredor Afro (African Pathway), a social justice creative cultural arts project in Loíza, Puerto Rico	300,000

PRESIDENTIAL INITIATIVES

	Grant Amount
Strategy: Support the Leaders with Active Interpretive Visions of How to Shape and Enliven our Intertwined Human Experience	
The Academy of American Poets, Inc. New York, New York To support the continuation of the local poets laureate initiative	4,500,000
The Art Council, Inc. Brooklyn, New York To support the For Freedoms Festival, a national conference and partner convention	150,000
Borealis Philanthropy Minneapolis, Minnesota To support the creation of a pooled fund to carry out grantmaking in connection with the Presidents' Council on Disability Inclusion in Philanthropy	1,000,000
The Juilliard School New York, New York To support new presidential initiatives designed to reinvigorate the conservatory	500,000
NEO Philanthropy, Inc. New York, New York To support ArtChangeUS's fifth and final year of programming	100,000
United States Artists, Inc. Chicago, Illinois To support artist fellowships	3,000,000
United States Artists, Inc. Chicago, Illinois To support the launch and implementation of a fellowship program for disabled cultural practitioners living and working in the United States, in collaboration with the Ford Foundation	750,000

GRANTS AND CONTRIBUTIONS

	Grant Amount
Women Make Movies, Inc. New York, New York To support the national distribution of 'Trilogy Films' documentary about Vernon Jordan	125,000
Honoring Grants: Special Grants Made in Honor of Departing Foundation Trustees or Officers	
Amherst College Amherst, Massachusetts To support Cultivating Effective Citizens: An Amherst College Public Scholarship Project	250,000
DePauw University Greencastle, Indiana To support a Writer-in-Residence Fellowship at the Prindle Institute	100,000
Harvard University Cambridge, Massachusetts To support the Civics Initiative	1,000,000
Harvard University Cambridge, Massachusetts To support a program of Ethics Pedagogy Fellows	500,000
iCivics Cambridge, Massachusetts To support the development of the CiviXNow! Coalition	250,000
King's College Cambridge Cambridge, United Kingdom To support The Andrew W. Mellon Junior Research Fellowships	250,000

PRESIDENTIAL INITIATIVES

	Grant Amount
Los Angeles County Public Library Foundation Downey, California To support the Creative Cultivation Project at Claremont Library	100,000
Rhodes University Grahamstown, South Africa To support collaborative and individual grant efforts among several South African universities to expand their inclusive professoriate initiatives	726,000
Stellenbosch University Stellenbosch, South Africa To support collaborative and individual grant efforts among several South African universities to expand their inclusive professoriate initiatives	834,000
University of Cape Town Cape Town, South Africa To support collaborative and individual grant efforts among several South African universities to expand their inclusive professoriate initiatives	773,000
University of Chicago Chicago, Illinois To support the Black Metropolis Research Consortium in its efforts to enhance the online portal into its collections database and to grow its community of donors of Black history material	250,000
University of KwaZulu-Natal Westville, South Africa To support collaborative and individual grant efforts among several South African universities to expand their inclusive professoriate initiatives	681,000
University of Pretoria Pretoria, South Africa To support collaborative and individual grant efforts among several South African universities to expand their inclusive professoriate initiatives	834,000

GRANTS AND CONTRIBUTIONS

Grant Amount

University of the Western Cape Bellville, South Africa	834,000
To support collaborative and individual grant efforts among several South African universities to expand their inclusive professoriate initiatives	
University of the Witwatersrand Johannesburg, South Africa	834,000
To support collaborative and individual grant efforts among several South African universities to expand their inclusive professoriate initiatives	
West Sussex County Council Chichester, United Kingdom	100,000
To support Transatlantic Ties, a project providing access to and educational programs based on the Sussex Declaration and other American archives housed in the West Sussex Record Office	

Financial Statements



Report of Independent Auditors

To the Board of Trustees of
The Andrew W. Mellon Foundation

We have audited the accompanying financial statements of The Andrew W. Mellon Foundation, which comprise the statements of financial position as of December 31, 2019 and 2018, and the related statements of activities and statements of cash flows for the years then ended.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with accounting principles generally accepted in the United States of America; this includes the design, implementation and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditors' Responsibility

Our responsibility is to express an opinion on the financial statements based on our audits. We conducted our audits in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on our judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to the Company's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company's internal control. Accordingly, we express no such opinion. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluating the overall presentation of the financial statements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of The Andrew W. Mellon Foundation as of December 31, 2019 and 2018, and the changes in its net assets and its cash flows for the years then ended in accordance with accounting principles generally accepted in the United States of America.

PricewaterhouseCoopers LLP

May 29, 2020
New York, New York

PricewaterhouseCoopers LLP, PricewaterhouseCoopers Center, 300 Madison Avenue, New York, New York 10017
T: (646) 471 3000, F: (813) 286 6000, www.pwc.com/us

THE ANDREW W. MELLON FOUNDATION STATEMENTS OF FINANCIAL POSITION DECEMBER 31, 2019 AND 2018

(in thousands of dollars)	2019	2018
Assets		
Investments	\$6,789,698	\$6,161,815
Redemptions receivable and prepaid subscriptions	144,849	346,874
	<u>6,934,547</u>	<u>6,508,689</u>
 Cash	9,000	5,742
Investment receivable	2,800	2,670
Other assets, including prepaid taxes	21,970	12,115
Property, at cost, less accumulated depreciation of \$42,031 and \$39,566 at December 31, 2019 and 2018, respectively	25,380	27,240
Total assets	<u>\$6,993,697</u>	<u>\$6,556,456</u>
 Liabilities and Net Assets		
Liabilities		
Grants payable	98,554	96,552
Accrued expenses	8,781	6,103
Deferred federal excise tax	23,300	26,300
Debt	44,350	44,350
Total liabilities	<u>174,985</u>	<u>173,305</u>
Net assets without donor restrictions	6,818,712	6,383,151
Total liabilities and net assets	<u>\$6,993,697</u>	<u>\$6,556,456</u>

The accompanying notes are an integral part of these financial statements.

THE ANDREW W. MELLON FOUNDATION
STATEMENTS OF ACTIVITIES
YEARS ENDED DECEMBER 31, 2019 AND 2018

(in thousands of dollars)	2019	2018
Net investment return	\$782,880	\$54,136
Expenses		
Program grants	312,953	309,450
Grantmaking operations		
Salaries	12,877	12,017
Employee benefits	4,606	4,141
Other	13,984	10,953
	<u>31,467</u>	<u>27,111</u>
Direct charitable activities		
Salaries	1,208	1,315
Employee benefits	434	454
Other	1,257	1,131
	<u>2,899</u>	<u>2,900</u>
Total expenses	<u>347,319</u>	<u>339,461</u>
Change in net assets	435,561	(285,325)
Net assets without donor restrictions		
Beginning of year	6,383,151	6,668,476
End of year	<u>\$6,818,712</u>	<u>\$6,383,151</u>

THE ANDREW W. MELLON FOUNDATION
STATEMENTS OF CASH FLOWS
YEARS ENDED DECEMBER 31, 2019 AND 2018

(in thousands of dollars)	2019	2018
Cash flow from operating activities		
Change in net assets	\$435,561	\$(285,325)
Adjustments to reconcile change in net assets without donor restrictions to net cash used by operating activities		
Gain on investments, net	(770,654)	(46,720)
Increase in investment receivable	(130)	(400)
(Increase) decrease in other assets	(9,855)	2,364
Increase (decrease) in grants payable	2,002	(4,836)
Increase in accrued expenses	2,678	9
Depreciation and amortization expense	961	1,748
Decrease in deferred federal excise tax payable	(3,000)	(8,700)
Total	<u>(777,998)</u>	<u>(56,535)</u>
Net cash used by operating activities	<u>(342,437)</u>	<u>(341,860)</u>
Cash flow from investing activities		
Proceeds from sales of and distributions from investments	1,415,490	1,596,943
Purchases of investments and prepaid subscriptions	(1,069,191)	(1,251,739)
Purchases of fixed assets	(604)	(501)
Net cash provided by investing activities	<u>345,695</u>	<u>344,703</u>
Net increase in cash	3,258	2,843
Cash		
Beginning of year	5,742	2,899
End of year	<u>\$9,000</u>	<u>\$5,742</u>
Supplemental disclosure of cash flow information		
Taxes paid	\$2,554	\$3,030
Supplemental disclosure of noncash investing activities		
Change in redemptions receivable	\$77,025	\$(65,598)
Distributions of securities received from alternative investments	\$128,761	\$73,352

The accompanying notes are an integral part of these financial statements.

The accompanying notes are an integral part of these financial statements.

Notes to Financial Statements

1. Organization and Summary of Significant Accounting Policies

The Andrew W. Mellon Foundation (the “Foundation”) is a not-for-profit corporation under the laws of the State of New York. The Foundation makes grants in the following core program areas: higher education and scholarship in the humanities; arts and cultural heritage; and scholarly communications.

The financial statements of the Foundation have been prepared in conformity with accounting principles generally accepted in the United States of America (“GAAP”). The significant accounting policies followed are described below.

Investments

The Foundation’s financial assets and financial liabilities are stated at fair value which is defined by ASC 820 Fair Value Measurement as the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date.

The Foundation utilizes the practical expedient in valuing certain of its limited marketability funds, which are investments where ownership is represented by a portion of partnership capital or shares representing a net asset value investment. The practical expedient is an acceptable method under GAAP to determine the fair value of investments that (i) do not have a readily determinable fair value predicated upon a public market, and (ii) have the attributes of an investment company or prepare their financial statements consistent with the measurement principles of an investment company. All of the Foundation’s limited marketability funds are valued at net asset value using the practical expedient.

A fair value hierarchy prioritizes the inputs to valuation techniques used to measure fair value. The hierarchy gives the highest priority to unadjusted quoted prices in active markets for identical assets (Level 1 measurements) and the lowest priority to unobservable inputs (Level 3 measurements).

The three levels of the fair value hierarchy are as follows:

Level 1 Inputs that reflect unadjusted quoted prices in active markets for identical assets or liabilities that the Foundation has the ability to access at the measurement date.

Level 2 Inputs other than quoted prices that are observable for the

asset or liability either directly or indirectly, including inputs in markets that are not considered to be active.

Level 3 Inputs that are unobservable.

Inputs are used in applying the various valuation techniques and refer to the assumptions that market participants use to make valuation decisions. Inputs may include price information, credit data, liquidity statistics and other factors. A financial instrument's level within the fair value hierarchy is based on the lowest level of any input that is significant to the fair value measurement. The Foundation considers observable data to be that market data which is readily available and reliable and provided by independent sources. The categorization of a financial instrument within the hierarchy is therefore based upon the pricing transparency of the instrument and does not necessarily correspond to the Foundation's perceived risk of that instrument.

