



A SNAP SHOT:
**Landmarking Community Cultural
Arts Organizations Nationally**

The impact of public policy on Community Arts funding

Dr. Sonia BasSheva Mañjon & Dr. Marta Moreno Vega

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Acknowledgements

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Guild; Maria Lopez De Leon, The National Association of Latino Arts and Culture; Jennifer A. Armstrong and Mayumi Tsutakawa, The Association of American Cultures; Diane Pledger and Janella Sellars, The Hayti Heritage Center; Dollie McLean, The Artist Collective; Rosalba Rolon, Pregones Theatre; Janeen Antoine, American Indian Contemporary Arts; Carolina Ponce de Leon, Galeria de la Raza; Carlton Turner and Kathie deNobriga, Alternate ROOTS, all provided invaluable assistance by telling their stories. Caitlin Moon Sorenson, our editor, and Gino Squadrito, LaserCom Design, who added the finishing touches needed to polish and package this document. A special thanks and acknowledgement goes to E'Vonne Coleman-Cook, who went above and beyond the call of duty to assist in guiding this process and helping to keep our eyes on the prize.

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About the Authors

Sonia BasSheva Mañjon, PhD is Vice President for Institutional Partnerships, Chief Diversity Officer, and Visiting Associate Professor of Theatre at Wesleyan University. Dr. Mañjon provides leadership in community collaborations, institutional partnerships and civic engagement activities. Her charge is to enhance the University's outreach and engagement with Middletown, Hartford, New Haven, and Middlesex county communities; local and state government; as well as public and private organizations. She also works with Wesleyan's leadership team to develop initiatives and programs to attract, retain, and inspire students, faculty and staff from groups currently under-represented on campus. In her teaching capacity at Wesleyan, Dr. Manjon developed and teaches the class Middletown Arts: Social Justice and Community Development, with a focus on Middletown's North End and works with students who facilitate diversity discussions on campus and volunteer off campus. Actively involved in Connecticut's education reform debate, Dr. Mañjon advises the CT Parent Union and works closely with several public and magnet schools. She serves on the leadership council of the Middlesex County Coalition on Housing and Homelessness, is a board member for the Middlesex Chamber of Commerce, and is a State Commissioner for Latino and Puerto Rican Affairs.

Dr. Mañjon is the former executive director of the Center for Art and Public Life, founding

chair of the Community Arts major, and held the Simpson Endowed Professorship of Community Arts at the California College of the Arts (CCA). She has more than 25 years of experience in higher education, nonprofit, and government administration. Highlights of her tenure at CCA include the restructuring of the diversity studies curriculum, executive leadership of a six-year campus-wide diversity initiative, and the establishment of the Community Arts Program, the first BFA program of its kind in the United States. She also created the Center's Visiting Artists and Scholars program; raised over \$8 million dollars for CCA initiatives; and implemented 100 Families Oakland: Art & Social Change, a highly successful community program that engaged over 500 Oakland residents in art making and civic engagement.

Dr. Mañjon's has completed numerous projects, video documentaries, and two publications, including *100 Families Oakland: Art and Social Change*, which contains information on a community-wide collaborative program model and its impact. Her recent work, *Invisible Identity: Mujeres Dominicana en California*, a video/photographic installation, was presented at the California African American Museum December 2009 through July 2010 as part of a larger exhibit, *An Idea Called Tomorrow*. Her publications include, *Crafting a Vision for Art, Equity and Civic Engagement: Convening the*



Dr. Sonia BasSheva Manjon



Dr. Marta Moreno Vega

Community Arts Field in Higher Education, an edited version of essays, narratives and workshops from a 2006 community art symposium hosted in San Francisco. Her latest project, co-authored with Dr. Marta Moreno Vega, *A Snap Shot: Landmarking Community Cultural Arts Organizations Nationally*, is a call to action to support and protect vital community based organizations that reflect the diverse cultural fabric of the nation. Dr. Mañjon also directed and produced a video documentary, *Pieces of Cloth, Pieces of Culture: Tapa from Tonga and the Pacific Islands*, a 50 min DVD on Tongan Tapa making and community collaboration. Her second documentary, *The Experience of Immigration and Acculturation of Four Generations of Dominican Women in California*, is based on her dissertation and is currently in post-production. Most recently, she has been awarded a National Endowment of the Arts Chairman's Extraordinary Action Award to research and document the historical and cultural relevance of 12 organizations that represent historically under-represented ethnic communities in California, New York, Pennsylvania, Nebraska, North Carolina, Georgia, Texas, and Connecticut.

Dr. Mañjon is a sought-after public speaker on a wide variety of topics, including community collaborations, arts integrated education, cultural arts, identity, and intergenerational immigration issues. She has presented research

on marginalized and invisible immigrant communities at national and international conferences including the First Annual Women of Color, Mixed Heritage, Ethnicity, and Race Conference in Texas and the 2006 International Conference on the Arts in Society held in conjunction with the Edinburgh Arts Festival in Scotland.

Dr. Mañjon earned a Ph.D. in Humanities and a Master of Arts and Organizational Transformation in Cultural Anthropology from the California Institute of Integral Studies, San Francisco. She received a Bachelor of Arts in World Arts and Cultures from the University of California, Los Angeles. Dr. Mañjon lives in Middletown, CT with her sons Zyan and Ezra.

Dr. Marta Moreno Vega, author, filmmaker, and president and founder of the Caribbean Cultural Center African Diaspora Institute in New York. She is the former director of El Museo del Barrio and the Association of Hispanic Arts. She is one of the founders of the Association of Hispanic Arts and the Network of Organizations of Color. The cultural arts activism of Dr. Vega, stemming from the Civil Rights Movement, has led to the creation of community-based organizations that include Amigos del Museo del Barrio, Inc., Roundtable of Organizations of Color, Touring Network of People of Color, Global Afro Latino and Caribbean Initiative, and The Cultural Equity Group. She is a member of the UNESCO

United States Advisory Commission on the Slave Route Project.

Dr. Moreno Vega is also the creator of the international conference series, *Cultural Diversity Based on Cultural Grounding*. These conferences were the basis for the publication, *Voices from the Battlefield Achieving Cultural Equity*. She is an adjunct professor in the Arts and Public Policy Department of the Tisch School of New York University and instrumental in creating the certificate program, *Community Arts University Without Walls*, at El Centro de Estudios Avanzados de Puerto Rico y El Caribe in Puerto Rico, which offers a certificate and graduate credits in Community Arts Advocacy.

Dr. Moreno Vega is co-editor of *Voices from the Battlefield: Achieving Cultural Equity* and author of *The Altar of My Soul: The Living Traditions of Santería* as well as the book *When the Spirits Dance Mambo*, selected by the New York Women's Agenda as the 2007 book of the year for distribution to New York City Public Schools as part of their New York Reads Initiative funded by Roz Abramson.

Dr. Vega was awarded a grant from the Ford Foundation, which partially supported the filming of the documentary, *When the Spirits Dance Mambo*, which premiered at the Havana International Latino Film Festival in Cuba December 2002. The documentary, shot in Cuba, focuses on the impact of Santería on the Civil Society of the island. She received a research fellowship from El Centro de Estudios Puertorriqueños at Hunter College for developing this documentary on African based Spiritual Practices in Puerto Rico.

Dr. Vega is also co-founder of the Global Afro Latino and Caribbean Initiative (GALCI) that has established an alliance of non-governmental, not-for-profit organizations that are grounded in African descendant communities. GALCI has organized international conferences, youth international exchange programs, and actively developed exchanges to connect and develop working projects with African descendant communities in the Americas. With the assistance of Hunter College CUNY, Caribbean Cultural Center, and Ford Foundation among other resources, GALCI has participated in international conferences and planning meetings to assure that the issues of African descendants are equitably included in policymaking forums. Dr. Vega recently organized two international conferences for GALCI – *Redefining African American and Women of Power*, with the sponsorship of the Inter-American Foundation, Essence Magazine, and other funders.

Dr. Vega is featured in ESSENCE Magazine as one of 25 Most Beautiful People (2006). This issue is focused on women who make positive transforming contributions to the civil society of their communities. She is also featured in the HBO Documentary *The Latino List*, which focuses on the American Latino experience and the complexities of being Latino in the U.S.

Dr. Vega received her Doctorate in Yoruba Philosophy in the Diaspora from Temple University in 1995.



Alternate Roots



Artists Collective



Caribbean Cultural Center African Diaspora Institute



Oakland Asian Cultural Center



Galeria de La Raza

I Abstract

A Snap Shot: Landmarking Community Cultural Arts Organizations Nationally is a call to action to support and protect vital community based organizations that reflect the diverse cultural fabric of the nation. The organizations in this Snap Shot study play a vital role in the cultural arts field highlighting institutions that reflect the aesthetic spectrum of excellence grounded in the international community perspectives that nurtured their growth. The organizations in this study are a small sample of the cultural arts organizations that reflect the rich tapestry of racial and cultural groups that are major contributors to the cultural life of the nation. These cultural organizations also represent important pillars in the infrastructure of historically underserved and under-resourced communities of color and poor white rural sectors. The recent study entitled *Fusing Arts, Culture and Social Change* by Holly Sidford for the National Committee for Responsible Philanthropy published October 2011 documents that Eurocentric aesthetic guided standards of funders both public and private have overwhelmingly supported organizations that adhere to this criteria while drastically underfunding cultural arts organizations that reflect the aesthetic of the cultural communities that reflect the demographics of the nation.

Historical underfunding coupled with the present economic crisis have further impacted the ability of these important organizations

to sustain their operations and some of the Snap Shot organizations have been forced to close their doors. Others continue to struggle to survive while serving their communities who are also at risk due to the fiscal crisis that has heightened unemployment, homelessness and decreased social services vital to the infrastructure of underserved communities. These community cultural arts organizations are in large part multidisciplinary in their framework and are beacons of light for communities that still believe in the promise of equal opportunity and access for all.

Since the second edition of *Cultural Centers of Color* by the National Endowment for the Arts, December 1993 (first edition, August 1992) there has not been a critical look at the state of the community cultural arts field. This preliminary study begins to address this void by identifying a sample of multidisciplinary cultural arts community organizations that developed specifically to address the cultural and artistic contributions, histories, and cultural legacies of their communities to a national audience. The work of these organizations have been instrumental in making visible and insisting that the stories of their communities are part of our nations narrative. Most developed during the Civil Rights Movement of the late fifties these organizations already reflected the principles of the United Nations. The United Nations INTERNATIONAL COVENANT ON ECONOMIC, SOCIAL

AND CULTURAL RIGHTS that seeks to assure diverse communities within their nations the right to culture, language, education, civil and human rights. The United States has yet to sign the declaration. (**International Covenant on Economic, Social and Cultural Rights** Adopted and opened for signature, ratification and accession by General Assembly resolution 2200A (XXI) of 16 December 1966 entry into force 3 January 1976, in accordance with article 27)

The creation and introduction of multifaceted arts institutions was important to the building of community based arts organizations with a social justice and cultural equity focus. Arts institutions that addressed a holistic aesthetic perspective that embraced the complexities of their cultural communities took root across the country. The Snap Shots of cultural arts organizations in this study are a limited example of the kinds of organizations that emerged. Unlike the institutions grounded in a Eurocentric aesthetic focused on one artistic discipline, the institutions that emerged out of the Civil Rights Movement included as part of their vision and mission, the art of meaning, and art for justice and social change. Incorporating the Civil Rights Movement's principles to end segregation and foster human and cultural rights, these multi-disciplinary organizations used the aesthetic spectrum of their cultures to develop artistic expressions that gave voice to the voiceless.