Investments whose values are based on quoted market prices in active markets are classified as Level 1 and include active listed equities and certain short term fixed income investments. The Foundation does not adjust the quoted price for such instruments, even in situations where the Foundation holds a large position and a sale of all its holdings could reasonably impact the quoted price.

Investments that trade in markets that are not considered to be active, but are valued based on quoted market prices, dealer quotations, or alternative pricing sources are classified as Level 2. These include certain US government and sovereign obligations, government agency obligations, investment grade corporate bonds and less liquid equity securities.

Investments classified as Level 3 have significant unobservable inputs, as they trade infrequently or not at all. The inputs into the determination of fair value are based upon the best information in the circumstance and may require significant management judgment.

Investments reported at net asset value per share as a practical expedient, are not included within Level 1, 2 or 3 in the fair value hierarchy and are reported separately in the leveling table in Note 2.

Financial instruments such as those described above involve, to varying degrees, elements of market risk and credit risk in excess of the amounts recorded on the Statements of Financial Position. Market risk represents the potential loss the Foundation faces due to the decrease in the value of financial instruments. Credit risk represents the maximum potential loss the Foundation faces due to

possible nonperformance by obligors and counterparties as to the terms of their contracts.

The Foundation invests in a variety of fixed income securities and contractual instruments, which by their nature are interest rate sensitive. Changes in interest rates will affect the value of such securities and contractual instruments.

The Foundation's limited marketability funds are primarily made under agreements to participate in limited partnerships and are generally subject to certain withdrawal restrictions. Values for these partnerships, which may include investments in both nonmarketable and market-traded securities, are provided by the general partner and may be based on recent transactions, cash flow forecasts, appraisals and other factors. Investments in these partnerships may be illiquid, and thus there can be no assurance that the Foundation will be able to realize the recorded fair value of such investments in a timely manner.

Realized gains and losses on investments are calculated based on the first-in, first-out identification method.

Redemptions receivable represent estimated proceeds to be received from limited marketability funds where the Foundation has requested either a full or partial redemption. Prepaid subscriptions represent payments made by the Foundation to a limited marketability fund in advance of the date upon which the limited marketability fund recognizes subscriptions.

In accordance with its policy, the Foundation has elected to classify short term liquid investments, including cash equivalents, as Investments.

Grants

Grant appropriations include both unconditional and conditional grants. Unconditional grants are expensed when appropriated. Certain grants approved by the Trustees are conditional subject to the grantee fulfilling specific conditions, most frequently that all or a portion of the grant funds be matched in a specified ratio. Such conditional grants are not recorded as expense until the Foundation determines that the material conditions of the grant are substantially met.

Substantially all grants payable are due within one year and are recorded at face value.

Taxes

The Foundation qualifies as a tax-exempt organization under Section 501(c) (3) of the Internal Revenue Code and, accordingly, is not subject to federal income taxes. However, the Foundation is subject to a federal excise tax. The Foundation follows the policy of providing for federal excise tax on the net appreciation (both realized and unrealized) of investments. The deferred federal excise tax in the accompanying financial statements represents tax provided on the net unrealized appreciation of investments. Under federal tax law the Foundation cannot carry forward realized losses resulting from the sale of investments. The Foundation is subject to income tax at corporate rates on certain income that is considered unrelated business income under the Internal Revenue Code. The Foundation's tax returns are subject to examination by federal and various state tax authorities. With few exceptions the Foundation is no longer subject to tax examinations for years prior to 2016.

Property

Property substantially consists of land held at cost, and buildings and their improvements located in New York City. These buildings are depreciated on a straight-line basis over their useful lives, generally twenty-five to twenty-eight years. Building improvements are depreciated over the remaining useful life of the building.

Net Investment Return

Investment return includes income and realized and unrealized gains or losses on all investments, net of external and internal management expenses, the current provision for federal and state taxes and interest expense. Unrealized gain or loss comprises the change in unrealized appreciation or depreciation on investments, net of deferred federal excise tax provided on such unrealized appreciation. Realized gains or losses include gains or losses realized on the sale of securities and the Foundation's share of the operating results of partnership investments, whether distributed or undistributed.

Expenses

Grantmaking operations include all costs related to appropriating, paying and administering grants. Direct charitable activities include expenditures primarily for research. Salaries and benefits are allocated to the activities listed above, and also to core administration,

based on estimates of the time each staff member devoted to that activity. Core administration expenses are then prorated among the activities listed above based on headcount allocations. Identifiable costs, such as consultants and travel, are charged directly to each activity.

Amounts for program grants, grantmaking operations, and direct charitable activities shown on the Statements of Activities will not agree with the amounts on the Foundation's Form 990PF, the federal excise tax return, because a cash basis is required for reporting the expenses of distribution for tax purposes as contrasted with the accrual basis used in preparing the accompanying financial statements.

Use of Estimates

The preparation of financial statements in accordance with GAAP requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the reported periods. Actual results could differ from those estimates.

New Accounting Pronouncements

In June 2018, the FASB issued Accounting Standards Update 2018-08, Not-for-Profit Entities (Topic 958), Clarifying the Scope and the Accounting Guidance for Contributions Received and Contributions Made ("ASU 2018-08"). This standard provides additional guidance for evaluating whether transactions should be accounted for as contributions (nonreciprocal transactions) or as exchange (reciprocal transactions) subject to other guidance and for determining whether a contribution is conditional or unconditional. The Foundation adopted ASU 2018-08 in 2019 using a modified prospective basis of application and the adoption did not have a material impact on the Foundation's financial statements. The amendments in ASU 2018-08 were applied only to portions of grant expense not yet recognized before the effective date in accordance with prior guidance, and no prior period results were restated.

In February 2016, the FASB issued ASU No. 2016-02, Leases (Topic 842) ("ASU 2016-02"). ASU 2016-02 establishes a right-of-use ("ROU") model that requires a lessee to record a ROU asset and a lease liability on the statement of financial position for all leases with terms longer than 12 months. ASU 2016-02 is effective for fiscal

years beginning after December 15, 2018 with early adoption permissible. The Foundation adopted this standard in the current year and the adoption did not have a material impact on the Foundation's financial statements.

In November 2016, the FASB issued ASU No. ASU 2016-18 that addresses the presentation, disclosure, and cash flow classification of restricted cash and requires that the statement of cash flow explains the change during the period in the total of cash, cash equivalents, and amounts generally described as restricted cash or restricted cash equivalents. Entities are also required to reconcile these amounts on the statement of financial position to the statement of cash flows and disclose the nature of the restrictions. The guidance is effective for the Foundation for fiscal years beginning after December 15, 2018. The Foundation adopted this standard in the current year and the adoption did not have a material impact on the Foundation's financial statements.

2. Investments

Investments held at December 31, 2019 and 2018 are summarized as follows:

(in thousands of dollars)	2019		2018	
	Fair Value	Cost	Fair Value	Fair Value
Public equity	\$259,758	\$227,232	\$211,293	\$198,375
Fixed income	442,589	433,853	415,162	422,181
Short term	443,973	443,973	323,531	323,531
	<u>1,146,320</u>	<u>1,105,058</u>	<u>949,986</u>	<u>944,087</u>
Limited marketability funds				
Private equity	3,074,633	2,015,243	2,851,291	1,901,627
Diversified strategies	1,341,531	1,129,259	1,159,256	1,016,070
Public equity	1,225,911	859,378	1,199,686	980,860
	<u>5,642,075</u>	<u>4,003,880</u>	<u>5,210,233</u>	<u>3,898,557</u>
Redemptions receivable and prepaid subscriptions	144,849	144,849	346,874	346,874
Payable from unsettled security transactions	(362)	(362)	(474)	(474)
Receivable from unsettled security transactions	1,665	1,665	2,070	2,070
	<u>\$6,934,547</u>	<u>\$5,255,090</u>	<u>\$6,508,689</u>	<u>\$5,191,114</u>

The classification of investments by level within the valuation hierarchy as of December 31, 2019 is as follows:

(in thousands of dollars)	Quoted Prices (Level 1)	Significant Observable Inputs (Level 2)	Significant Unobservable Inputs (Level 3)	Investments at Net Asset Value	Total
Public equity	\$259,743	\$15	\$—	\$—	\$259,758
Fixed income	—	442,589	—	—	442,589
Short term	443,973	—	—	—	443,973
Limited market-ability funds					
Private equity	—	—	—	3,074,633	3,074,633
Diversified strategies	—	—	—	1,341,531	1,341,531
Public equity	—	—	—	1,225,911	1,225,911
	<u>\$703,716</u>	<u>\$442,604</u>	<u>\$—</u>	<u>\$5,642,075</u>	<u>6,788,395</u>
Redemptions receivable					144,849
Payable from unsettled security transactions					(362)
Receivable from unsettled security transactions					1,665
					<u>\$6,934,547</u>

The classification of investments by level within the valuation hierarchy as of December 31, 2018 is as follows:

(in thousands of dollars)	Quoted Prices (Level 1)	Significant Observable Inputs (Level 2)	Significant Unobservable Inputs (Level 3)	Investments at Net Asset Value	Total
Public equity	\$211,270	\$23	\$—	\$—	\$211,293
Fixed income	—	415,162	—	—	415,162
Short term	323,531	—	—	—	323,531
Limited market-ability funds					
Private equity	—	—	—	2,851,291	2,851,291
Diversified	—	—	—	1,159,256	1,159,256
Public equity	—	—	—	1,199,686	1,199,686
	<u>\$534,801</u>	<u>\$415,185</u>	<u>\$—</u>	<u>\$5,210,233</u>	<u>6,160,219</u>
Redemptions receivable and prepaid subscription					346,874
Payable from unsettled security transactions					(474)
Receivable from unsettled security transactions					2,070
					<u>\$6,508,689</u>

Set forth below is additional information pertaining to limited market-ability funds valued at net asset value as of December 31, 2019 and 2018:

(in thousands of dollars)	Fair Value		Redemption Frequency Ranges	Redemption Notice Period
	2019	2018		
Private equity (1)	\$3,074,633	\$2,851,291	Not Applicable	Not Applicable
Diversified (2)	1,341,531	1,159,256	For 7% of Diversified investments redemption not permitted during life of the fund.	Not Applicable
Public equity (3)	1,225,911	1,199,686	Quarterly to 12 Months	15-90 Days
	<u>\$5,642,075</u>	<u>\$5,210,233</u>	Monthly to 36 Months	10-90 Days

(1) This category includes investments in private equity, venture capital, buyout, real estate and energy-related funds. These funds invest both domestically and internationally across a broad spectrum of industries. Generally these funds cannot be redeemed; instead, the nature of the investments is that distributions will be received as the underlying investments of the fund are liquidated. Unfunded commitments at December 31, 2019 were \$1.31 billion compared to \$1.20 billion at December 31, 2018.