This initial "Snap Shot" has raised more questions than it answers. It is clear that a more extensive, in-depth study must be conducted to fully understand how organizations that are critical assets to their communities and influence the cultural diverse programming of large organizations are still fragile and at risk of surviving. Similar to the questions raised by the Occupy Wall Street Movement, how does the role of the top 1% of wealthy individuals, corporate, foundation, and public funders, influence policies to disproportionately support the more endowed organizations and under resource the community cultural organizations that reflect the 99%? The realization that these vital small and mid-size community organizations survive in a year-to-year funding world speaks to the commitment of Board of Directors, staff, volunteers and audiences that are committed to their survival. It is our expectations that this Snap Shot of Community Based Cultural Arts Organizations encourages policymakers, funders, and communities to understand the critical voices that these institutions contribute to the cultural life of the Nation, our international profile, and their immediate communities.

*Dr. Sonia BasSheva Mañjon and
Dr. Marta Moreno Vega*

II Preface

My introduction into cultural arts organizing began in 1989 when I moved to San Jose, CA to assume the position of Executive Director of Los Lupeños de San Jose. My first arts administration position since graduating from college in 1986 was not only a trial by fire on what it takes to run a non-profit cultural arts organization, but also an introduction into cultural equity, or the lack thereof. My immediate tasks were to plan and organize the organization's 40th year anniversary celebration and to develop an organizational structure needed for continued local support from the City of San Jose. As a neophyte arts organizer, I relied heavily on my college business and arts training which consisted of organizing cultural arts events, writing grants to academic departments and college administrators, and internships with local artists on film and dance projects in communities of color. The position lasted a year resulting in a successful 40th Anniversary Celebration and much needed recognition for the organization as a culturally significant organization within the San Jose community, deserving of continued local funding and support.

I went on to a career in community arts consulting, arts administrative positions, board and commission appointments with local and state funding arts agencies, and regional, state, and national art advocacy groups. In 1993, one such group, the *Cultural Equity Group*, was my introduction to Dr. Marta Moreno Vega, founder and president of the board of The Caribbean Cul-

tural Center African Diaspora Institute in New York (the Center), and the continuous dialogue and advocacy work of cultural equity also known as Voices from the Cultural Battlefield. Attending my first Cultural Diversity Based on Cultural Grounding conference in 1989 began my ongoing and current work with Dr. Vega, which included a series of national and international conversations on cultural equity, policy, and organizational sustainability.

Voices from the Cultural Battlefield: Organizing for Equity is an ongoing 20-year national and international conversation, held in the form of national and regional symposia, about the role of art and culture within the struggle for human rights, social justice, cultural equity and most recently, for a healthy natural environment. Hundreds of activists grounded in the cultural life of their communities from all seven continents have participated in these conversations, joining together to address the right to culture and the impact of global free-market capitalism on this right.

A 1993 publication, *Voices from the Battlefield: Achieving Cultural Equity*, edited by Dr. Marta Moreno Vega and Cheryl Greene, documented the spirit and thinking of two international conferences in New York City, "Cultural Diversity Based on Cultural Grounding," hosted by the Center in 1989 and 1991. The book is a collective call to action by African American, Latino, Asian and Native American cultural workers, scholars, activists and artists towards political,

social, economic and cultural equity and community change.

This political and cultural dialogue was initially conceived of and hosted by Dr. Marta Moreno Vega. The momentum gained through this ongoing conversation has produced forums and meetings in various cities throughout the U.S. and abroad. Most importantly, it has used cultural organizations to elevate the discourse on cultural policy and equity in disenfranchised communities. *Voices from the Cultural Battlefield* represents artists and community activists who examine how global developments impact their local community issues. Despite obvious differences of language, social structures, religion and political beliefs, these diverse artists and activists are bound by their common effort toward cultural equity. An outcome of the organizing effort is the development of the Cultural Equity Group (CEG), a coalition of cultural arts organizations and artists working for the equitable distribution of funds and resources to assure that under-resourced and under-served emerging and mid-sized organizations grounded in the culture and arts of their communities are fairly funded. The objective of the CEG is to stabilize the field, providing necessary technical assistance and program management resources to assure the continued growth of the cultural arts field.

On April 3-5, 2009, twenty-six Voices leaders met at the Pocantico Center of the Rockefeller Brothers Fund in Tarrytown, NY. Priorities for

the coalition were discussed, including deepening existing partnerships, enhancing communication, and more effectively advocating for cultural equity. Six key issues were identified during this meeting:

- 1) Planning and advocacy to place Voices and CEG in a larger framework to focus on economic recovery and community vitality. This resulted in a White House meeting with Obama Administration officials including Kareem Dale, Special Advisor to the President and White House Arts and Culture Liaison; Stephanie Valencia, White House Office of Public Engagement; Yosi Sargent, National Endowment for the Arts' Communications Director; and Jodi A. Gillette, Deputy Associate Director of the Office of Intergovernmental Affairs, and Voices' participants discussing existing cultural policies and opportunities for artists and cultural activists in community revitalization efforts.
- 2) Communications strategy for creative and effective media outreach, website development, social networking, and regional and national convening. Voices conversations have continued in various conferences and forums including National Performance Network, New WORLD Theater, Alternate ROOTS, Folk Alliance International, Community Arts Convening and Research Project, Imagining America, and most recently at New York University.

- 3) Cultural equity in community to combine the work and efforts of community based organizations and individuals beyond traditional partnerships and models to ensure that the traditions and practices of organization's constituents are included in programs and services, especially for CBOs and individuals that don't reflect the culture or creativity of the constituents served. In 2009, The Bronx Council on the Arts received a Rockefeller Foundation Innovation Fund grant to develop a project in partnership with Hostos Community College to recognize, elevate, and validate the creativity born out of community cultural practices developed outside the mainstream structures with the goal of bringing the music economy back to the community and empowering the community through music.
- 4) Partnerships and collaborations to work within and across sectors to advocate for support for the arts and to investigate ways arts and culture can become an integral part of the work being done in other sectors. Of particular interest are Legislative Caucuses, Civil Rights Organizations, Chambers of Commerce, Departments of Education and Energy, Institute for Library Services, Department of State, Unions, and Social Justice and Human Rights entities. Identifying art services organizations, funders, and advocacy groups to further advance the efforts of Voices and CEG, including Fractured Atlas, Harlem Arts Alliance, Americans for the Arts, Association of Performing Arts Presenters, National Endowment for the Arts, National Endowment for the Humanities, Freelancers Union, Policy Link, Arts Councils, and Departments of Cultural Affairs. Finally, a priority is making international connections through grassroots organizations in other countries doing similar work and programs connecting communities in and outside the U.S.
- 5) Community Arts University Without Walls, a concept initiated and phrased by Dr. Moreno Vega that includes diverse higher education institutions that would provide a course or a series of courses that collaborate with organizations that are grounded in communities that come out of the civil rights, human rights, and social justice movements. These courses would provide students with cultural grounding and an introduction to programs that are sensitive to the needs of the community they serve. Example of such courses include *Cultural Equity: The Community Arts Imperative* taught by Dr. Moreno Vega at the Tisch School for the Arts, Arts in Public Policy at NYU and *Middletown Arts: Social Justice and Community Development* taught by Dr. Mañon in the Theatre Department at Wesleyan University. Community Arts University Without Walls initiated its first cohort in a summer intensive program June 4-29, 2012 in Puerto Rico. (See appendix D).
- 6) Data collection and research to collect information needed to further substantiate and support the goals of CEG. Engage a data collection process to collect historical narratives and case studies from organizations rooted in communities of color and coming out of a civil rights paradigm, identify organizations and artists within the context of their communities, focus attention on endangered organizations, and look at the generational movements from the Civil Rights Movement and beyond.

This snapshot comes out of the data collection and research priority identified at the Pocantico meeting in 2009, hosted by the Center, with representatives from the CEG, Voices from the Battlefield, NALAC, Harlem Arts Alliance, No-MAA, Bronx Council on the Arts and representatives from the funding community and higher education. Understanding the necessity and time constraints, we decided to embark on this process and sought funding from the National Endowment of the Arts.

This project was awarded a National Endowment of the Arts Chairman's Extraordinary Action Award in the summer of 2009 to document and research 12 cultural arts organizations that represent historically under-represented ethnic communities in California, New York, Pennsylvania, Nebraska, North Carolina, Georgia, Texas, and Connecticut. As a sample of national organizations, we hope to develop this project into a more comprehensive case study of additional organizations across the country.

Due largely to the economic collapses of 2001 and 2007, and resulting from the inequitable funding policies from both private and public funding agencies, we are experiencing the demise of cultural organizations across our country. We are witnessing the dwindling and downward spiraling of financial resources, closure of physical locations, lack of community viability, and ultimately closure of organizations that have been pillars of communities of color, representatives of cultural identity, and commentators of the history of civil, human rights, and social justice movements in this country. These vital organizations are being systematically subjected to extinction through funding

policies that will ultimately result in a loss of institutions and more importantly, institutional memory. For this reason, among others, this historic profile is time sensitive.

An important and immediate next step is the 'landmarking' of community cultural art institutions using historical narratives and case studies to document and publish a profile of these organizations, their history, where they are now, their principles and values, and the artists, activists and community organizers who have emerged from their mentorships. Without ongoing documentation, the importance of these vital and vibrant organizations on their communities may go unappreciated and misunderstood.

Dr. Sonia BasSheva Mañjon

III Shifting Paradigm

Over the past thirty years we have seen a radical yet gradual economic shift that has created an even larger divide between those that “got” and those that “don’t.” The stability of the middle class has been fundamentally shaken and the historically disenfranchised poor and rural communities have been further devastated. With this shift, the valuing of diversity, the promise of welcome to migrants and immigrant communities to achieve the “American Dream” has been further deferred.

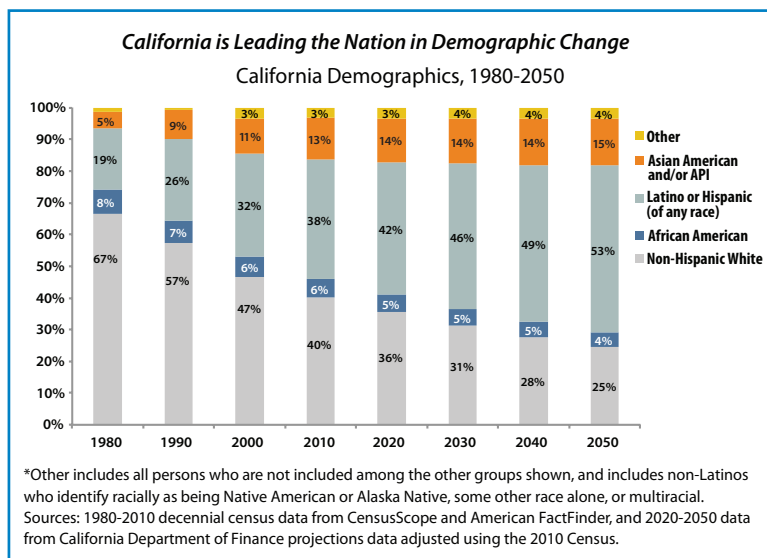
This national snapshot of cultural arts organizations is a reflection of the diversity of cultures that are the foundation of America’s promise to acknowledge, respect and value the varied aesthetic perspectives and ethnic groups that have made this nation a global mosaic. What the state of community based cultural organizations reflects is the fragile infrastructure of inner city and urban communities that have been hit hardest by this economic shift. Our collective consciousness needs to be awakened to the fact of the “browning of America,” (American’s Tomorrow, PolicyLink) the shift towards demographic predominance of our country’s cultural, racial, and ethnic minorities. This concept is substantiated by the current census data in major urban cities across America.