(2) This category includes investments in funds that invest in a variety of privately held and publicly available securities, including equities, corporate and government bonds, convertibles and derivatives, and includes investments in domestic and international markets. The Foundation estimates that approximately 60% of the value of these funds can be redeemed within 12 months. Unfunded commitments at December 31, 2019 were \$51 million compared to \$42 million at December 31, 2018.

(3) This category includes investments in funds that invest long and short in international and domestic securities, primarily in equity securities and investments in derivatives. The Foundation estimates that approximately 88% of the value of these funds can be redeemed within 12 months. There are no unfunded commitments in this category.

3. Debt

Debt at December 31, 2019 and 2018 consists of \$44.4 million of Variable Rate Bonds (“Bonds”) with a balloon payment of principal due at the maturity date of December 1, 2032. Interest for the Bonds is reset weekly by the Foundation’s bond agent. Bond holders have the right to tender their bonds to the bond agent weekly, and the agent has an obligation to remarket such bonds. Bonds that cannot be remarketed must be redeemed by the Foundation. The average interest rate applicable in 2019 and 2018 for the Bonds was 2.27% and 1.96%, respectively. Interest incurred, exclusive of amortization of deferred bond issuance costs and fees, was \$1.0 million and \$868 thousand in 2019 and 2018, respectively.

The Foundation maintains a \$200 million committed revolving line of credit and a \$100 million uncommitted line of credit (“Credit Agreements”) which mature on April 17, 2021. At December 31, 2019 and December 31, 2018 no borrowings were outstanding under the Credit Agreements. Subsequent to December 31, 2019, the Foundation borrowed \$200 million from its committed line of credit which remains outstanding. Borrowings under the Credit Agreements are to be used to pay grants or other qualifying distributions. The interest rate on borrowings under the Credit Agreements is LIBOR plus 40 basis points.

The Foundation is in compliance with the financial covenants, as applicable, in its Bonds and Credit Agreements as of December 31, 2019 and 2018.

4. Taxes

The Internal Revenue Code (“Code”) imposes an excise tax on private foundations equal to two percent of net investment income (principally interest, dividends, and net realized capital gains, less expenses incurred in the production of investment income). This tax is reduced to one percent when a foundation meets certain distribution requirements under Section 4940(e) of the Code. The Foundation qualified for the one percent rate in 2019 and 2018. Under the provisions of the Tax Cut and Jobs Act of 2017 the Foundation is entitled to a refund of \$6.1 million for certain alternative minimum taxes paid in prior years. This refund was recorded in the current provision as a federal unrelated business tax benefit in 2019, and is included within Other assets on the Statements of Financial Position and within Net investment return on the Statements of Activities.

In December 2019, the Further Consolidated Appropriations Act was enacted. This act, among other matters, set the excise tax rate for private foundations at 1.39% starting in 2020.

Certain income defined as unrelated business income by the Code may be subject to tax at ordinary corporate rates. The current and deferred provision (benefit) for taxes for 2019 and 2018 are as follows:

(in thousands of dollars)	2019	2018
Current (benefit) provision		
Federal excise tax on net investment income	\$4,877	\$4,689
Federal and state taxes on unrelated business income	(7,143)	1,157
	<u>\$(2,266)</u>	<u>\$5,846</u>
Deferred (benefit)		
Change in unrealized appreciation (1)	<u>\$(3,000)</u>	<u>\$(8,700)</u>

(1) The deferred tax (benefit) is reflected in Net investment return on the Statement of Activities and represents the change in net investment return at 1.39%, the excise tax rate effective in 2020 compared to 2% in the prior period. The effect of using the lower excise tax rate of 1.39% reduced the deferred federal excise tax liability by \$10.3 million in 2019.

5. Grants

Grant payable activity consisted of the following:

(in thousands of dollars)	2019	2018
Grants payable at January 1	\$96,552	\$101,388
Grant expense	312,953	312,004
Less: Grants paid	(310,951)	(316,840)
Grants payable at December 31	<u>\$98,554</u>	<u>\$96,552</u>

Conditional grants were \$5.51 million at December 31, 2019.

Grants payable at December 31, 2019 are to be paid in future years as follows:

(in thousands of dollars)

Year Payable	
Within one year	\$87,811
Two years	5,580
Three years	2,082
Four years	1,469
Five years	1,219
Thereafter	393
	<u>\$98,554</u>

6. Liquidity

As part of its cash management strategy, the Foundation seeks to maintain sufficient liquidity to meet all of its financial obligations for the following year. The Foundation's financial assets available for use within one year as of December 31, 2019 and December 31, 2018 to meet its cash needs are estimated as follows:

(in thousands of dollars)	2019	2018
Cash and short term investments	\$452,973	\$329,273
Investment receivable	2,800	2,670
Public equity investments	259,758	211,293
Fixed income investments	442,589	415,162
Redemptions receivable and prepaid subscriptions	109,025	343,392
Public equity and diversified strategies limited marketability investments	1,873,447	1,401,179
	<u>\$3,140,592</u>	<u>\$2,702,969</u>

The Foundation also receives distributions each year from its private equity limited marketability funds. These distributions, which are a source of liquidity, totaled \$524 million and \$616 million in 2019 and 2018, respectively. The Foundation's annual cash disbursements are comprised of capital calls, grants, and other operating expenses. These disbursements totaled \$776 million and \$890 million in 2019 and 2018, respectively.

As more fully described in Note 3 in the notes to the financial statements, the Foundation also maintains lines of credit.

7. Subsequent Events

In connection with the outbreak of the COVID-19 virus, the Foundation is monitoring developments and the directives of federal, state, and local officials to determine what precautions and procedures it may need to follow to maintain its operational capability. The Foundation's investments have experienced declines in fair value from December 31, 2019; however, the Foundation believes it can continue to operate effectively and meet all its financial obligations. However, due to the uncertainty and difficulty in predicting the ultimate outcome and severity of the impact of COVID-19 on the Foundation, the economy, and the financial markets, it is possible that the ultimate impact of these uncertainties may be material to the Foundation's financial position.

The Foundation has evaluated subsequent events through May 29, 2020, the date the financial statements were issued, and believes no additional disclosures are required in its financial statements.



The Andrew W. Mellon Foundation at Fifty



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Previous pages:

Top: Civil rights leader and educator Benjamin E. Mays in 1949; Yale University; choreographers Lucinda Childs, Laura Dean, and Trisha Brown, 1981.

Center: Peggy Lyman and George White Jr. performing Martha Graham's *Diversion of Angels*, 1979; The National Gallery of Art, Washington, DC.

Bottom: The Peabody Essex Museum hosts a fellowship program for emerging Native American cultural leaders; the premiere of Jeanine Tesori and Tazewell Thompson's opera *Blue* at the 2019 Glimmerglass Festival; exterior detail of the National Museum of African American History and Culture in Washington, DC.

Origins of The Andrew W. Mellon Foundation

The Andrew W. Mellon Foundation was established in 1969 by Ailsa Mellon Bruce and Paul Mellon through the consolidation of the foundations each had established more than two decades earlier. They named the new foundation in honor of their father, Andrew W. Mellon.

Founders

Ailsa Mellon Bruce was a noted philanthropist and patron of the arts. Born in Pittsburgh in 1901, she attended Miss Porter's School in Farmington, Connecticut, and later served as her father's official hostess when he was US Secretary of the Treasury and ambassador to the Court of St. James. In 1940, she established the Avalon Foundation, which made grants to cultural institutions, colleges and universities, hospitals, medical schools, youth programs and community service organizations, churches, and conservation projects. Avalon also arranged to purchase Hampton, a historic mansion near Baltimore, for the US National Park Service. From its creation through the end of 1968, Avalon awarded more than \$67 million, with a significant part of this sum supporting organizations in the New York metropolitan area, including a grant that helped create the Lincoln Center for the Performing Arts. In addition to Avalon's beneficiaries, Bruce made major grants to the National Gallery of Art in Washington, DC. She died on August 25, 1969, shortly after the Mellon Foundation was formed. Her estate contributed substantial additional funds to the Foundation for years to come. Her passionate interest in the arts, in particular, remains a principal focus of the Foundation's work.

Paul Mellon had a deep and abiding interest in higher education, the humanities, and the arts. Born in 1907 in Pittsburgh and educated at Yale, Cambridge, and St. John's College in Annapolis, he went on to become a renowned collector and philanthropist. In 1941, he formed the Old Dominion Foundation, which focused on higher education (especially in the humanities and the liberal arts) and to a lesser extent on research and publication in the fine arts, training for museum curators, art conservation, and conservation projects in his adopted Virginia. Like Avalon, Old Dominion also funded an array of progressive causes, including the United

Negro College Fund, Hampton Institute, and museums of African and African American art. Old Dominion made \$98 million in grants over its lifetime, although this was just a fraction of Paul Mellon's charitable giving, which included significant donations to the National Gallery of Art in Washington, DC, and a founding gift of cash and art to the Yale Center for British Art.

Paul Mellon served as a trustee of The Andrew W. Mellon Foundation for sixteen years (1969–85). In that time, he helped shape the enduring character and significance of the Foundation. The broad directions he encouraged at the outset, in higher education, the humanities, and the arts, continue today as Foundation grantmaking priorities. At the same time, Mellon and his fellow trustees remained open to new areas of interest. He insisted on thoughtful and rigorous evaluation both of individual grants and of the larger strategic directions of the Foundation, as well as on meeting the highest standards of quality in all that the Foundation did. He believed that philanthropists could strengthen the effect of their gifts by identifying important trends and opportunities where they might make distinctive contributions, understanding and articulating the long-term goals, and then relying on the ablest people and institutions to carry out the programs in their own considered way. The kind of philanthropy that Paul Mellon promoted set high expectations and assumed a high degree of trust and collaboration between a foundation and its grantees.

As John E. Sawyer, a former president of the Foundation, wrote, "Paul Mellon has brought to all we have done and all we thought about doing a commitment to enlightened philanthropy that has enabled the Foundation to transcend any play of special interests or diversion to narrower goals."¹

1. Adapted from Hanna H. Gray and William G. Bowen, "Paul Mellon, 1907–1999," *The Andrew W. Mellon Foundation Annual Report*, 1998, 7.



Ailsa Mellon Bruce in 1923.



Andrew W. Mellon (right) with his son, Paul, in 1932.

Introduction: A Philosophy of Giving, Adapted for a Changing World

The Andrew W. Mellon Foundation was established in 1969 to support the arts and humanities and their contributions to human flourishing. Today, that mission remains unchanged. Even as other funders have shifted priorities or reinvented themselves entirely, Mellon has held true to its founding commitments, secure in its conviction that the arts and humanities are essential to the health of a diverse, just, and democratic society. Thus, while it no longer ranks among the very largest foundations as it once did, Mellon—now the nation's largest funder in the humanities—has become all the more important and influential in its fields of interest.