In a commentary on the *Browning of America*, Angela Glover Blackwell, founder and CEO of PolicyLink, a

national research and action institute advancing economic and social equity, explains in *America’s Tomorrow: Equity is the Answer*, “By 2042, a majority of Americans will be people of color. Already, California, Texas, Hawaii, New Mexico, and DC have more people of color than whites. And today, nearly half of all children are kids of color. By definition, if they don’t succeed, the nation won’t succeed”. (America’s Tomorrow: Equity is the Answer, Angela Glover Blackwell)

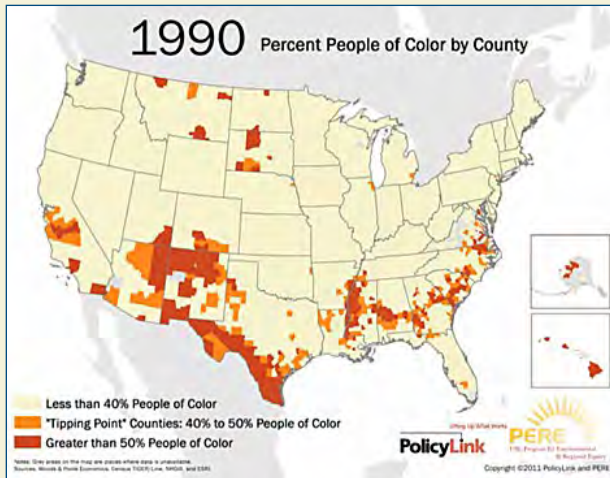
This is a wake up call to us all to remember the promise of America and the progress made from the Civil Rights Movement to embrace the democratic principles for all its citizens. The time is now to work to stop policies and actions that undermine the valuing of the cultural diversity that makes our country unique.

Dr. Marta Moreno Vega

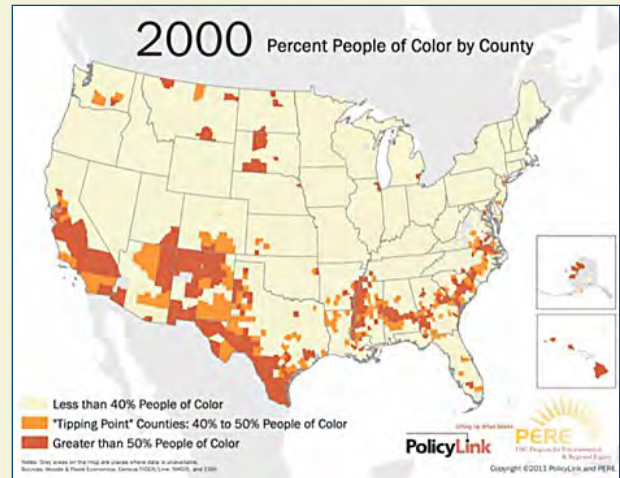


The changing face of America: Time-lapse map reveals how non-whites will become the majority in U.S. within 30 years

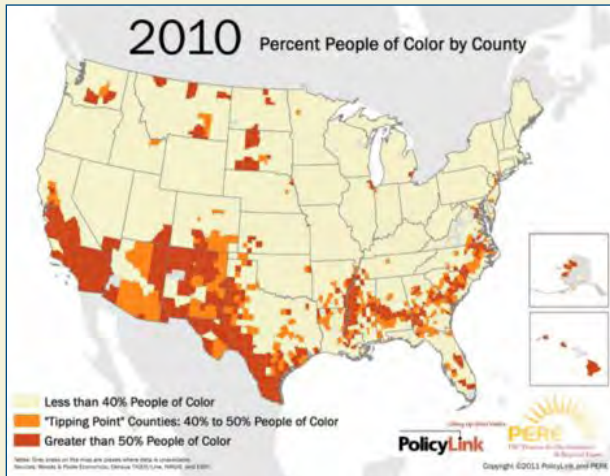
Reference: Map of America's Tomorrow by PolicyLink



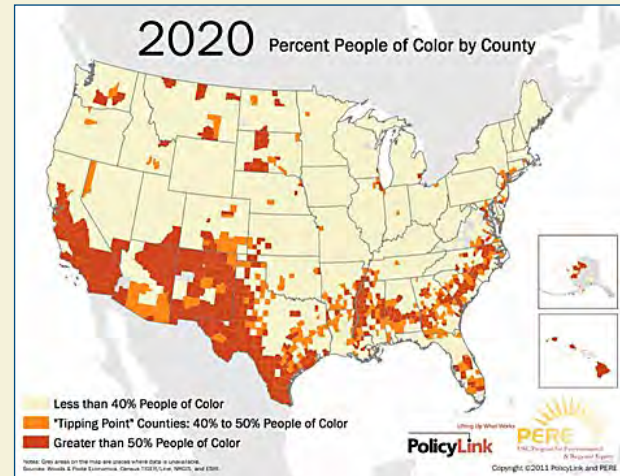
How it was: In 1990 the vast majority of counties were 'less than 40 per cent people of colour'.



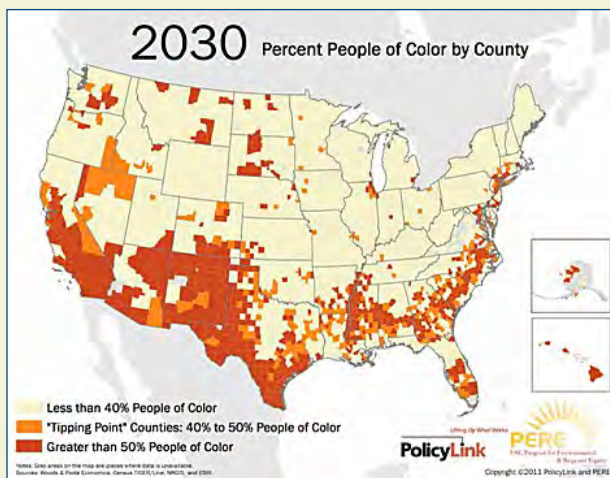
Growth in the West: The change is noticeable in the western states as more communities have greater than 50 per cent 'people of colour'.



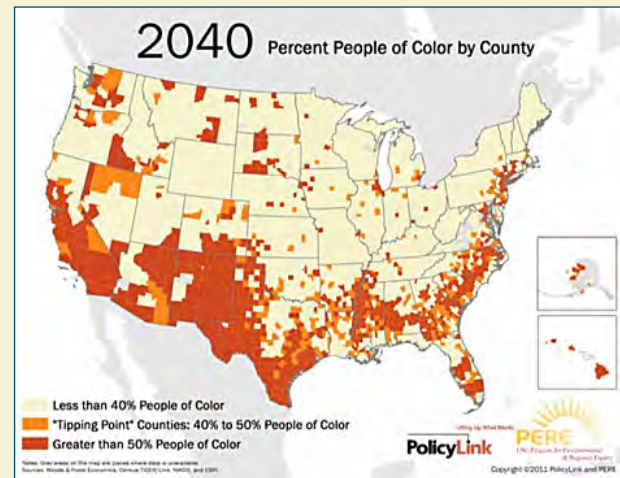
Where we are: An African-American drift away from the Mid-West has coincided with a huge growth of Hispanics in the South-West.



Looking to the future: In the next ten years the trends will continue, with more non-white people domination populations of U.S. counties.



Twenty years on: 'People of colour' is an all-inclusive term to describe people who hail from black, Hispanic/Latino and Asian ethnic backgrounds.

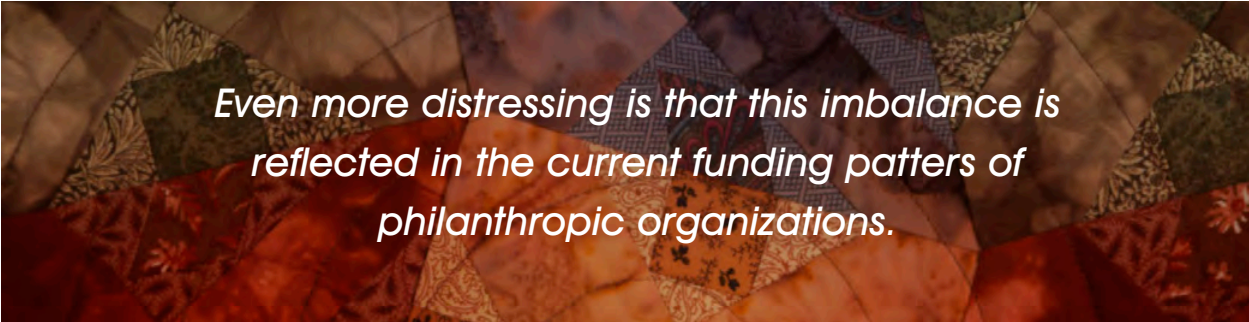


National majority: By 2042, the U.S. will be a majority of people of colour. This changing map was produced by PolicyLink, a national research agency.

IV Framing the Conversation

A Snap Shot: Landmarking Community Cultural Arts Organizations Nationally is a initial step in specifically looking at the state of community-based cultural arts organizations that grew out of the Human Rights/Civil Rights Movement of the late 1950's. The Civil and Human Rights Movements sought to address

leading to a call for racial and cultural equity throughout the 1960s and 1970s in the United States of America. A coalition of forces across the country demanded that America stand up for its democratic principles. In New York State the response of the official arts agency was the creation of a separate and



Even more distressing is that this imbalance is reflected in the current funding patters of philanthropic organizations.

the nation's legal inequitable systems of racial separation and economic and educational disenfranchisement that condoned discriminatory practices and placed community of color and poor White communities at the margins of society. The historical struggles of the Native Americans, African American, Asian, Latino/a and poor White communities to challenge these inequities provided the synergy that gave birth to the Civil Rights Movement and the dismantling of the laws of segregation against African Americans. This historic movement provided visibility for the struggles of other groups of color in addition to providing a public voice for the women's, gay, anti-war and anti-poverty movements. The voices of marginalized communities became part of the national discourse at all levels of civil society,

unequal division to address the "minority artistic community" in 1969/70. The New York State Council on the Arts 1960-1970 authored by Seymour Knox refers to the creation of "Ghetto Arts",

Some Council programs were inconceivable ten years ago. The past decade has been a period in which the arts have had growing recognition as instruments of social change and expression. In 1961 the Council would have been accused of dabbling in social work if it had funded a Harlem theatre group; now it supports street theatres and coffee houses that encourage self-expression. Many of the beneficiaries move outside of traditional forms and institutions. In the past they have often been designated as "amateur," but in the near future they

may well bring us to abandon that term in connection with them.

In the past several years many New York State municipalities attempted to reduce racial tension during the summer months by offering ghetto residents arts and recreation programs. Inadvertently, they helped to bring to light artists who would speak for the ghettos artists who existed within the communities and had something to say about their lives there. The Ghetto Arts Program seeks to develop these artists by giving them an audience, a training ground, and a place to experiment. Hopefully, it will also help to place them in the larger art world so that the now disquieting title of “ghetto arts” will no longer be needed.

This passage by the New York State Council of the Arts reflects the disdain and discriminatory views held by those who were forced to develop the program. The Ghetto Arts Program created a separate and inherently unequal funding stream for the program. Additionally, labeling the community artists who they aimed to promote as “other” created a system of aesthetic inequity that persists and limits the growth of community arts even today

Even more distressing is that this imbalance is reflected in the current funding patterns of philanthropic organizations. Holly Sidford’s recent report, *Fusing Arts, Culture and Social Change High Impact Strategies for Philanthropy* notes:

There are more than 100,000 nonprofit arts and cultural organizations in the U.S. today, including thousands of groups dedicated to artistic traditions from African, Asia, Latin America and the Pacific Rim, Native American tribal cultures and groups serving rural communities and other underserved populations. The distribution of funding does not reflect or respond to this pluralism. Groups with budgets greater than \$5 million represent less than 2 percent of total population of arts and cultural groups, yet in 2009, these organizations received 55 percent of all contributions gifts and grants.

We now can document and verify by the data presented in this and other recent reports what the leadership of community culturally based organizations have known since the inception of the community arts movement over 50 years ago: there exist a dual system of funding which serves to prioritize the cultural expression of the dominant or mainstream communities and marginalizes the cultural expression of communities of color and other underserved communities.

V Historical Context

The main goal of African Americans in the early 1960's was the achievement of legal equality. Previous to that time, both law and social custom relegated black people to a separate and inferior legal status. When John F. Kennedy became president in 1961, black Americans, especially those living in southern and border states, were denied legal equality and human dignity. They could not vote, were barred from public facilities, were subjected to routine insults and violence (often carried out by law enforcement officials), and could not expect justice from the courts. Blacks were second-class citizens, and the white South was determined to keep it that way. In the North, black Americans also faced discrimination (although it was more subtle) in housing, employment, and education. Civil rights leaders would eventually confront the fact that racism was not simply a southern problem, but from 1961 to 1963, the focus of civil rights activity was on the South. The fundamental prize sought by the civil rights movement of the early 1960's was something that black America had never known: full legal equality.

- John F. Kennedy Library and Museum

The most talented artists of the time used their creativity and commitment to civil rights and social justice in their artistic activism. The voices of Bernice Johnson Reagon, Pete Seeger, Nina Simone, Joan Baez, Sam Cooke, Amiri Baraka,

The Last Poets, as well as the voices of the masses in Black churches across the country sang out in spirituals against segregation and inequity and developed art as a weapon for change in the Nation. The lyrics of freedom songs and the brush strokes of canvasses created artistic narratives and imagery that envisioned freedom for African Americans and other oppressed communities silenced by disenfranchisement. Marginalized communities of all kinds and colors embraced the plight of African Americans that, in part, reflected their own marginal experience as they also sought legal standing as full-fledged Americans. Communities of color and poor White Americans understood the call for full legal equality and equity and the role of the arts in spearheading the message and call to action as various historical protest movements had utilized artistic advocacy for social change. Protest art was one-vehicle artists used to join the movement. The 1970s Chicano mural movements that started in California and Chicago and spread across the nation were preceded by the artists José Orozco, Diego Rivera and David Alfaro Siqueiros and the revolutionary murals in 1920s Mexico.

During the Great Depression of the 1930s, The WPA (Workers Progress Administration) of the Federal Government created The Federal Arts Project to employ unemployed artists. Artists like Katherine Dunham, Zora Neal Hurston, Langston Hughes documented the traditional experiences of African Americans, powerfully highlighting the blight of the country's forgotten

populations. The artists of the Federal Arts Project beautified hundreds of post offices, schools, and other public buildings with murals, canvases, and sculptures; musicians organized symphony orchestras and community singing groups. The theatre artists of Federal Theatre Project experimented with new forms of theatrical expression and scores of stock companies toured the country with repertoires of old and new plays, bringing live drama to communities where storytelling had been known only through the radio.

The emergence of liberation art took hold in homes, storefronts, churches, and community centers and directly helped form community based organizations dedicated to making visible the range of discriminatory practices faced by African Americans, Native Americans, Latino Americans, Asian Americans, Immigrants, Women, Anti-War Advocates and Gays.

Carolina Ponce de Leon, Executive Director of Galeria de la Raza acknowledges that their organization like many others owe their existence to the Civil Rights movement:

... lots of organizations were created throughout the country with the civil rights movement. Many organizations representing minorities...

The spirit of how the Civil Rights Movement infused the creation of the community cultural arts field is best exemplified by the creation of Alternate ROOTS. Alternate ROOTS was

founded in 1976 at Highlander Center for Research and Education, a center of the Civil Rights Movement; Martin Luther King Jr. wrote many of his speeches at Highlander and Rosa Parks was trained in the Non-Violent Movement there before she initiated the Birmingham Bus Boycott. Executive Director, Carlton Turner, recounts a meeting organized by Jo Carson including marginalized communities and arts organizations:

Out of that came the need and the desire for this particular group of organizations, mostly theater organizations, to stay connected and to continue to build a network to support their work, and for them to support the overall movement of artistic development, and how social justice issues get framed within that in the South.

Important to the creation of these organizations was to provide visibility to art forms, artists, and communities that were virtually ignored by the mainstream. The Hayti Heritage Center of Durham, North Carolina was founded at the height of the Civil Rights Movement in 1975.

According to its former director V. Dianne Pledger, “The Center was here to serve specifically the needs of African American community, but also to jointly promote the contributions that African Americans had played in the building of this community and the city of Durham.”

Hayti's founding purpose is similar to the creation of the American Indian Contemporary Arts that was created in 1983. Executive Director, Janeen Antoine, recalls:

"The original community and constituency were the Native arts community, and then the Native community, and the broader public."

Through the process of building these organizations as an avenue for community exposure to artists and educational and cultural organizations for communities, organizations began to focus on the undercapitalization of a cyclical system of marginalization. Maria de Leon, Executive Director of the National Association of Latino Arts and Culture founded in 1989, explains:

"...It was felt that the needs of the Latino organization were really not being addressed. The issues organizations were facing, the tremendous undercapitalization of the Latino arts fields, those issues were not being addressed by anyone... Our visibility was tremendously low, and there was no one really to advocate on the behalf of the Latino arts field. No one. Juana Guzman, Pedro Rodriguez and Marta Moreno Vega felt they couldn't depend on The Association of American Cultures so they created their own service organization."

In 1985 the Association of American Cultures was created. Their by-laws explain the purpose for the creation of the organization:

These purposed include but are not limited to Americans of African, Asian, Caribbean, Hispanic, Native and Polynesian Heritage: promotion and encouragement of growing public awareness and appreciation for the contributions of culturally diverse arts

organizations and artists to American culture and to World culture.

Through research, education and networking activities, and convening of conferences, the objective of the organization was to address the following:

...to facilitate fundamental changes in the manner in which the concerns of arts organizations and artists of color are addressed within their own communities and within the larger context of American and world culture.

Historically the field of philanthropy was established by the wealthy to support Western European artistic endeavors, Association of American Cultures sought to correct that limited focus.

Based on the Sidford report, "Early arts philanthropy did not recognize the full range of cultural expression in America at the time, nor did it seek to serve the full range of people and communities residing here." What is further indicated is that "But early arts patrons' preference for the European high art canon, and for the institutions that reflect and support social elites, continues to frame funding patterns to this day."

This is not only true in the private foundation and corporate sectors, but most startling is that it continues to be a reality in public sector funding. New York City Department of Cultural Affairs is one such example. Despite representing a city with significant racially and culturally diverse populations, it continues an inequitable system of funding distribution. The figures on the following chart are provided on the agency's

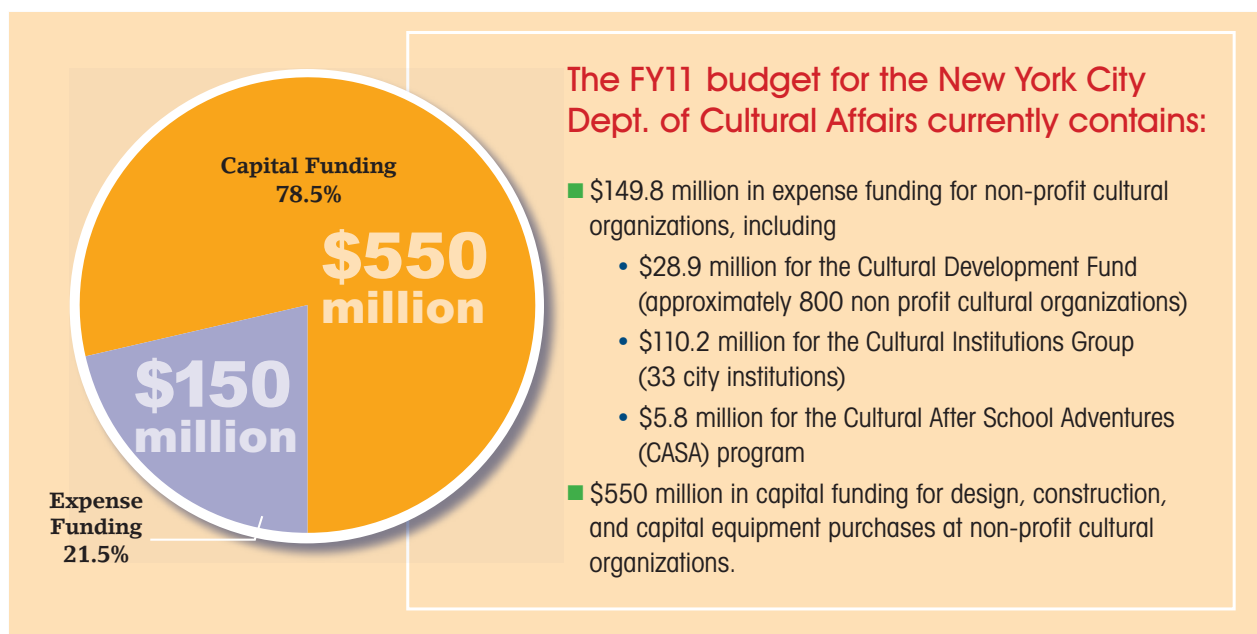
website: <http://home2.nyc.gov/html/dcla/html/pr/archive.shtml>

The National Endowment for the Arts (NEA), the federal agency responsible for promoting the artistic face of the nation, NEA concentrated its funding towards Eurocentric artistic endeavors at the exclusion of the aesthetic perspectives and practices of the multiple cultural aesthetics that reflect the nation’s demographics.

“In 1971, the National Endowment for the Arts introduced the Expansion Arts Program to honor the nation’s cultural diversity. Vantile Whitfield, recruited by Chairman Nancy Hanks as the program’s first director, led the NEA’s initiative to expand arts resources beyond the familiar opera, orchestra, ballet, and museum settings”. (NEA History 1965-2008)

On October 21, 2011 a Cultural Equity Roundtable discussion entitled *The Status of Small and Mid-Sized Community Organizations in*

Historically Marginalized Communities Emerging from the Civil Rights Movement, was held at NYU’s Institute for Public Knowledge, by Marta Moreno Vega, President/Founder of the Caribbean Cultural Center African Diaspora Institute; Sonia BasSheva Mañjon, Vice President for Diversity and Institutional Partnerships at Wesleyan University; Laurie Cumbo, Founder/Director of Museum of Contemporary Diasporian Arts; and hosted by Randy Martin, Chair of the Institute of Arts and Public Policy. The panelists discussed the history of the creation of these programs to address artists of color and rural communities. This important discussion included AB Spellman, poet, jazz critic and former director of NEA Expansion Arts; John Killacky, executive director of Flynn Center for the Performing Arts and former program officer for arts and culture at the San Francisco Foundation; and Susan Cahan, Associate Dean of the Arts at Yale College. AB Spellman framed the role of Expansion



Arts in resourcing the community art field. As an introduction, he explained the motivation for Expansion Arts. According to AB Spellman, a confrontation between community artists on the West Coast and Nancy Hanks, the first director of the National Endowment for the Arts, on issues of racism, and the discriminatory and exclusionary practices of the public national agency spurred the creation of Expansion Arts.

The NEA focused on the Western European traditional institutions to the exclusion of the varied cultural traditions of the nation. The response to community pressure and the movement of racial politics of the nation prompted the NEA, like the New York State Council on the Arts before, to develop a division that was separate and unequal, as in the New York State Ghetto Arts at the National Endowment Expansion Arts.

AB Spellman outlined the historical trajectory from the human and civil rights movements of the 60s to the demise of funding community arts, an on-gong trajectory. Spellman likened federal programs such as the War on Poverty and Works Progress Administration, the creation of New York State Council on the Arts (NYSCA), National Endowment of the Arts (NEA), California Arts Council (CAC), and other state and local funding agencies to the “symbolic act to pacify” our communities of removing signs that identified “white only” bathrooms and drinking fountains, without any changes in the power structure in the 60s. These federal and state acts did nothing more than to localize limited funding into specific communities, encouraging artist and cultural workers to create non-profit organizations that were familiar models for Eurocentric program

officers and held the promise to local artists that participating in the process would lead to access to equitable funding to sustain structures similar to those of Eurocentric institutions. AB Spellman identified this as “a trap”, in that community based artists had to “change their behavior and aspire to institutionalize themselves” by creating 501(c)3 organizations and never received the level of support to sustain the cultural arts organizations created.