Mellon also stands out for the coherence of its grantmaking philosophy. The main elements—a quest for grantees and initiatives of high quality; a preference for building intellectual and creative capital over shaping policy; a focus on long-term investment; and a personal, unbureaucratic mode of giving—all date to the Foundation's early years. Of these principles, support for excellence is perhaps the most prominent, yet also the most pragmatic. Nurturing quality, Mellon reasoned, promised the highest return on philanthropic investment—not only because such projects could be expected to yield outstanding work but also because in doing so, they could serve as models for others. Over time, a Mellon grant became synonymous with excellence, which only increased a grantee's standing in the eyes of other funders and thus further leveraged Mellon's resources. Even as the Foundation has broadened its search for excellence, it continues to make high standards of rigor, imagination, and discovery the determining criteria of its support.

Mellon's concern for strengthening the arts and humanities was most evident in its support for the work of visionary scholars and artists. In fact, the Foundation has always been less interested in driving a particular policy or reform agenda than in funding people and projects it wagered could advance knowledge and artistic creation. Such principles led to Mellon's formative investments in the field of art conservation and to its long-standing support for single-choreographer dance companies; its long-running program of graduate fellowships, which aimed to attract talented students to doctoral study; and its Sawyer Seminars and faculty research and curatorial fellowships, which were designed not only to support excellence but also to stimulate new forms of humanistic inquiry. These and other Mellon programs were the arts and humanities equivalent of basic scientific research, undertaken in the same belief that such investments were a necessary condition of innovation regardless of the long time horizons involved.

Indeed, Mellon has exhibited an uncommon willingness to sustain investments over time. While it has often acted quickly to meet urgent needs or intervened to support what was underfunded or out of favor, it has also recognized that deep institutional change rarely happens over three- and five-year funding cycles. Therefore the Foundation has always been a long-term investor. Whether its goal is diversifying the professoriate, reforming graduate education, or developing the repertoire of new American opera, Mellon has offered the patient capital that grantees need to accumulate knowledge and experience or drive sustainable improvements—the kind of capital that is in increasingly short supply amid the vogue for metrics and immediate outcomes. And when it has exited large-scale projects or programs, it has often done so with large endowment or challenge grants intended to set up grantees for accomplishment in the long term.

None of this was a guarantee of success; yet Mellon has seemed more willing than many funders to accept the risk of failure as the price of progress. This is reflected in its conviction that a “worth-while experiment, if it is to be useful, must be expected sometimes to involve failure,” as one group of Mellon trustees put it in 1996. The Foundation, moreover, has been eager to learn from its experiments, successful and otherwise. It has used what it gleaned from regular internal reviews and outside evaluations to shape future grantmaking, and then made these insights public for the benefit of grantees and the rest of the field.

Finally, Mellon has long been unusual among major foundations for its highly collegial style of grantmaking, one that derived from the quality and experience of its program staff. As first-rate scholars and other senior figures in higher education and the arts, Mellon’s program officers have been inclined to view their grantees not as supplicants but as partners. They have listened for good ideas while also testing these ideas for imagination and feasibility. They have also invested time, sometimes a very long time, in getting to know prospective grantees, taking the view (as former Mellon president William G. Bowen put it) that “long courtships lead to happy marriages.” Thus could program officers afford to entrust grantees with the freedom to explore and take risks even as they reserved the right to nudge them in directions they might not otherwise be ready to go. This informality has yielded somewhat to the systems and structures needed to ensure equity and transparency and to cope with an increasing scale of grantmaking. But not by much. Even now, Mellon continues to see both virtue and value in its comparatively unbureaucratic approach to philanthropy.



Mellon Foundation President William Bowen (back row, center) with program staff, 1988.

The continuity of Mellon’s grantmaking priorities and principles is all the more remarkable considering the dramatic changes taking place in philanthropy, higher education, and the arts over the past fifty years. Yet if history reveals anything about Mellon, it is the highly adaptive nature of its philanthropy, one that has repeatedly shifted tactics even as its purposes remained constant. Time and again, the Foundation has helped grantees evolve in response to a changing world: through the development of promising intellectual and artistic perspectives and new fields of expertise; through support for technologies designed to enhance teaching and scholarship or generate administrative efficiencies; through strategies to build long-term financial stability and organizational health; and through opening higher education and the arts to more diverse talents and experience.

Supporting its grantees as they evolved has often required the Foundation itself to change. Over the last decade, Mellon has not only expanded its family of grantees to include more and different kinds of institutions; it has also institutionalized its commitment to diversity, bringing a wider-ranging social justice perspective to its work. And it has begun to use its bully pulpit as the preeminent funder of the arts and humanities in order to increase public understanding and

appreciation of these fields. This agility has owed much to Mellon's presidents, trustees, and senior staff, who remained deeply attuned to the changing needs of fields of support while also demonstrating an unusual fidelity to Mellon's mission.

Perhaps more than anything, it is this deliberate balancing of continuity and change, tradition and innovation, that is responsible for Mellon's impact over five decades. That impact is the subject of the following essays.

I. Sustaining the Humanities in Higher Education

The defining theme of the Mellon Foundation's first fifty years is its unwavering commitment to the humanities through support for exemplary institutions of higher education. This commitment began with Mellon's donors, Ailsa Mellon Bruce and Paul Mellon. Their decision to merge their individual charitable foundations was inspired in no small way by a desire to strengthen the role of the humanities in higher education, which, they believed, had come to overemphasize the physical sciences. The Foundation's own rationale for such investments was first articulated by its second president, Nathan M. Pusey. The best way to cope with the world's problems, he argued in 1973, was through the deeper "knowledge of human nature and human potential" that an education in "the liberal studies and the arts" could provide. That, he concluded, should be Mellon's primary concern. Thus, even as it was fine-tuning its grantmaking, Mellon made clear its determination to sustain the humanities as an essential element of higher education.

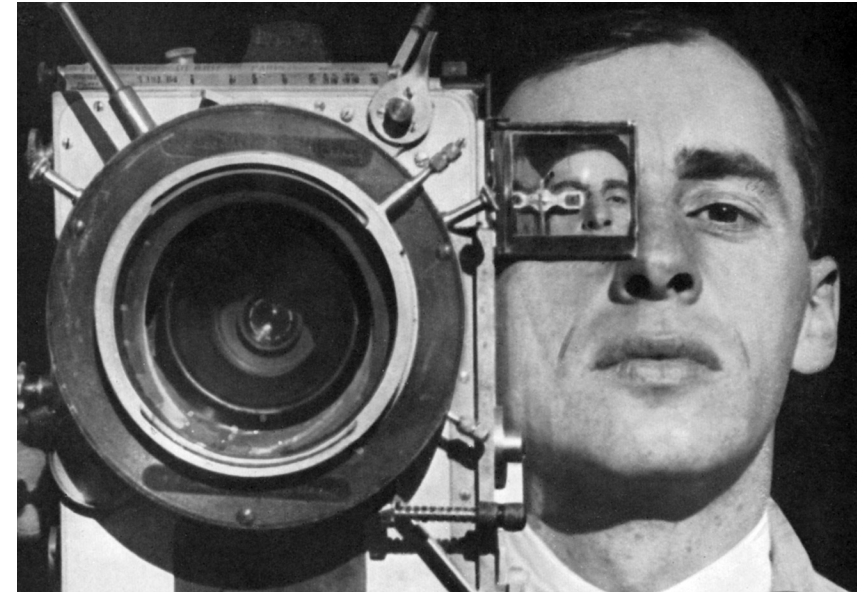
This grantmaking priority was reflected in Mellon's numerous "countercyclical" investments over the following decade, all of them geared to assist colleges and universities as they managed the consequences of overexpansion in the postwar era. To help liberal arts colleges cope with shrinking enrollments in the early 1970s, the Foundation invested heavily in humanities faculty development and retraining and curricular revitalization at leading colleges, which it considered necessary to satisfy the needs and interests of a new generation of students. In 1974, amid an excess supply of humanities PhDs that made it difficult for even the most gifted young scholars to find jobs, it moved to maintain the flow of talent into the academy with an initiative to increase junior-faculty and postdoctoral positions at twenty-four private research universities. Then, as the crippling inflation of the late 1970s forced budget cuts that fell disproportionately on humanities departments, Mellon responded with its "Funds for the 1980s." Prepaid in full yet spendable over an unusually long period of seven to ten years, these innovative grants allowed institutions to benefit from the high yields generated by inflation to create a third income stream between endowment income and annual giving. Applied mostly to new postdoctoral and faculty appointments, the "1980s Funds" helped nurture leadership in the humanities through hard times.

The economics of higher education in the 1980s would prove especially daunting for liberal arts colleges. Without the large bases of alumni giving or federal and corporate research grants that private research universities enjoyed, these institutions struggled to meet

the burden of faculty and administrative salaries as well as the soaring costs of library materials, scientific equipment, and new technology. Mellon responded with programs that aimed both to reduce costs and to improve educational effectiveness by fostering institutional collaboration. Beginning in the early 1990s, the Foundation funded a range of collaborative approaches to faculty career enhancement, faculty staffing, study abroad programs, and administrative services, often with the cooperation of existing college consortia. Technology would become one of its principal levers of collaboration among colleges, with the National Institute for Technology in Liberal Education, which helped college faculties and libraries integrate digital tools into their work, one notable example.

The future of America's faculty in the humanities and humanistic social sciences was the focus of two major initiatives in graduate study. The first was a national program of portable, multiyear graduate fellowships in the humanities, launched in 1983. Mellon had declined to fund doctoral education in the 1970s for fear of adding to the oversupply of PhDs. But with an increase in college enrollments by children of baby boomers and the retirement of current tenured faculty widely expected to yield a shortage of college teachers by the early 1990s, the Foundation saw a need to prepare the way for the next generation of scholars. The highly selective nature of its fellowship program underscored Mellon's determination that these new faculty should include truly critical and creative minds. By the time it ended in 2005, Mellon's graduate fellowship program (revamped in 1991 to focus on the first year of doctoral study) had provided funding for some 2,300 students of great academic promise.

A second initiative addressed the capacity of America's graduate schools to satisfy the anticipated demand for college teachers. The Graduate Education Initiative (GEI), a decade-long program of grants to ten leading graduate schools, aimed to reduce attrition and time-to-degree, which Mellon's then-president, William G. Bowen, saw as the significant problems facing doctoral education in the humanities and humanistic social sciences. Inaugurated in the 1991–92 academic year, GEI funded financial incentives and other programmatic changes designed to make doctoral education both more efficient and more effective. Indeed, the goal was not simply to graduate more PhDs but also to enhance the quality of their training, which GEI did. By helping academic departments think more methodically about degree requirements, funding practices, and student advising, GEI was widely seen to have improved doctoral education nationwide. It also helped to make guaranteed student funding the



Topics of Sawyer Seminars have ranged from politics, economics, and the law to poetry, art, and cinema, including the films of Soviet director Dziga Vertov.

norm for some institutions, easing the financial burdens of their graduate students.

Even as it was investing in a new generation of faculty, Mellon was concerned that abstruse language and fragmented course offerings had made it increasingly difficult for many humanities disciplines to engage undergraduates, much less to demonstrate the value of those disciplines to public life. The Foundation therefore made support for interdisciplinary teaching and research a priority. Mellon's Fresh Combinations initiative, which ran from 1983 to 1987, made significant investments in stimulating research and teaching across fields of study. Meanwhile, a second but no less important objective of its graduate fellowship program was to attract scholars with a larger vision of teaching and learning than had characterized the highly specialized approach to graduate education in recent years.

Mellon extended its support for interdisciplinary teaching and research with the launch of its Sawyer Seminars in 1994. Named in honor of Mellon's third president, John E. Sawyer, who had spearheaded earlier efforts to transcend specialization in the humanities, the seminars focused on "comparative study of the historical and cultural origins of contemporary social, political, and economic



University of Cape Town. The collapse of repressive regimes around the world in the 1980s prompted the Foundation to support the humanities abroad, including in South Africa.

developments.” By creating temporary spaces for interdisciplinary inquiry on campuses, Mellon avoided imposing the bureaucratic and financial burden of permanent cross-departmental programs or research centers on the institutions hosting them. The Sawyer Seminars went on to become Mellon’s flagship program for interdisciplinary teaching and research, with nearly 200 short-term seminars held at more than sixty institutions to date.

Mellon’s support for humanistic scholarship and teaching had never stopped at the water’s edge, a reflection of the growing internationalization of American higher education in the 1970s and 1980s. Mellon had long funded area studies programs as well as other research of international scope in fields such as population and environmental studies; it also made grants to non-US libraries and centers for advanced studies. However, it was the collapse of repressive regimes around the world in the late 1980s that prompted the Foundation’s most ambitious interventions in support of the humanities abroad.

The first such efforts came in apartheid-era South Africa, where Mellon’s initial grants, for library and faculty development, went to the University of Cape Town, the University of Witwatersrand, and the University of the Western Cape—all “open” universities that did

not discriminate against blacks. These were modest investments, intended merely to plant “a small flag in support of beleaguered educational institutions of high standards.” Following Nelson Mandela’s release from prison in 1990, Mellon expanded its South Africa program as foundation philanthropy in general shifted from undercutting the white Nationalist regime to reforming institutional cultures that had been distorted by years of apartheid policies. In Mellon’s second decade in South Africa, the Foundation would quadruple its investment there.

Mellon’s South African investments in the humanities took a variety of forms, including the training of young scholars; expanding access to higher education (particularly through support for historically black universities); strengthening library resources and regional consortia; building digital collections; and support for increasing access to the Internet. Other foundations engaged in South Africa during the 1990s were occupied with civil society grants in primary and secondary education, health, and economic development. Mellon, for its part, saw its support for higher education and the humanities as a valuable form of nation-building, one that could help strengthen the intellectual life of a fledgling democracy.

The same belief in the power of superior teaching and research in the humanities led Mellon to intervene in Eastern Europe following the revolutions of 1989. In addition to funding training in market economics, Mellon’s investments were weighted toward research libraries, which played a crucial role in both scholarship and teaching. Between 1990 and 1997, Mellon funded library automation efforts in more than eighty research libraries in Hungary, Poland, Slovakia, and the Czech Republic as well as Estonia and Latvia, to accompany a significant investment in training of administrators and librarians. This support for institutions of research and higher learning made Mellon unique among the seventeen foundations active in the region.

Mellon had long focused its support for the humanities on private research universities and liberal arts colleges. By the mid-2000s, however, steady disinvestment in public education had resulted in severe cutbacks at state institutions, especially in the humanities. Mellon therefore moved substantially to increase its support for distinguished humanistic scholarship and teaching at public institutions. In 2007, for example, the University of California at Berkeley and the University of California at Los Angeles each received endowment grants as part of a program to support institutions with historic distinction in the humanities. That same year, the University of North Carolina at Chapel Hill received significant funding to reinvigorate its



Artist and writer José Faus leads a Humanities Kansas workshop as a follow-up to the Pulitzer Prize nationwide Campfires initiative—conversations about the impact of journalism and the humanities in public life.

program in medieval and early modern studies. Such grants signified Mellon's commitment, as then-president Don Randel declared, "to sustain the humanities in the nation's great public universities." They also foreshadowed a shift in grantmaking priorities in later years. Recognizing that funding excellence wherever it resides could leverage the impact of its considerable but still finite resources, the Foundation began to assist many more public institutions as well as a broader range of private universities and liberal arts colleges than it had in the past.

The 2008 financial crisis and its aftermath, meanwhile, sparked new challenges for the humanities, including a collapse in faculty hiring and further cuts to beleaguered humanities programs at public institutions. Mellon's immediate response included such emergency measures as the New Faculty Fellows program. In its first two years of operation, the program, administered by the American Council of Learned Societies, funded nearly 170 postdoctoral positions for new PhDs in the humanities and humanistic social sciences who had no full-time academic employment. A 2010 challenge grant to the University of Wisconsin (to be matched one-to-one by the state) went to bolster core disciplines, hire new faculty, and support postdoctoral and graduate students in the humanities.

The more significant of Mellon's initiatives following the 2008 financial crisis were geared to help the humanities adapt to long-term changes. The Foundation invested in faculty development and curricular and pedagogic innovation that liberal arts colleges needed to meet the teaching and learning expectations of their increasingly tech-savvy, career-minded students. It funded innovative forms of humanistic inquiry with the potential to engage more scholars and students. A five-year grant to Duke University, for example, supported Humanities Writ Large, which brought together faculty members and undergraduate and graduate students to create humanities-based networks in collaboration with neighboring colleges and universities. Mellon also facilitated research on the state of the humanities as a whole. Between 2005 and 2013, it funded development of the Humanities Indicators database, the first central repository and authoritative source of information on the state of humanities education, the humanities workforce, levels and sources of program funding, and public understanding and impact of the humanities, past and present.

At the same time, Mellon began to reckon with the persistent shortage of tenured faculty positions in the humanities—a trend that only worsened after 2008 with the precipitous drop in the number of undergraduate humanities majors. The Foundation supported programs to help graduate students prepare for careers beyond the academy. One such initiative, by the American Historical Association, aimed to connect PhDs to positions in the public, private, and non-profit sectors. Another, the Mellon/ACLS Public Fellows program, which launched in 2011, offered recent humanities PhDs paid two-year placements in selected government agencies and nonprofits, and provided mentoring, career guidance, and networking opportunities for them. By 2016, more than a hundred fellows had participated in the program—a tiny fraction of the humanities PhDs then seeking academic employment, but the start of a long-term commitment by Mellon to help graduate schools rethink what they were training doctoral students to do.

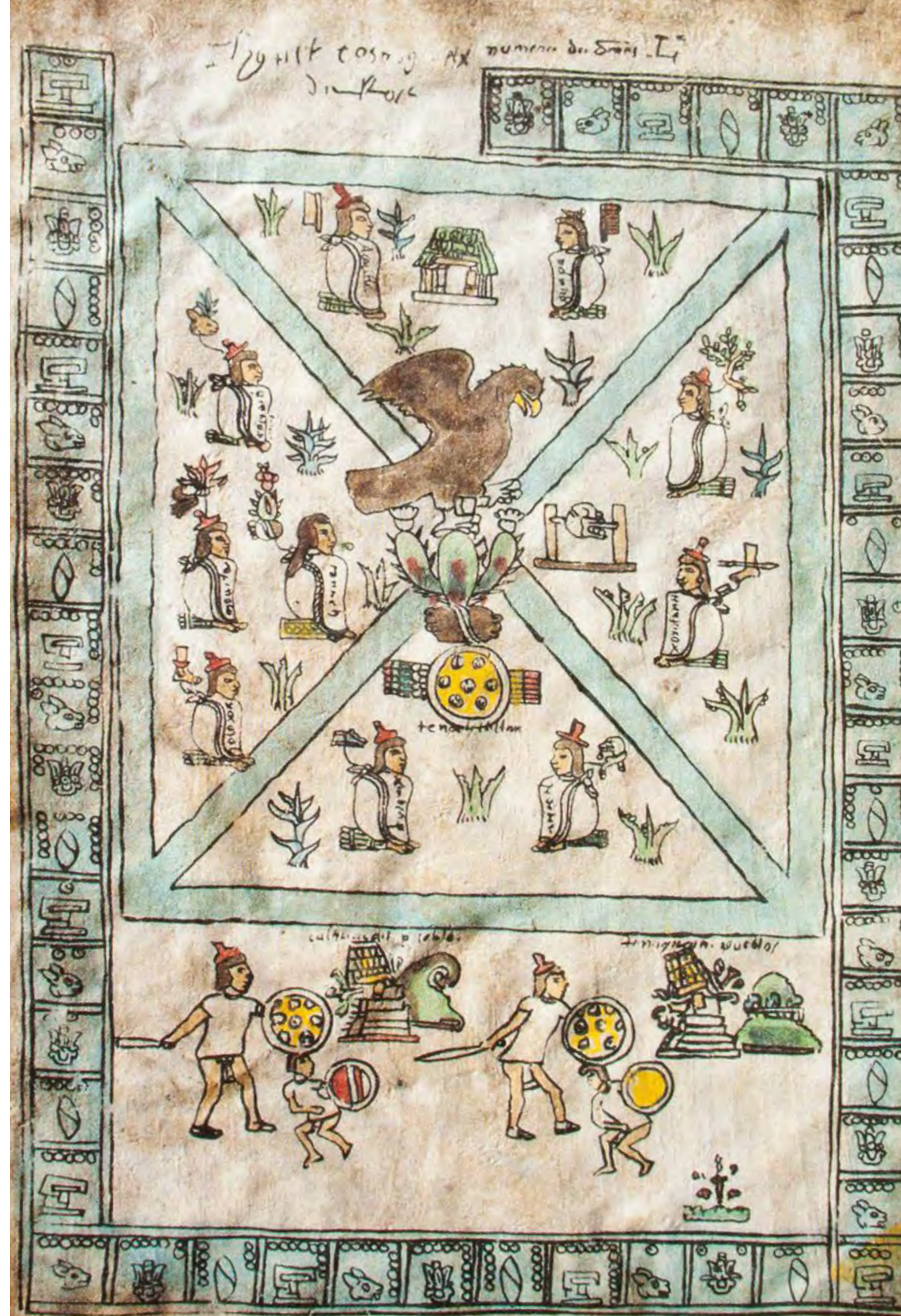
The last decade, moreover, has seen Mellon embrace a vision of humanists as active contributors beyond the academy. In addition to its support for a major study by the American Academy of Arts and Sciences, which made the case for the humanities' essential role in public life, the Foundation began to engage scholars in a series of "grand challenge" questions with implications for public policy, such as migration, urbanization, and income inequality. Mellon also sought to build new publics for the humanities. One grant, to the National

History Center, expanded the provision of nonpartisan briefings to Congress on topics that require historical understanding; another, to the Pulitzer Prize Centennial Campfires Initiative, funded a program of public conversations about journalism, literature, and the arts staged in collaboration with state humanities councils and other organizations.