The same model was duplicated at the California Arts Council with the creation of Multicultural Arts Development Programs, which promoted cultural diversity by supporting the development, growth, and stabilization of culture-specific and multicultural artists’ groups/collectives and arts organizations. This program consisted of Multicultural Entry, Advancement, Next Generation, and Traditional Folk Arts programs. Between 2000 and 2003, the California Arts Council awarded a total of 877 grants serving 2,090,083 residents and 70,407 youth, based on the 2002-2003 Annual Report.

In 2000 - 2001 the Multicultural Advancement Program funded 30 grants ranging from \$13,000 to \$68,00 totaling \$1,298,780. These organizations represented small to mid-size arts organizations with extensive histories of art programming in their communities. Awards were made on a three-year cycle. Multicultural Entry Program funded 131 grants at \$4000 each totaling \$518,300, which included traditional folk arts groups as well as contemporary arts organizations that reflect a specific culture and were in existence for a least one-year. This was also a three-year grant cycle with a professional development component. Two new programs

CALIFORNIA ARTS COUNCIL FUNDING ALLOCATION AT A GLANCE

2000 / 2003

877
grants

Between 2000 and 2003, the California Arts Council awarded a total of 877 grants serving 2,090,083 residents and 70,407 youth, based on the 2002-2003 Annual Report.

2000 / 2001

30
grants

In 2000 - 2001 the Multicultural Advancement Program funded 30 grants ranging from \$13,000 to \$68,00 totaling \$1,298,780.

Multicultural

131
grants

Multicultural Entry Program funded 131 grants at \$4000 each totaling \$518,300, which included traditional folk arts groups as well as contemporary arts organizations that reflect a specific culture and were in existence for a least one-year.

Youth Grants

18
grants

The Next Generation program funded 18 grants at \$20,000 each totaling \$352,000 for young multicultural artists ranging in age from 18-25.

Marketing

36
grants

Visibility Program funded 36 grants at \$10,000 each totaling \$360,000 for one-time marketing support for small-budget operations without marketing resources

Rural/Inner City

42
grants

Rural and Inner City Presenting Pilot Program allocated 42 grants ranging from \$300 to \$10,000 totaling \$134,700

Folk Arts

30
grants

Traditional Folk Arts Program for groups sharing the same ethnic heritage, language, occupation, religion or geographic area over generations funded 30 grants at \$5000 each totaling \$138,000.

Organizational

657
grants

Organizational Support Program funded 657 grants, ranging from \$4000 to \$138,000 totaling \$7,087,948.

2003 / 2004

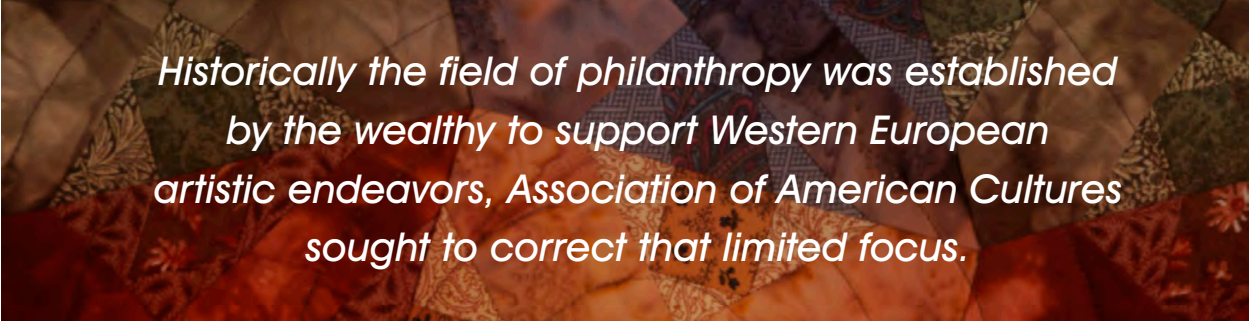
252
grants

In 2003 - 2004, 12% of the Council's \$798,500 grant expenditures went to Multicultural and Traditional Arts grantees. In the Biennial Report of 2006/07 & 2007/08, the grant category changed to "Creating Public Value" and funded 105 grants totaling \$1,026,177. By 2008-09, Creating Public Value awarded 72 grants totaling \$640,900. In 2009-10, the California Arts Council awarded 75 grants totaling \$706,420 to small arts organizations in rural and underserved communities.

to this area of funding were The Multicultural Next Generation Program and the Multicultural Visibility Program. The Next Generation program funded 18 grants at \$20,000 each totaling \$352,000 for young multicultural artists ranging in age from 18-25. Visibility Program funded 36 grants at \$10,000 each totaling \$360,000 for one-time marketing support for small-budget operations without marketing resources. Additionally, the Rural and Inner City Presenting Pilot Program allocated 42 grants ranging from \$300 to \$10,000 totaling \$134,700, and the Traditional Folk Arts

to small arts organizations in rural and underserved communities. This declining level of support creates a negative impact on organizational sustainability, especially when these funds are used to leverage private corporate and foundation funding.

In the report *Regrets of a Former Arts Funder*, published on *Blue Avocado* (<http://www.blueavocado.org>), John Killacky, who works and writes about the San Francisco Bay Area, laments his role in funding “small amounts of money to as many organizations as possible... with support



Historically the field of philanthropy was established by the wealthy to support Western European artistic endeavors, Association of American Cultures sought to correct that limited focus.

Program for groups sharing the same ethnic heritage, language, occupation, religion or geographic area over generations, funded 30 grants at \$5000 each totaling \$138,000. In comparison to these six programs, the Organizational Support Program funded 657 grants, ranging from \$4000 to \$138,000 totaling \$7,087,948.

In 2003 - 2004, 12% of the Council's \$798,500 grant expenditures went to Multicultural and Traditional Arts grantees. In the Biennial Report of 2006/07 & 2007/08, the grant category changed to “Creating Public Value” and funded 105 grants totaling \$1,026,177. By 2008-09, Creating Public Value awarded 72 grants totaling \$640,900. In 2009-10, the California Arts Council awarded 75 grants totaling \$706,420

not tied to the marketplace”. He describes the Bay Area as a region with “no cultural majority” and “no equity in arts funding”. Killacky further elucidates, “In hindsight, many funders did not feel equipped to judge quality outside their own world views and experiences”. He included himself in this analysis. He further states, “... there was not a lack of artistic excellence – but what was missing were the multiple perspectives in philanthropy needed to judge excellence in culturally specific organizations”. This created separate tracks for cultural arts organizations, “a kind of affirmative action track with far less resources”. He further explains, “By creating this separate track, we may have unintentionally entrenched a two-tiered caste system”.

References by both John Killacky and AB Spellman noted that the 501 C3 model requiring Board of Directors with substantial financial resources and a network with access to wealth and supporters continue not to be realities for community based artists and their organizations. The report by Holly Sidford affirms the perspectives of Killacky and Spellman:

“Many of the top recipients are encyclopedic institutions that house or showcase works from around the world, but none of them is rooted primarily in non-European aesthetics, or founded and run by people of color.

Another way to understand the overall giving trends of arts and culture funders is to look at the intended beneficiaries of grants. Relatively few arts and culture grants are explicitly intended to benefit lower-income people and the other disadvantaged populations, or to support art and social change.”

Often overlooked is the role of Eurocentric major organizations in the community arts field during 1969-73. At the Oct. 21, 2011 Cultural Equity Roundtable discussion, held at NYU, Susan Cahan addressed how organizations like the Metropolitan Museum of Art and the Whitney Museum were instrumental in framing the narrative around community arts in Eurocentric institutions. Probably the most notorious effort was that of the Metropolitan Museum of the Art. Bridget R. Cooks *Black Artists and Activism: Harlem on My Mind*, (1969), provides insight:

“At the end of the Civil Rights Movement, the Metropolitan Museum of Art organized *Harlem on My Mind: Cultural Capital of Black America, 1900–1968*, an exhibition that sought to explore

the history and value of the predominantly Black community of Harlem, New York. In organizing one of the most controversial exhibitions in United States history, the Metropolitan decided to exclude Harlemites from participating in the exhibition planning and to exclude artwork by Harlem’s thriving artist community from the exhibition. The museum justified this decision by arguing that Harlem itself was a work of art and the inclusion of artworks in Harlem on My Mind would only detract from the overall exhibition. Public unrest led to boycotts of the exhibition before it even opened.”

Thomas Hoving, then director of the museum, noted about the exhibition:

To me *Harlem on My Mind* is a discussion. It is a confrontation. It is education. It is a dialogue. And today we better have these things. Today there is a growing gap between people, and particularly between black people and white people. And this despite the efforts to do otherwise. There is little communication. Harlem on My Mind will change that.

—Thomas P. F. Hoving, Director The Metropolitan Museum of Art New York City, August 1968

Hoving’s disconnect in understanding that the lack of participation of African American artists and professional experts of the African American experience were not part of the planning or implementation of the exhibition is a pattern that continues. The articulation of words that speak to equity are undermined by lack of comprehensive participatory implementation.

VI Focus on Community

In 2011, as communities throughout the globe followed the steps of Occupy Wall Street, the disparity between the 99% and the 1% of wealth and power widens. Sidford's data affirms this disparity:

“The (NEA) endowment is currently analyzing the demographic patterns in the survey data, but the tables in the published study confirm that the majority of those who attend benchmark arts activities are white and upper-income.”

As during the human/civil right movement, the community arts field has an important role to play in this contemporary climate of challenging the nation to live up to its promise of racial and cultural democracy for all, by confronting the policies and the structures of power.

The right to present the aesthetics and legacy of their history and contributions to the nation as equals was and continues to be paramount within underrepresented communities. However the instituted practices of our dominant organizations and public policy structures continue to view the aesthetics of communities of color as temporary add-ons to be excluded or included depending upon the climate and pressure for social justice and cultural equity.

Despite institutional inequity in funding and perceived cultural importance, the National Snapshot community based institutions continue their commitment to excellence in the arts, and service to a broad community in sharing an American aesthetic that reflects the diversity of the nation.

Since the second edition of *Cultural Centers of Color* by the National Endowment for the Arts, December 1993 (first edition, August 1992) there has not been a critical look at the state of the field. This preliminary study begins to address this void by identifying a sample of multidisciplinary cultural arts community organizations that developed specifically to address the cultural arts needs of their underserved and under-resourced communities while also sharing the rich history and cultural legacy of their community to a larger audience.

The cultural arts field has evolved to include concepts and terminology like art and social justice, social innovation, and cultural equity but continue to receive limited resources to address the legacy of underfunding to community arts organizations. These organizations serve communities that have a multiplicity of social conditions created by the nations neglect and placing “band aids” on systemic issues rather than employing long-term commitments and resources to assure positive change.

Since its inception the United States of America has been engage in a dynamic and challenging attempt to construct a society of a racial, cultural, social and economic justice that reflects the democratic principles it ascribes to. Work still very much in the making. Nonetheless we have seen the end of enslavement, indentured workers, and segregation, while continuing the process of finding ways to eradicate the damaging legacy of racism, discrimination and all

structural systems embedded with inequity that continue the practices of exclusion. However, we are now in a period where the economic crisis has escalated the divide between the poor, working class, and wealthy. Thus widening the need for community based cultural organizations that are critical to the infrastructure of fragile communities. The Association of Hispanic Arts (AHA) that was a voice for Latino/a artists in New York and the nation no longer exists after 33 years of service to the community. AHA provided technical assistance and information that empowered the voice and presence of artists in exhibitions and public forums while also sponsoring exhibitions. The demise of AHA left a significant void in voicing the needs of Latino/a artists in East Harlem and the state of New York.

A Snap Shot: Landmarking Community Cultural Arts Organizations Nationally is a call to action to protect these vital organizations and ensure that they are an important part of the cultural fabric of the nation. All of these organizations play a vital role in the infrastructure of historically underserved and under-resourced communities. Unfortunately, in these trying economic times, some of the Snap Shot organizations have been forced to close their doors. Many others continue to struggle to survive and be a beacon of light for the promise yet to be fulfilled by the nation of true equality for all.