Mellon's commitment to keeping the humanities vibrant and widely accessible remains undiminished. Grants to the University of Notre Dame and Reed College in 2018, for example, funded new ways of conceiving and presenting the undergraduate study of the humanities, while a program at Indiana University supported interdisciplinary humanities research with particular relevance to the state's rural communities. New York University was the recipient of a 2019 grant to develop a PhD in the public humanities. And the ongoing Humanities Without Walls initiative, launched in 2013, supports humanities scholars from a consortium of fifteen Midwestern universities who collaborate on research into such issues as climate change, political and cultural divides, and the ethics surrounding the use of technology.

Together, such recent initiatives underscore Mellon's most enduring belief: that humanistic teaching and scholarship are vital not only to excellence in higher education but also to the flourishing of democratic societies everywhere.

Opposite: The Aztec Codex Mendoza and other nonwhite, non-European texts are part of the more-diverse humanities curriculum developed at Reed College with Mellon support.





Above: In the 2010s, the Foundation began to support many more public institutions, such as the University of Wisconsin-Madison, with historic distinction in the humanities.

Opposite: A still from *Hmong Memory at the Crossroads*, a documentary produced under the auspices of the Humanities Without Walls Global Midwest Project.



II. Supporting the Research Enterprise

The advancement of humanistic scholarship has always been one of Mellon's central aims. From the beginning, the Foundation has endeavored to spark inquiry and innovation through its support for the work of gifted scholars at every stage of their careers. It has attempted to strengthen this work by making transformative investments in the libraries and archives on which it depends, with an increasing emphasis on making more and different kinds of knowledge more widely available to larger numbers. And it has funded important research of its own in order to advance the state of knowledge and practice in its fields of interest.

Mellon's focus on supporting scholars was evident in its first decade, which featured numerous grants to leading research libraries.



Initially conceived to address a shortage of physical storage space in academic libraries, JSTOR helped reimagine scholarship for the digital age.

To help expand the nation's bibliographic infrastructure and make collections available to a wider range of patrons, Mellon joined other foundations to support the creation of a national computerized bibliographic system by the Council on Library Resources (CLR). It also funded the implementation of the Research Libraries Information Network, a pioneering cataloging system developed by the Research Libraries Group (RLG) that focused on research libraries and special collections. Mellon would prove to be a steady partner to both CLR and RLG (and RLG's successor, Online Computer Library Center, or OCLC), recognizing the important role they played in helping libraries advance scholarship and public knowledge.



Philosophy PhD and Mellon/ACLS Public Fellow Karen Shanton in Denver, where she held a position at the National Council of State Legislatures.

The distinguishing features of these early library initiatives—collaboration among grantees and early-stage investments in technology—have remained at the heart of Mellon-funded platforms for scholarly communications. Perhaps the most significant of these platforms was JSTOR. A pathbreaking digital journal storage project conceived in late 1993, JSTOR was designed to address a shortage of physical storage space in academic libraries. Ultimately, it had the effect of expanding access to journal literature worldwide. By 2005, JSTOR was made available through libraries in ninety-five countries outside the US, with institutions in Africa granted free access the following year. With a tiered-pricing model that aimed to make JSTOR affordable for the widest range of institutions at home and abroad, it also helped democratize access to knowledge and information.

More than anything, JSTOR served to remake scholarship for the digital age. In so doing, it spawned a series of Mellon-funded technology initiatives in the late 1990s aimed at expanding access to and use of scholarly resources. One such initiative was Artstor. Designed to digitize, store, and distribute images for the study of art and related fields, it did for slide collections what JSTOR had done for shelves of print journals. An early Artstor project, for example, resulted in a digital archive that united images of cave art in Dunhuang, in north-western China, with images of Dunhuang scrolls, manuscripts,

textiles, and other objects from museum collections around the world. The Global Plants Initiative was yet another project modeled after JSTOR. Launched in 2003 with African plants and later expanded to encompass all plants worldwide, the program digitized plant-type specimens along with botanical artwork, texts, and other artifacts. Today, the Global Plants Initiative holds nearly three million images of type specimens and other artifacts—the world’s largest database of digitized plant specimens, and all accessible for research online.

By the turn of the new millennium, more and more institutions had moved to digitize their paper-based collections, hoping greater access would stimulate further demand. Recognizing the limits of this “build it and they will come” approach, Mellon began to give priority to projects that scholars themselves would see as important, which in turn would help such projects attract the financial support they needed to become self-sustaining. For example, the Foundation’s grants to digitize materials in interdisciplinary fields, such as archaeology focused on slavery, built on collections whose true value could not be realized until they were united with the aid of technology. The same objective was behind the Foundation’s long-term partnership with CLR to catalog and later digitize “hidden collections” of primary source materials that were otherwise unavailable to scholars.

More recently, as digital tools and new media have become broadly accepted among institutions of higher education, Mellon has set out to “make the digital environment a natural place to do scholarship,” as one program officer put it. In 2014, it launched a new initiative designed to legitimize digital scholarship, channeling funds to a small number of university presses to test new business models for publication. The Foundation has also invested in digitizing rare and hitherto inaccessible archival materials and in preserving and cataloging “born-digital” materials that will be critical for the work of future researchers.

Like its funding for technology and scholarly communications, Mellon’s massive investment in faculty fellowships in the early 2000s was designed to help scholars adapt to new opportunities and challenges. The Foundation funded assistant professors seeking to meet the higher bar for tenure and recently tenured faculty engaged in ambitious, long-term projects. It also offered partial sabbatical support for mid-career professors and emeritus fellowships that enabled distinguished late-career scholars to continue their research programs. Added to this slate of fellowships was the New Directions program: an ongoing initiative that encourages the creation of new forms of inquiry in the humanities by giving scholars the time and



Long-term research at Hubbard Brook Experimental Forest has shaped the field of ecology.

resources they need to seek training outside their core disciplines.

Mellon's support for research and scholarship was never limited to the academic humanities. The Foundation also funded researchers working on issues of pressing social concern. In 1979, for example, it launched a series of junior faculty fellowships in ecology designed to stimulate research on unconventional yet potentially field-changing ideas. Mellon also supported two ecological research initiatives lasting more than twenty years: one for training and research in tropical ecology; the other for multidisciplinary studies of the Hubbard Brook Experimental Forest in New Hampshire, which demonstrated the value of a community of ecologists working with a single ecosystem for an extended period. This was the kind of patient, long-term approach, as one Mellon program officer quoted the British ecologist G. Evelyn Hutchinson, that "delights in understanding nature rather than in attempting to reform her."

Mellon's grantmaking in population research and demography, meanwhile, funded efforts to understand the motivations behind reproductive choices and thereby shape family-planning policies in countries around the world. With the growth of forced migration in the early 1990s, the Foundation adapted this program to the needs of refugees, with a characteristic concern to build knowledge for the field. Thus, Mellon funded research designed to improve the policies and



practices of international organizations like the International Rescue Committee (IRC) and Save the Children. Equally importantly, it established or endowed centers for refugee studies at leading institutions such as Columbia, Georgetown, Tufts, the University of Pennsylvania, Oxford, and the University of Witwatersrand in South Africa. More recently, as refugee crises in Syria and in Central America have drawn renewed attention to the plight of migrants, Mellon has rekindled its interest in the field—this time by supporting refugee scholars themselves. A 2017 grant to the Alexander von Humboldt Foundation, for instance, supported the placement of refugee scholars in German universities, while another grant to the IRC that same year funded the training of teachers who worked with the growing numbers of displaced students in Lebanon and Iraq.

Mellon's belief in the value of research ultimately led the Foundation to establish its own in-house research apparatus. Beginning in the 1990s, Mellon staff, alone or with outside scholars and researchers, produced an extraordinary range of publications on critical issues in higher education and philanthropy, including graduate education, nonprofit and foundation governance, the role of athletics in college life, and diversity in higher education. This ambitious research program gathered talented people and invested in major data collection, above all the College and Beyond database. In its first phase

of development in the mid-1990s, College and Beyond comprised institutional and survey data on more than 93,000 undergraduates who had matriculated at thirty-four academically selective colleges and universities over nearly four decades. Mellon made College and Beyond available to scholars investigating problems in higher education, particularly those involving race and opportunity, resulting in another stream of studies. By thus shaping problems and choices for the field, Mellon came to function as a research institute—the “R&D of education,” as one university president put it in 1999. Though it wound down its in-house research program in the mid-2000s, the Foundation continued its support for research in higher education with the Mellon Research Forum: a program of multidisciplinary studies intended to yield data, ideas, and concrete policy recommendations on issues of concern to Mellon and its grantees.

Today, Mellon is deepening its support for research with efforts to recognize and preserve knowledge—including that produced by or about underserved communities—that would otherwise be lost to history. Support for the Civil Rights and Restorative Justice Project at Northeastern University School of Law, for instance, is intended to create an inclusive digital record of racial terror in the American South, ensuring preservation of and public access to records of incidents that are thinly documented but nonetheless part of Americans’ shared history. And recent work in community-based archives located outside of traditional institutions continues the process of making knowledge more accessible with new initiatives designed to expand the boundaries of what “belongs” in an archive and who gets to decide.

Such work builds on an enduring belief at Mellon: that scholarship is only as strong as the scholars who conduct it, the resources they have at their disposal, and the diverse audiences they can reach—all of which are strengthened by expanding access to knowledge in all its forms.



One of 576 Islamic manuscripts and 827 paintings—previously inaccessible to scholars—digitized by the Free Library of Philadelphia, with support from CLIR’s Hidden Collections program.





Above: Creating a digital archive of the cave temples of Dunhuang, China.

Previous: Recognizing the important role of libraries in advancing public knowledge, Mellon has funded efforts to strengthen the infrastructure of research centers such as the New York Public Library.

III. Art and the Human Experience

Over the past five decades, the Mellon Foundation has helped advance the work of a diverse range of museums and cultural institutions, performing arts organizations, and fields of artistic exploration. Through its support for creative excellence, together with a more recent emphasis on enhancing social justice, Mellon's arts grantmaking reflects the conviction that art is uniquely valuable to the human experience.

The Foundation's devotion to the arts can be traced to its namesake, Andrew W. Mellon. The banker and industrialist was a serious collector who amassed a significant collection of paintings and sculpture, especially Old Master canvases and British portraits. Shortly before his death in 1937, Mellon promised much of this collection to the nation and provided the funds to construct and endow the National



Students in the Winterthur/University of Delaware Program in Art Conservation. Mellon grants played a major role in establishing the field of photograph conversation.

Gallery of Art, which was to be free to all. Ailsa Mellon Bruce and Paul Mellon shared their father's love for art, and when their individual charitable foundations merged in 1969 to form The Andrew W. Mellon Foundation, the National Gallery remained a priority. The new foundation appropriated major sums for the construction of the Gallery's East Building. Designed by I. M. Pei and opened in 1978, the East Building now houses the Gallery's collection of modern and contemporary art as well as a library and the Center for Advanced Study in the Visual Arts, a research institute established in 1979 to study the production, use, and meaning of art and artifacts. Mellon's special relationship with the National Gallery has endured, as a \$30 million challenge grant in 2016 signified.

Consistent with the Mellon family's interest in art, the Foundation made a far-reaching commitment to high-quality art conservation. The Research Center on the Materials of the Artist and Conservator at Carnegie Mellon University, a pioneering program in the application of science to art conservation, had been a beneficiary of the Mellon family foundations since 1950. In the late 1970s, the Mellon Foundation provided funding for the Center to train prospective conservators and to establish regional laboratories that could serve museums and institutes too small to maintain their own. These grants laid the groundwork for a national program of art conservation, one that would help address the growing preservation needs of expanding collections in American museums.

The scope of Mellon's engagement with the field of conservation science would continue to grow. In 2000, the Foundation launched a ten-year program of grants to twenty-one museums and universities. It also played a formative role in establishing the related field of photograph conservation, with a late 1990s program of funding for postdoctoral fellowships at the Art Institute of Chicago and support for advanced training of specialists at the George Eastman House in Rochester. By the time this program ended in 2009, it had helped to train some forty researchers from twenty countries, who were now prepared to support the growing number of invaluable collections worldwide.

Besides its concern for art conservation, Mellon's museum funding continued to emphasize core activities like curatorship and the scholarly publications linked to permanent collections, as it did with the launch of Mellon's namesake curatorial fellowships in 1996. Mellon also moved to stimulate a wider appreciation of art. In the early 1990s, it expanded its grantmaking portfolio with substantial funding to a group of forty institutions. And as the early digital age began to alter the way museums organized and presented their collections, the Foundation provided major grants to institutions such as the Frick Collection and the Museum of Modern Art to support their creation of public online catalogs.

Mellon, moreover, added support for an entirely new category of institution. The College and University Art Museum Program (CUAM), launched in 1992, was designed to strengthen the role of museums in the educational missions of their parent institutions. Like the best Mellon grants, CUAM was a modest investment that nonetheless generated an outsized return. Not only did art museums at grantee institutions become more deeply integrated into undergraduate and graduate teaching and scholarship over the next decade;



Negro Ensemble Company actors in London, circa 1969.

they also became significant fundraisers, attracting more resources from donors and from their parent institutions.

Mellon's early investments in the creative and performing arts, meanwhile, adhered to high standards even as they sought to recognize the emergence of new art forms in new places. Its grantees during the 1970s included professional nonprofit theater companies such as the American Conservatory Theater in San Francisco, the Yale Repertory and Long Wharf theaters in New Haven, and the Negro Ensemble Company in New York; and modern dance companies, including those led by Trisha Brown, Merce Cunningham, Martha Graham, Paul Taylor, and Alvin Ailey. Besides acknowledging the growth of regional American theater outside of New York and branching out from Mellon's traditional support for classical ballet, these and other Mellon arts grants were notable for the broad discretion they gave to artistic directors of demonstrated excellence for experiments that would advance their art. Such discretion would become a hallmark of Mellon support for the arts in general.

Mellon also deployed its resources to improve the financial health of arts organizations, whose response to the growing professionalization of the arts in the 1970s brought spiraling costs that their fragile financial assets could not always cover. In 1977, the Foundation embarked on a major program of matching endowment grants to



Peggy Lyman Hayes and Peter Sparling in "Conversation of Lovers" from *Acts of Light*. Choreography by Martha Graham.

thirty-one symphony orchestras in collaboration with the National Endowment for the Arts. In 1983, Mellon then joined with the Ford and Rockefeller foundations to form the National Arts Stabilization Fund (NASF). Pairing national foundation and corporate money with matching contributions from local sources, NASF helped art museums, performing arts organizations, and arts training organizations generate liquidity and working capital reserves in hopes of building long-term stability.

Financial sustainability became a greater concern for arts organizations as they sought to cope with shrinking federal funding. In 1980, the National Endowment for the Arts (NEA) ranked as the largest single funder of the arts in the United States; the following year, the Reagan administration came into office determined to eliminate the NEA altogether. A presidential task force, whose members included future Mellon leaders Hanna H. Gray and William G. Bowen, made a compelling case for federal funding of the arts and humanities. The NEA survived, yet its budget continued to decline. While private funders made up most of the shortfall, these patrons often funded

special projects rather than general operating support, which was among the hardest money to raise.

Mellon, for its part, saw these changing funding patterns as all the more reason to carry on supporting core artistic activities—intrinsic-value funding that had become increasingly rare among arts grantmakers concerned with instrumental outcomes. The Foundation nevertheless made a point to seek out those organizations and activities most in need. Beginning in the early 1990s, it ramped up its support for theater development, once an NEA staple, with an innovative program of multiyear grants to twenty-four theaters that aimed to help grantees realize their self-defined artistic and administrative goals. In music, it extended its grantmaking beyond major New York institutions such as the Metropolitan Opera and the New York Philharmonic to include small and midsize orchestras and opera companies, many located outside major cultural centers. The Foundation's massive, ten-year orchestra program, launched in 1999, emphasized the reform of organizational cultures as a means for musicians and orchestra leadership to realize shared artistic goals.

In dance, Mellon (often in partnership with the NEA) supported efforts to carry on the legacy of great choreographers through grants to preserve texts, scores, and performance records at regional ballet and modern dance companies. (These grants, mainly to university libraries or nonprofit coalitions, anticipated funding for dance preservation in the 2000s that went directly to performing arts organizations such as the Martha Graham Dance Company and the Cunningham Dance Foundation.) And even as it supported the preservation of these legacies, Mellon continued to fund the creation of new work by pioneering choreographers such as Bill T. Jones, Eiko & Koma, and Elizabeth Streb.

While these and other long-term initiatives accounted for the vast majority of its arts grantmaking, Mellon also responded quickly at moments of acute need. After the terrorist attacks of September 11, 2001, the Foundation established a \$50 million relief fund, primarily dedicated to institutions in New York City, its longtime home. This appropriation—philanthropy's largest single commitment in response to September 11—helped museums, performing arts organizations, libraries, other cultural institutions, and individual artists weather the loss of audiences. It also funded the refurbishment of public parks where people had congregated in the days and weeks after the disaster. Likewise, after Hurricane Sandy pummeled New York and New Jersey in 2012, the Foundation made emergency grants to aid the recovery of performing arts organizations and cultural institutions



The cast of Lynn Nottage's *Sweat*, developed as part of Oregon Shakespeare Festival's American Revolutions Project and later staged on Broadway by the Public Theatre.

such as the Eyebeam Atelier and the South Street Seaport Museum.

In the arts no less than in its other fields of interest, Mellon understood the importance of helping grantees adapt to a changing environment for their work. As diminishing leisure time, the rise of digital technology, and shifting demographics combined to erode traditional audiences for the visual and performing arts, it funded efforts both to improve the quality of new work and to build new and diverse audiences. A modest grant in 2006 funded the first live Metropolitan Opera broadcasts of six operas to some 250 movie theaters, which greatly enlarged the national audience for opera and generated revenue worth 1.5 times the value of the grant. The Foundation invested deeply to help composers, choreographers, playwrights, and multidisciplinary artists create and develop new work. In 2008, for example, it altered its long-standing National Theater Program by awarding grants to play development centers and theaters that prioritized artist-centric practices. It also continued to attend to the financial well-being of its arts grantees through such programs as the Comprehensive Organizational Health Initiative. Launched in 2015 in partnership with the Nonprofit Finance Fund, the program has so far committed more than \$30 million to support capitalization, financial analysis, and leadership development at a wide array of small to midsize arts organizations, including members of the



Laura Kaminsky's *As One*, the most widely produced contemporary opera since its American Opera Projects premiere at the Brooklyn Academy of Music in 2014.

National Performance Network and the International Association of Blacks in Dance.

In recent years, Mellon has placed new emphasis on art as an instrument of social change. As the arts competed for funding amid the immense human and social service needs of the Great Recession, the Foundation joined a growing movement among funders to highlight the contribution of the arts to social and economic revitalization. That was the impetus behind the Foundation's investment in ArtPlace America, an unusual collaboration of corporations, foundations, the NEA, and other federal agencies that sought to make artists and arts organizations central to their local communities. The National Playwright Residency Program had a similar objective. Launched in 2012 in collaboration with HowlRound Theatre Commons, an open platform for theater based at Emerson College in Boston, the program not only built ties between playwrights and their local communities but also facilitated artistic creation by locating playwrights in multiyear salaried positions at theaters around the country. Mellon also moved to underwrite more diverse artists and narratives. For instance, it funded the Oregon Shakespeare Festival's American Revolutions project: a cycle of thirty-seven plays, each focused on pivotal and often overlooked moments or eras in American history. And a major endowment grant for the Smithsonian's new National

Museum of African American History and Culture, opened in 2016, underscored Mellon's determination to promote the representation of art from a broad range of artists.

Today, Mellon continues to support the social purpose of the arts while also recognizing their intrinsic value. Grants to the Academy of American Poets, for instance, fund Local Poets Laureate Fellowships, which give poets the time to write while also engaging with their communities through poetry workshops and other public programming. Support for American opera—which began to experience a “golden era” starting in the twenty-first century, thanks in part to Mellon's support of new work developed and produced at smaller regional opera companies—emphasizes operas that tell diverse human stories. And the ongoing National Playwright Residency Program has also nurtured the growth of diverse playwrights and institutions.

Initiatives like these reflect Mellon's belief that art helps us explore and understand the human experience, a truth the Foundation has grasped from its earliest days.

Opposite: An endowment grant to the National Museum of African American History and Culture affirms Mellon's commitment to telling complete stories.





Cleo Parker Robinson Dance Company.

IV. Expanding Access to Higher Education, Humanities, and the Arts

Though long distinguished by its support for excellence, the Mellon Foundation has always recognized that excellence worthy of the name depends on a diversity of perspectives and experience. Mellon's commitment to cultivating such diversity in higher education and the arts has expanded over time to encompass more communities, more fields, and more ways of addressing the challenges facing underrepresented groups.