The Civil Rights Movement is the benchmark that confronted and set the issues of race, human and civil rights, and liberties at the forefront of the Nation. This movement helped frame the narrative and provided voice to disenfranchised communities that had been suppressed, rendered invisible and marginalized despite their significant contributors to the growth of the nation. The imagery of the new technology of television made real the injustices of African Americans and other disenfranchised.

Community cultural arts organizations are a direct result of the Civil Rights Movement. Community cultural arts organizations demonstrate the power of culture and art to give voice to a people's history, creative presence, and vibrancy. These institutions, similar to Western European institutions, share the beauty of their culture and history, and contribute to the world culture tapestry of America. These institutions introduced a multidisciplinary model connecting education, social issues and advocacy as central to the cultural arts mission. Cultural arts advocacy and social justice programming now being adopted by mainstream institutions and higher education departments can be traced to the models instituted by community cultural arts organizations. Community based cultural arts organizations are the nurturing ground for creative artists who reflect the aesthetic perspectives of their cultural legacies.

This initial "Snap Shot" has raised more questions that it answers. It is clear that a more extensive, in-depth study must be conducted to

fully understand how organizations that are critical assets to their communities and influence the cultural diverse programming of large organizations are still fragile and at risk of surviving. That these vital small and mid-size community organizations survive in a year-to-year funding world speaks to the commitment of Board of Directors, staff, volunteers and audiences.

These racial and culturally diverse community based organizations continue their commitment and work for their communities although they continue to have limited access to Board members of wealth, few personal relationships with private foundations and government funding officials, and receive limited program funding and little operational support.

According to Sidford, “The distribution of funding does not reflect or respond to this pluralism. Groups with budgets greater than \$5 million represent less than 2 percent of the total population of arts and cultural groups, yet in 2009, these organizations received 55 percent of all contributions, gifts and grants. In 2008, the top 50 recipients of foundation grants for arts and culture received \$1.2 billion; in 2009, the top 50 received more than \$800 million. This national pattern is mirrored at the state level.”

This pattern of underfunding is detrimental to the cultural and aesthetic landscape of the Nation. Under-representing the diversity of cultures and aesthetic excellence that make our country unique, risks silencing important voices and undoing the work of the Civil Rights Movement.

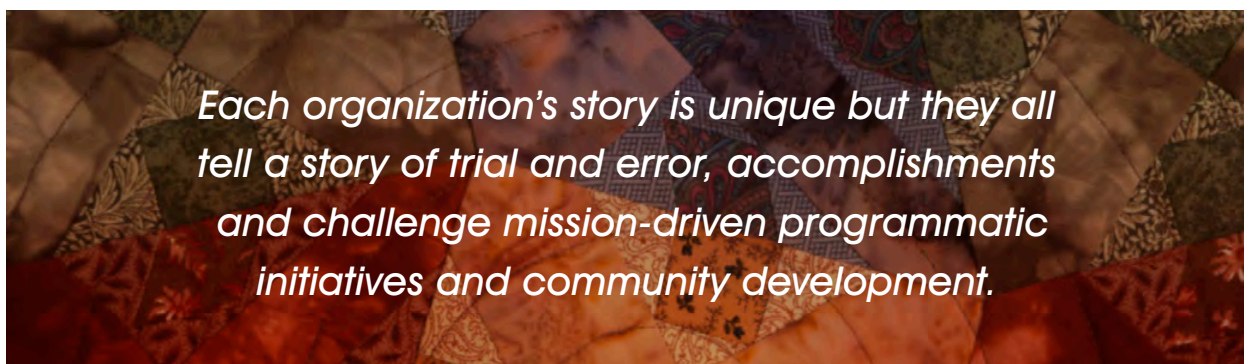
The creation and introduction of multifaceted arts institutions was important to the building

of community based arts organizations with a social justice and cultural equity focus. Arts institutions that addressed a holistic aesthetic perspective that embraced the complexities of their cultural communities took root across the country. The Snap Shots of cultural arts organizations in this study are a limited example of the kinds of organizations that emerged. Unlike the institutions grounded in a Euro-centric aesthetic focused on one artistic discipline, the institutions that emerged out of the Civil Rights Movement included as part of their vision and mission, the art of meaning and art for social change. Like the Civil Rights Movement that birthed them, these multi-disciplinary organizations used the broadest creative spectrum to develop an aesthetic and art experiences that gave voice to the voiceless.

VII Snap Shots: Organizational Sustainability and Persistence

The survival of the Snap Shot organizations is a testament to endurance and perseverance. The organizations, much like the communities they serve, have persisted because of self-deter-

tained a position of providing services for the greater good of their communities by maintaining a place (physical or not) that offers access to culture, identity, education, employment, and



Each organization's story is unique but they all tell a story of trial and error, accomplishments and challenge mission-driven programmatic initiatives and community development.

mination and self-preservation. Each organization's story is unique but they all tell a story of trial and error, accomplishments and challenge mission-driven programmatic initiatives and community development.

The organizations were selected based on their longevity serving specific communities, advocacy for equity, regional and national exposure and visibility, and, in some instances, their ability to re-create themselves while in survival mode. Some have employed a business model with strategic planning leading to the development and/or purchase of facilities. Others have lost their facilities due to external economic conditions, with one organization closing altogether. Through the trials of making payroll, paying rent, mounting productions, serving youth, and employing artists, many of these organizations have main-

belonging. It was our initial intention to capture these stories for archival purposes. Some of these organizations were conceived during the 1960s and 70s period of civic unrest, when under-resourced communities, youth, and artists were protesting in the streets in support of civil and human rights. Additionally, we sought to explore the current commitment or lack thereof of the funders that initially helped seed these organizations. The very funding that at times created a dangerous co-dependency on external funding, specifically government funds, helped to create these organizations, but lost sight and lacked commitment of how to help sustain them. Here are snap shots of their stories.

I ASSOCIATION OF HISPANIC ARTS (AHA)

July 2009, when we began exploring cultural/community-based organizations to include in this study, the Association of Hispanic Arts (AHA) had just closed its doors. Founded in 1975, AHA was initiated by the Arts and Business Council of New York to help Latino arts organizations create a service network. Marta Moreno Vega was the first director on a consulting basis, and she was also developing the Caribbean Culture Center at the same time. She envisioned that AHA would develop into an advocacy group for the Latino arts organizations in New York. The original location was 1141 Park Avenue NY, NY. Founding members included, Sybil Simon, Director of the New York Arts and Business Council; Miriam Colon, Director, Puerto Rican Traveling Theater; Marta Vega, Founder and Director of the Caribbean Culture Center; Tina Ramirez, Director, Ballet Hispanico; Max Ferrer, Director, Intar and Julio Torres. Dr. Vega as a consulting director was the sole employee. The original funding source was the Arts and Business Council of New York.

The following excerpts are taken from an interview with Elba Cabrera, former Chair of the Board of Trustees (1990-2010) and former Assistant Director (1978-1988), and Brenda Jimenez, Former Treasurer.

Elba Cabrera was born in Ponce, Puerto Rico. The family moved to New York during The Depression settling in El Barrio and years later moving to The Bronx. Elba considers herself Puertorriqueña and a Bronxite and is very proud of both. After working for over four decades with non-profit organizations, she retired from the workplace. Presently, she is employed part-time by the NYC Dept. for the Aging. Elba is active on numerous Boards which include: Hostos Community College Foundation, Bronx Council on the Arts and the Association of Hispanic Arts (AHA). She also

serves as an “episodic volunteer” to El Centro de Estudios Puertorriqueños at Hunter College.

Elba was originally hired in 1978 as an administrative assistant and three months later she was promoted to assistant director and remained in that position until 1988. She left AHA to become the Marketing Director for Hispanic Affairs at Lehman College Performing Arts Center.

Elsa Robles was the Executive Director during Elba’s tenure as assistant director. Rosalba Rolon from Pregones was in charge of the audience development for AHA and the organizations served by AHA. Marta Moreno Vega was a co-founder and the director from 1975 to 1977. Elsa Ortiz Robles was director from 1978 until 1983. Jane Delgado was Director from 1983 until the 1990s. After Jane Delgado left Jane Arce Bello was Director and after her was Sandra Perez and after Sandra Perez left her assistant took over. Frank Puig was there for a year then came Nicholas Arture. After Nicholas, we had Julia Gutierrez Rivera from the Pleneros and when Julia left Elsa Robles came in on a volunteer basis for year as acting director and then we hired Benny Matias.

Although a membership organization, members never paid fees. The organization was receiving funds from different funding agencies to provide services free of charge to its membership. These sources included state, city, and federal funding agencies.

Elba recounts:

It was a different time then. We also had the CETA artist project going on which gave us some staff and gave our member organizations staff. The CETA artist project was the best. It helped cultural organizations and individual artists work together.

After leaving AHA as assistant director, Elba joined the board of trustees in the 1990s.

“I became an AHA board member when Sandra Perez was Executive Director, that was in the 1990s and Bill Aguado was the chair at that time. I became chair after Bill Aguado. As a board member I have to take fiscal responsibility for AHA and it was a real tough decision to have to close the organization down but it wasn’t possible to keep it going any longer because there was not enough funding.”

Brenda Jimenez specializes in organizational development of non-profit organizations for Big Brothers, Big Sisters of America. She was the treasurer of AHA from 2007 to 2009. “I don’t know the longer history but I would say that in the last two years that I was treasurer we were getting 90% in government and foundation grants, and 10% from corporate funding, individual donations and income from special events.”

In comparing AHA to other non-profits she worked for, Brenda discussed the push to “get a diverse funding portfolio that includes individual funding sources and sustainable sources of income like an endowment fund. You need a 25/25/25/25 split now to ensure that no one source of income can bury you if it stops coming in.”

When asked why AHA failed to adopt that pattern, Brenda responded:

“AHA needed a strong board. By the time we started to realize that AHA couldn’t operate on the old model of 90% funding coming from the government and foundations, we did not have enough time between end of the grant cycle to gear up a stronger board and put some leadership in place that could sustain AHA through the kind of transition it needed to make. You need a relevant vision to attract donors and engage your community. You have to have the right leaders, strong board members and enough lead time to turn things around when an organization finds itself in trouble. If an organization is not growing

there comes a time when it begins to falter and it finds itself unprepared for change. It is like when a perfect storm arises, you have to have the right elements in place to withstand it or you get in trouble on the sea, you falter and drown. When an organization begins to fail you usually have the following situation: either you have leader(ship) that needs to be replaced, or a board that is not moving the organization along or a community that says you are no longer relevant. I’ve seen those situations happen all the time. I don’t think that AHA was any different than any other non-profit or program I had to shut down.”

When asked about AHA’s specific issues leading to closure, she responded:

“If a board is not ahead of the problems of an organization then it will plague every action taken on its behalf. The AHA board was doing the right things in the end. We started going to individual donors but you can’t do that quickly enough to cure the financial problem and get ahead of the grant cycle. Even if you raise maybe half a million dollars from a donor, that money will come with stipulations and it may not fit your model or mission and really resolve the issues that got the organization in trouble to begin with. Plus, an organization that is visibly in trouble is not something that people will give support to. When you are failing you have to make prudent financial decisions, you have to have a reserve to pull from or a strategic plan in place to get you out of your problem.

AHA could not have resolved its problems and save itself because it was in a 10 year decline. The leadership did not prepare AHA to sustain itself. You can’t depend on government funding alone and no alternative funding sources had been developed to move it to the next level.

I think its closure has to do with the boards that came before, during and after AHA’s decline because board members have a fiduciary

responsibility to help organizations sustain themselves. I think a lot of former board members saw that they would be held personally responsible if AHA kept going and left. Also this is why it is hard to get strong board members when an organization is failing because there is a high liability to pay for getting involved. An executive director can get up and leave and will not be held accountable for the outstanding liability of an organization but board members are held to that standard. As a board member you have to do what is fiscally responsible and that is not always popular.”

Brenda discussed the necessity of having a strong supporters and good branding.

“Recognizable brands can be revived. If you don’t have a recognizable brand then you have to find out what your target audience needs and fill that niche. I would say that AHA had a brand that people from a certain generation knew and younger artists didn’t know. AHA suffered from a disconnect with artists over time.”

Elba Cabrera talked about the needs when AHA started in the 70s:

“AHA was needed when it started in the 1970s but Latinos got savvy on how to run their organizations and get support on their own. The other thing is that now you have white or other types of non-profit organizations providing support to Latino artists. Latino artists could get money for what they were doing from other organizations and those organizations got credit for diversifying their audience.”

Brenda concluded the conversation with the following statement:

“I think that Latino organizations have to figure out their niche--any organization does. They have to figure out what they are competing with and understand that it is not just the other Latino organizations, there are other organiza-

tions and forums that exist that involve Latinos too. If we are going to have a Latino type organization they have to compete with the mainstream. If AHA was really relevant and was effective then it would have kept functioning. Its challenge was that there really wasn’t any urgency for the services it was providing. It is hard to shift an operation and all the expertise that goes with it in a short time. It takes 5 to 10 years to turn an organization around and no one was willing to underwrite that kind of investment.”

While specific financial information was not available, it was known that AHA received NEA funding. When Marta Moreno Vega was director of AHA she began advocating for more funding from the NEA, NYSCA and the New York Department of Cultural Affairs for all Latino institutions. The AHA newsletter contained valuable information in the 1970s and 1980s about funding trends and studies that demonstrated the inequitable funding Latino cultural institutions received from the City, State and Federal Government. By the late 1980s and early 1990s, the AHA newsletter stopped publishing and criticizing the mainstream and published editorials and articles that promoted art as a “healing” force in the Latino community. The move away from advocacy on behalf of organizations and artists may have been a contributing factor in AHA’s failure to attract new generations of artists.

What prevented AHA from continuing to advocate on behalf of Latino Arts after you (Marta Moreno Vega) and directors like Elsa Robles left?

“Our problem was that political advocacy took a backseat to more fundable activities like “audience development” and providing services such as helping organizations with funding proposals.” (Marta Moreno Vega)

I AMERICAN INDIAN CONTEMPORARY ARTS (AICA)

In the late '90s, San Francisco became captive to the dot-com invasion of Internet companies paying above market rates for space to live and work. Many arts organizations were consumed by the invasion and lost their spaces while property owners cashed out. In a Silicon Valley article by Paulina Borsook, *How the Internet ruined San Francisco* (Oct. 28, 1999), it reveals a 42%

All the dot-coms were coming in and you know the rents were going through the roof. People were buying out artist organizations that had time on their leases, to get them out to get big money in there. It's kind of ironic because a lot of those places are sitting empty right now."

When AICA started in 1983/84, it was one of the earliest organizations to start behind the Community House Gallery in New York, one of the earliest urban art centers.



Janeen Antoine, Nadema Agasrd, America Meredith, and Kelly Church

increase in commercial real-estate prices since 1997 in the SF Mission District, a former hub of artists, working-class families, and Latino immigrants. "By 1998 two-thirds of the people living in the Mission were new arrivals - mostly from Wharton or MIT..."

Janeen Antoine, Director of the American Indian Contemporary Arts in San Francisco, California, tells the story of AICA's experience: "We were just getting ready to negotiate our lease, when the dot-coms exploded. So our rent went from \$3,500 a month, we thought it was going up to \$5,000 and it went up to \$12,000. There was no way we could afford this. Even \$5,000 would have been a push, but you know, we could have made it. So, we just had to vacate. And you know, there was nothing that we could do because everywhere in the city was exploding.

Janeen explains how the dot-com boom transformed the arts by moving everyone to the East Bay/Oakland, "But you know, it really kind of transformed or decimated the arts community in San Francisco, because a lot of people came east to Oakland and beyond, people that were here, you know they were concerned about all of the carpet baggers coming in from San Francisco, and kind of shook up the East Bay community a bit in terms of changing the demographics and stuff."

AICA's mission is to promote Native contemporary arts and to serve the Native Arts community, the Native community, and the broader public. The gallery and gift shop has been in five different locations. The original location was the South of Market Cultural Center (SOMA Arts), followed by 5th and Clara, 3rd and Market,

and finally Grant Avenue from 1997-2000. The current location is a mailing address and shared office space with another non-profit in San Francisco, the International Indian Treaty Council, but no programming space for exhibitions.

Founding board members included Hartmen Lomawema, an educator and teacher; George Longfish, an artist; Dick Trudell, an attorney; and Carmella Johnson, with the Clorox Foundation. Ken Banks, an architect and artist, came up with the idea to start AICA and he along with Janeen became co-founders, with Ken as the first director. The original operating budget was approximately \$12,000 in gifts from the San Francisco Foundation, The Women's Foundation, and one other foundation. There were two part-time employees.

Losing the space had a huge impact on the organization's ability to raise funds and continue programming. Currently there are no paid employees, only Janeen as volunteer director and about a \$10,000 operating budget. She explains, "You know, now since we have no space, and we're not doing public exhibitions, it's geared more towards the Native community. In some ways, it's better. Well, Native community and now, more Internet community. Because in the local community, we acted as a kind of sponsor of a dance group, Medicine Warriors Dance Group, so we do more work with the community. We loan the community equipment, we have PA stuff, a screen projector, you know, what people borrow when they want to do fundraisers or show films, that sort of thing. So we do the equipment loans, then we have the Medicine Warriors that we worked with for ten years, eleven years maybe. And, that's totally community-based. Where every week, and that's mostly volunteer too, they have a dance session at Inter-Tribal Friendship House where they come, and do dancing with the kids in the community."

AICA gives visibility to contemporary Native artists and provides a showcase within the community. The best funding years were 1988-89. The organization received a three-year grant from the California Arts Council in the amount of \$150,000 and three grants from the Administration of Native Americans for \$90,000 to fund portfolios and to do an artistic promotion project. But most of the grants received over the years were very small, \$2000-\$5000. San Francisco Grants for the Arts was supportive and gradually increased their funding to about \$30,000 annually. They also received NEA grants from the Exhibitions Program amounting to \$8000 - \$10,000.

The challenge of the current AICA is not having a space or doing public exhibitions. The AICA has paid a storage fee of \$125 each month for the last ten years to house all the archival information, files, and artwork--things that should be put in a collection.

The dream of resurrecting the AICA to their past levels seems mostly forgotten, Janeen explains, "You know it would be nice to revive the organization in some way in terms of doing exhibitions, but it's like pushing a boulder up the hill. It took so long to go up and up and up and the boulder rolled down again. Sisyphus you know. It's like you are going to start from the bottom again at the beginning. You know it took us a long time to develop a track record, credibility and visibility with funders. We never were able to get a lot of funding".

THE ASSOCIATION OF AMERICAN CULTURES (TAAC)

The 1985 bylaws and articles of incorporation of The Association of American Cultures (TAAC) states the following as purpose for the creation of the organization: “These purposes include, but are not limited to Americans of African, Asian, Caribbean, Hispanic, Native and Polynesian Heritage: promotion and encouragement of growing public awareness and appreciation for the contributions of culturally diverse arts organizations and artists to American culture and to World culture; creation and development

an impressive list of artists, administrators, professors, and funders. TAAC was concerned about equal funding for all cultural arts groups and organizations, equal representation of communities of color, and national arts policy and funding decisions. The constituencies served were arts managers and artists of color serving specific communities nation-wide. Leading this charge were eleven founding board members, Barbara Nicholson as the first director, and Nicholson along with Alec Simpson and Clayborne Chavers, Esq as the incorporators. The board included: Barbara



of research, communications, educational and networking activities; convening of conferences and symposia to facilitate fundamental changes in the manner in which the concerns of arts organizations and artists of color are addressed within their own communities and within the larger context of American and world culture; development of technical support services for securing equal access to resources for the artists and arts organizations exemplifying the diverse American cultures of color; and, to have and exercise all powers necessary and convenient to affect any or all of the purposes for which the corporation is organized.”

Founded in 1985, the organization was once located in Washington, DC and now resides in Lincoln, Nebraska. TAAC began with a \$50,000 budget, funded by the DC Commission on the Arts and the NEA, and

Nicholson, Washington DC; John Paul Batiste, Texas Commission on the Arts, Austin TX; Barbara Bayless, Ohio Arts Council, Columbus OH; Louis Leroy, Arts Council of San Antonio, San Antonio, TX; Jane Delgado, Association of Hispanic Arts, New York NY; Patricia Funderburk, Raleigh NC; Mack Granderson, Pennsylvania Council on the Arts, Harrisburg PA; Peter Jemison, American Indian Community House, New York, NY; Juan Carillo, California Arts Council, Sacramento, CA; Robert Lee, Asian Arts Institute, New York, NY; and Alec Simpson, Washington DC.

The organizational design called for location changes based on the location of the current board chair. TAAC spent several years in Washington DC, then moved to Austin, Texas when John Paul Batiste was chair. Luis Leroy became

chair in 2001, moving the organization to Yuma, Arizona. Shirley Sneve, became chair after Luis Leroy's passing and moved the organization to its current location in Lincoln, Nebraska. Current board members include: Mayumi Tsutakawa, Board Chairperson, Grants to Organizations Manager Washington State Arts Commission, Seattle, WA; John Moe Moore, Vice Chair, Arts Consultant JOMA, Charlotte, NC; Shirley K. Sneve, Treasurer, Executive Director, Native American Public Telecommunications, Lincoln, NE; Jennifer Armstrong, Secretary, Program Manager, Illinois Arts Council, Chicago, IL; Deborah Bunting, Heritage Arts Manager, Nebraska Arts Council, Omaha, NE; Leslie Ito, Program Officer, California Community Foundation, Los Angeles, CA; and Mitch Menchaca, Director of Local Arts Agency Services, Americans for the Arts, Washington, DC.

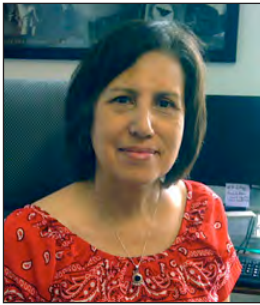
TAAC revised its mission in 2010. The revised mission of TAAC is to convene artists and cultural workers that are reflective of our pluralistic society to inform and advocate for democratic cultural policy. On an operating two-year budget of \$200,000, TAAC's main programs are the Open Dialogue National Convening, held in different regions every other year. In 2010, Chicago hosted, preceded by Seattle, Denver, and Pittsburg. The foci of the convening are professional development and policy recommendations. TAAC will soon be proposing a new study on the arts nationally with a research team consisting of Jerry Yoshitomi, an independent cultural facilitator/consultant, former director of the Japanese American Cultural and Community Center in Los Angeles, and Jennifer Nowak of Wolf Brown, a national research firm in Chicago and San Francisco.

Prior to 1997, there was a growing funding stream for TAAC from private foundations and the NEA for \$300,000 for a two-year cycle. In the early 1990s, the organization had paid staff,

was active in advocacy activities, was located in Washington DC, and had an active profile of various arts managers on the board. NEA Expansion Arts was an initial funder with the organization most recently receiving an NEA Challenge American grant for \$15,000. The most challenging years of funding were 1997-2001 when the organization took a hiatus and the budget dropped to \$500. Current funding sources include NEA, Texas Commission on the Arts, Americans for the Arts, and the Joyce Foundation and Illinois Arts Council to support the Chicago convening.

In the last couple of years, TAAC has placed an emphasis on emerging leaders, encouraging their participation at conferences through scholarship, support from regional arts organizations, Southern Arts, Mid-Atlantic state art agencies, Chicago Community Foundation, and Joyce Foundation. While challenged to keep new young constituents engaged, the organization maintains an active Facebook presence and uses social media methods with video. Because the organization does not have a permanent location, active collaboration and partnering with other organizations and agencies has long been strengths of TAAC. In June 2011 TAAC convened a session on cultural equity and presented a draft position paper at American for the Arts Conference.