Founded in the wake of the civil rights movement and the still-unfolding women's movement, Mellon demonstrated this commitment from its earliest days. Grants to Navajo Community College in Arizona and scholarships for African American students wishing to



The Mellon Mays Undergraduate Fellowship program is named in honor of civil rights leader and educator Benjamin E. Mays.

attend medical school, for example, were among the very first made in Mellon's founding year. Reflecting the interests of its donors, the Foundation soon made historically black colleges and universities (HBCUs) a focus of its support. In the early 1970s, it invested in faculty development at twenty-seven HBCUs; it also funded a separate program to raise the career possibilities of women graduates of those colleges. And in 1977, just as a temporary surge in funding for minority education by the Ford and Danforth foundations began to wind down, Mellon stepped in with two new programs designed to strengthen traditional arts and humanities subjects at HBCUs: one a series of faculty



Howard University graduates in the 1970s. Historically Black Colleges and Universities (HBCUs) have been a major interest area for the Foundation since its founding.

fellowships, mainly at the postdoctoral and pre-tenure level; the other for faculty development in departments of history, art, music, and art history.

In the 1970s, Mellon became a major funder of colleges in the Appalachian region, one of the nation's poorest. Following a first major effort to support faculty and curricular development in 1978, the Foundation made the first of two rounds of funding in the following year to bring faculty members in the humanities at small liberal arts colleges in the region to the Appalachian Center at the University of Kentucky, where they could conduct summer research. The success of this endeavor ultimately attracted other funding that, together with another grant from Mellon, established the Appalachian College Association.

Mellon also was an early funder of community colleges, which by the early 1980s enrolled a disproportionately large share of first-generation, underrepresented, and low-income students yet received just 2 percent of private philanthropic funding. In 1979, Mellon and the National Endowment for the Humanities launched a joint effort to bring community college teachers in the New York metropolitan area to the City University of New York's Graduate Center, where they studied curriculum development and pedagogical methods intended to make the humanities more accessible to their students. A similar



Mellon Undergraduate Curatorial Fellows at the Los Angeles County Museum of Art.

program for urban universities aimed to improve teaching in the humanities for career-focused students. Mellon even ventured beyond higher education with a grant to the College Entrance Examination Board for the National Hispanic Scholarship Award. Established in 1983, the award aimed to encourage Hispanic high school students to attend stronger secondary schools or otherwise excel academically, thereby increasing their chances of attending college.

Mellon soon turned its attention to the persistent lack of diversity among the nation's faculty. The sharp drop in the proportion of African American graduate students in the early 1980s looked certain to exacerbate the already small percentage of minority faculty relative to their numbers in the college population. Addressing this pipeline problem was the focus of the Mellon Minority Undergraduate Fellowship (MMUF). As conceived and designed by Mellon's then-president William G. Bowen and Henry Drewry, a pioneering African American educator and administrator at Princeton, MMUF sought out talented African American, Hispanic, and Native American students early in their undergraduate careers, encouraged them to consider pursuing academic careers, and prepared them to excel in graduate school. In collaboration with participating colleges, undergraduate fellows were assigned faculty mentors, were given stipends for term-time and summer research, and were promised help with

repaying their undergraduate loans if they earned a doctorate in Mellon-designated fields in the arts and sciences. These generous financial terms, together with an emphasis on high academic standards and timely assistance, would distinguish MMUF from other undergraduate pathway programs.

MMUF was inaugurated in the 1988–89 academic year with a cohort of ninety-two students enrolled in nineteen colleges and universities. Ten years later, the program had already demonstrated measurable progress in expanding the pool of graduate students from underrepresented groups. Mellon might have declared victory at this point; instead, it resolved to build on its early success. It went on to add more schools to the program throughout the 2000s. It also introduced assistance for the program's tenure-track alumni, thereby enabling MMUF to build a network of scholars who had access to support from their undergraduate years all the way to achieving tenure.

At the same time, Mellon funded research designed to inform practices in diversity in higher education as a whole. None of these data-driven studies was more significant than *The Shape of the River: Long-Term Consequences of Considering Race in College and University Admissions* (1998). Co-authored by Bowen and former Harvard president Derek Bok, *The Shape of the River* leveraged the grant dollars that Mellon was investing in research on higher education to make the public case for race-sensitive admissions. Drawing on data from Mellon's College and Beyond database, evidence presented in the book demonstrated the positive long-term outcomes of diversity for both African American and white students in the same college. That evidence stimulated other scholars to examine the role of race in higher education and to make use of the College and Beyond data. It also figured prominently in cases concerning race-sensitive admissions, including at the University of Michigan, that were then making their way through the courts.

When those Michigan cases reached the US Supreme Court in 2002, there was a real risk that an adverse decision would also invalidate the use of race-targeted programs such as MMUF. In 2003, Mellon reaffirmed its commitment to MMUF's diversity goals with two key changes to safeguard the program. One was to expand the mission and eligibility criteria to include nonminority candidates who have demonstrated a commitment to the goals of the program. The other was to rename the program itself, which now honors the legacy of Dr. Benjamin E. Mays, a noted African American educator and former president of Morehouse College. The elimination of racial exclusivity

positioned MMUF to pass legal muster and continue advancing Mellon's goal of fostering a diverse academy.

In the last decade, Mellon has continued to identify opportunities to increase access and diversity on college campuses. The Community College–Research University Partnership, launched in 2014, sought to establish and improve transfer pathways for aspiring humanities majors who wanted to advance to four-year colleges. It also funded training for PhD students to teach in community colleges.

The educational success of Latinx and Native American students became another priority for Mellon. Besides expanding MMUF to four new institutions along with the five colleges of the Claremont



Archives at the Asian American Study Center at UCLA are a resource students, scholars, and the community.

consortium, all with significant Latinx populations, the Foundation awarded grants to connect three Hispanic-serving institutions to major research universities interested in creating diverse pools of graduate school applicants. Echoing its earlier experiments in secondary education, Mellon also made grants to the American Indian College Fund and College Horizons, which promoted Native American students' readiness for college through mentoring and other strategies.

A recognition of the profound human and social costs of America's criminal justice policies also led Mellon to begin funding postsecondary education for incarcerated students. After its first such grants to Columbia and Cornell in 2015, the Foundation offered support the following year to the Opportunity Institute's Renewing Communities

program, which linked correctional facilities with the California State University system and community organizations. By 2019, the Foundation had invested nearly \$18 million in prison education initiatives through liberal arts colleges and major research universities as well as arts organizations. These grants not only expanded course offerings inside prison walls, enabling incarcerated students to earn associate and bachelor's degrees; they also funded research on criminal justice reforms. Yet Mellon's ultimate goal in supporting prison education, as one Mellon program officer put it, was to help students "reclaim their humanity" through the study of the arts and humanities.

Under Earl Lewis's leadership, Mellon's emphasis on diversity moved beyond higher education to become a cross-cutting focus of all foundation programs. The Foundation, for example, made a series of grants to help underrepresented communities document and preserve their histories. Grants to several orchestras and consortia of training programs created opportunities and incentives for talented young musicians from disadvantaged communities to succeed in the hyper-competitive world of the performing arts.

Tackling entrenched barriers to diversity in the museum world, meanwhile, was the goal of Mellon's Undergraduate Curatorial Fellowship Program, launched in 2013. Modeled on the Getty Foundation's Multicultural Undergraduate Internship Program as well as Mellon's own MMUF, it placed undergraduates from underrepresented groups at major museums, where they could have access to the curatorial training and connections that might lead eventually to museum leadership positions.

To create a statistical baseline against which the success of this and other such programs could be measured, Mellon also funded a study of diversity among staff at 181 art museums. The resulting Art Museum Demographic Survey, published in 2015, revealed that few people of color held leadership positions in the curatorial, conservation, and education ranks, and only 28 percent of museum staff in the US belonged to racial and ethnic minorities (who nonetheless made up 38 percent of the population). Mellon then commissioned a series of case studies on museums' responses to the evidence the museum survey had revealed, along with a separate survey of diversity in the staffs of academic research libraries. Like *The Shape of the River* and other Mellon-funded research on race in higher education, the museum demographic survey revealed the true measure of the problem at hand, enabling Mellon and others who shared its concerns to build support for greater staff diversity. In fact, the survey attracted

wide media coverage and inspired other funders and institutional actors to undertake similar survey efforts, including the New York City Department of Cultural Affairs and the Los Angeles County Arts Commission. In 2017, the Ford Foundation and the Walton Family Foundation announced their own \$6 million initiative to diversify the leadership of art museums.

Today, led by President Elizabeth Alexander, the Foundation maintains the goal of expanding access to and participation in the arts and humanities. Fellowships at the Peabody Essex and Heard museums, for example, aim to reconnect Native American communities with museums and Native American art collections. Funding for the National Alliance for Audition Support seeks to increase diversity in the nation's professional orchestras by removing financial barriers for musicians from underrepresented groups to audition for them. Support for NXTHVN, a community hub in the majority-minority Dixwell neighborhood of New Haven, Connecticut, helps train the next generation of artists and curators from communities of color. MMUF remains a cornerstone of Mellon's diversity efforts, with notable results. Of some 5,000 students who have been selected as MMUF fellows by 2019, nearly 1,000 to date have gone on to earn the PhD—a significant increase in the number of minority PhDs. Of these, more than 120 have achieved tenure.

Underlying all of this is a belief that has consistently guided Mellon's work: that higher education and the arts must remain open to diverse talent if they are to fulfill their intellectual, aesthetic, and social promise in a democratic society. In acting on this belief, the Foundation has exhibited another long-standing attribute: patience. What is common to all of Mellon's diversity initiatives, past and present—from HBCUs and community colleges to pathway programs like MMUF and the undergraduate curatorial fellowships, to the museum and library demographic surveys—is a willingness to invest for the long term, because effecting social change of such magnitude takes time. As one program officer put it, "I'm not funding your present. I'm funding your future."

Written by John Seaman and Arielle Gorin.

Following page: Mellon Mays Undergraduate Fellows at a conference, circa 2015.



Presidents of The Andrew W. Mellon Foundation



Charles S. Hamilton
1969–1971



John E. Sawyer
1975–1987



Don Michael Randel
2006–2013



Elizabeth Alexander
2018–



Nathan Pusey
1971–1975



William G. Bowen
1988–2006



Earl Lewis
2013–2018

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Cover: Top: Creating a digital archive of the cave temples of Dunhuang, China; Martha Graham dancers; The Hollywood Negro Ballet, Publicity photo for *Ebony* magazine. Center: Dance Theatre of Harlem; conservation at the Fogg Art Museum. Bottom: An image from the Invisible Histories Project, a community archive; Pedro Cruz, John Wihbey, and Felipe Shibuya, *Simulated Dendrochronology of US Immigration, 1790–2016* (detail), 2019; exterior of the main branch of the Brooklyn Public Library.

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