THE NATIONAL ASSOCIATION OF LATINO ARTS AND CULTURE (NALAC)



Maria De Leon, Executive Director

On the west side of San Antonio, Texas, in the oldest Mexican neighborhood in San Antonio, The National Association of Latino Arts and Culture (NALAC) formed in 1989 and is the nation's only multidisciplinary Latino arts service organization. NALAC, originally housed at the Guadalupe Cultural Arts Center, provides critical advocacy, funding, networking opportunities and professional development training to build the capacity and sustainability of Latino arts and culture and to sustain artists and arts organizations in every region of the country. NALAC advances the Latino arts field with a mission of advocacy, capacity building, technical assistance, and enhancing communication within the Latino arts and culture community. NALAC's constituency is a multi-ethnic, multi-generational, and interdisciplinary, including thousands of artists and more than 750 not-for-profit Latino arts and cultural organizations located in urban and rural communities across the country.

Maria De Leon, Executive Director recalls the history, development, and growth of NALAC. "When the organization was founded, it was located at the Guadalupe Cultural Arts Center. There's a little back office there at the Guadalupe on Guadalupe and Brazos (streets), and when I came to work for NALAC, which was 13 years ago, Pedro Rodriguez, who was one of the founders along with Marta Moreno Vega and

Juana Guzman and some other people here locally, as the executive director of the Guadalupe had offered a space there. So NALAC had an office there from 1989 'til I came on in 1998. Pedro had then just become the first executive director of NALAC after he retired from the Guadalupe Cultural Arts Center and I started working with him at the same time. So in September of 1998 we moved out of the Guadalupe and leased a space on Commerce, or Cesar Chavez Street, and we were there until 2002. We were always on the lookout for space that we could purchase, and we actually saw this building, got the information about the owners and to make a long story short, we moved into that other little house first in 2002, and then bought this house in 2005 and moved in here in 2006. And we've been here ever since. So since 2002 we've been on this property, on this campus."

The current location or national office of NALAC is 1208 Buena Vista, purchased in 2005.

The new building will become an artist resource center and residency space. The 'other little house' that Maria refers to is the old Buena Vista Gardens building, located next door, which was their first location after leaving the Guadalupe. The 'little house' property houses the original stage and dance floor that was used by the community and many artists from the 1940s to the 1960s. That space will be redesigned and remodeled and will eventually

house the national office and a small archival library. The plans, over the next three years, are for the buildings to become a national destination point for research and programs. It will have classrooms, house the Leadership Institute, and be open for community use.

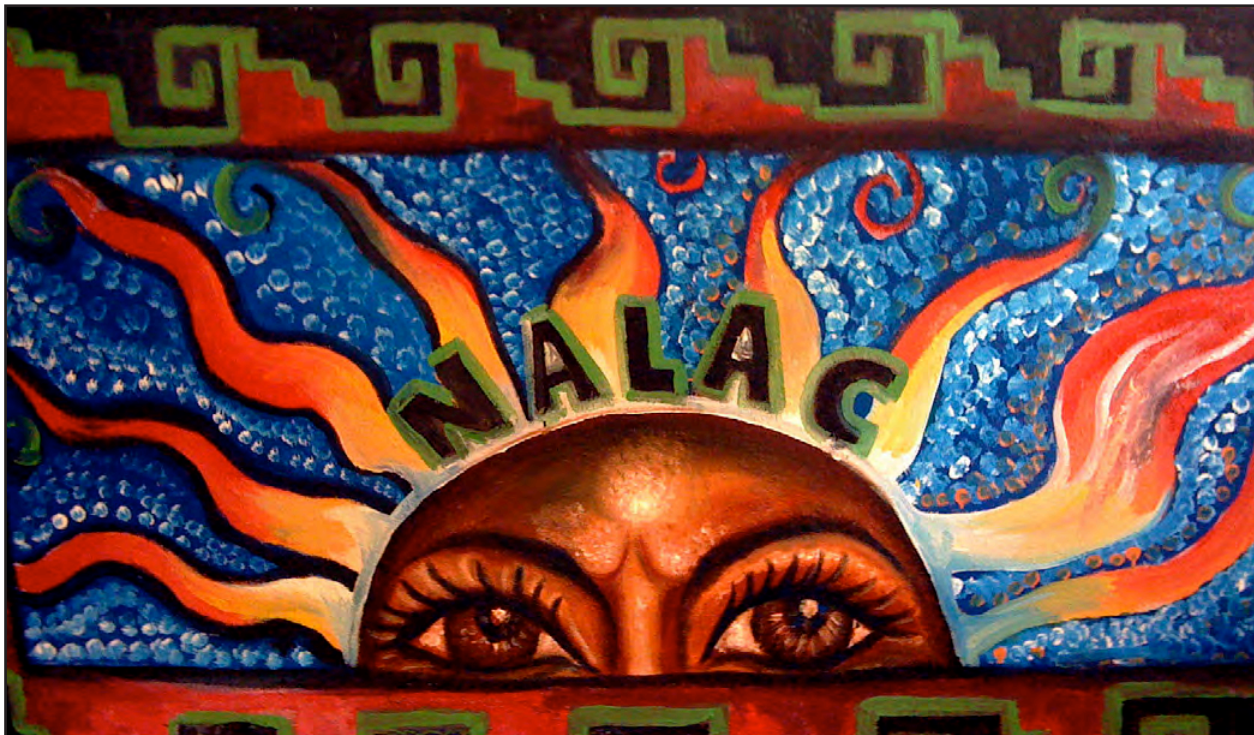


NALAC founding members included: Marta Moreno Vega, executive director and founder of the Caribbean Cultural Center; Juana Guzman, now the vice president at the National Museum of Mexican Art in Chicago, but at the time that NALAC was founded she worked with the Office of Cultural Affairs in the city of Chicago; Pedro Rodriguez, executive director of the Guadalupe Cultural Arts Center; and possibly Johnny Irizarry, as well as other community people who didn't continue to do cultural work in the community. Early board members included: Johnny Irizarry, executive director at Taller Puertorriqueño in Philadelphia; Abel Lopez, associate producer at the Gala Hispanic Theater in Washington, D.C and the first chair of the board; Linda Lucero from California and others.

Maria De Leon has been with NALAC since 1998 and started as administrative assistant to the executive director Pedro Rodriguez, becoming executive director in 2002. "Since I came on there was representatives from New Mexico

- Francisco LeFebre, Miami - Marta Steincamp. We've just always had a national board, always trying to keep the national scope and make sure that different regions of the country, geographically, are representative. We have ethnic diversity and we have diversity of [artistic] discipline. We always try to have an educator, someone from academia. But the majority, by and large – our bylaws do state that the majority of our board members will be practitioners from the field. So they are people who work in the field."

The original operating budget was approximately \$290,000, funded by Nathan Cummings, Target, Anheuser-Busch, and the City of San Antonio. The organization began only hiring contractors for the first nine years. By 1998, the organization grew to two employees, executive director and administrative assistant, which lasted until 2000. By 2002 the budget increased to \$400,00, and its current operating budget is \$759,000. The targeted budget is one million dollars, so NALAC can increase the number of grants distributed to the field, artists and



organizations through the Transnational Cultural Remittance (TCR) and NALAC Fund for the Arts (NFA). This is a time of growth for NALAC. In January 2012, NALAC named Andriana Gallega as Deputy Director. Gallega is the former director of strategic initiatives at the Arizona Commission on the Arts. This appointment came on the heels of the addition of nationally recognized writer and digital media creator, TJ Gonzales, as NALAC's Marketing and Outreach Associate. Additionally, Maria Tapia was brought on as the Executive Assistant to Executive Director, Maria De Leon. Other new positions include Director of Programs, Membership Coordinator, Administrative and Program Assistant, and Research and Grants Associate. This rounds out the staff to eight full-time employees, an intern, volunteers, and freelancers on a project basis. The increase in staff comes in time to implement NALAC's National Conference, to be held in Philadelphia, PA in October of 2012.

Executive Director, Maria De Leon, articulates the national concerns addressed by the organization when it was established. "It was felt that the needs of the Latino organizations were really not being addressed. The issues that they were facing – the tremendous undercapitalization of the Latino arts fields – those issues were not being addressed by anyone, and the idea of the organization came about at a conference of The Association of American Culture, TAAC. They would bring together people from organizations of color, but it seemed like the Latino issues were really never addressed...by this larger organization that was supposed to be addressing all communities of color, all organizations of color. So it was there that the idea of NALAC was born. In fact, Juana Guzman proposed the idea to Pedro (Rodriguez) and then to Marta (Moreno Vega), and it just grew from there. And that's the reason it was founded. The

field was undercapitalized. Our visibility was tremendously low, and there was no one really to advocate on the behalf of the Latino arts field. No one. They felt they couldn't depend on The Association of American Cultures to do it, so they created their own service organization. And to this day, 20 years later, we're the only national Latino arts service organization. The only one in this country. And there are other specific service organizations of color, for example, Alternate Roots – they serve basically the South and are expanding. The First People's Fund is a service organization for Native American groups. The African-American community had a service organization for a while, but I think it's no longer in existence. There's very few service organizations of color here in the country, so the ones that are here, we align very closely with them and work together with them in any way that we can and are supportive."

In an effort to develop the next generation of Latino Art Leaders, NALAC created the Leadership Institute in 2001. "A lot of the Latino arts organizations that are around right now were founded in the 60's and the 70's, and...we realized that a lot of the original founders of organizations were still heading the organizations, and we needed to develop a new generation, this next generation of Latino arts leaders. The Leadership Institute, convenes every summer here in San Antonio... I see that the field is really thinking about leadership and transition in a smart way, in a much smarter way now," explains Maria De Leon.

As the organizations evolve, demographics are shifting. Communities are changing as new immigrants come into the country. When once the focus was Chicano or Puerto Rican, we see growing communities from Central America, Guatemala, and South America. She goes on to say, "How do you evolve and bring in programs, create programs, and bring in that community,

and really engage them in how you serve that new community? If you look at the Bay Area in California, you have a very large Asian population, Latino population, new immigrant population, so our organizations are really reinventing themselves and with new leaders and new ideas, and I like that a lot of the organizations are making room now for these new voices that are coming in. I think that's critically important."

As producers of a documentary series in 2004, *Visiones, Latino Art and Culture*, NALAC sought to create a national understanding of Latino artistic expression for larger audiences and communities in the U.S. In a partnership with Hector Galan from Galan Productions, the three-hour series is divided into six half-hour segments that feature the variety and creativity of Latino arts in theater, music, and dance. NALAC have also developed an educational curriculum geared toward middle and high school students. With the help of Target, NALAC has expanded that curriculum to meet all national education standards. The curriculum is also used at universities due to the lack of information and resources. *Visiones* was broadcast nationally on PBS and is re-broadcast every year for Hispanic Heritage Month. *Visiones* is distributed to over 35,000 schools across the country.

In 2005, NALAC established the Fund for the Arts (NFA), which has awarded almost \$800,000. Grants range in size from \$1500 to \$20,000. For smaller organizations, NALAC's may be the first grant they receive, which allows small organizations to find matching funds. Artists can apply directly for projects or fellowships. Maria tells us,

"We gave our first master artist grant two years ago (2008) to Elio Villafranca, a musician from Philadelphia and New York, an Afro-Cuban musician. This year we gave our second master artist grant to Cherrie Moraga, a writer, poet, scholar,

a great thinker from California. So we're very proud of the fact that now we can support the field financially because that is what we always heard that we need more support, we need more capacity. And of course the NALAC Fund for the Arts has not answered that need completely, but it answers a small need. Our next step is to create an endowment through an individual donor initiative for the NFA. So we want to go to Latino leaders in this country, to Latino business people and say, look, this is the arts community, the non-profit arts community that really is the foundation for everything else, for the entertainment field, the Latino entertainment field in this country. We have a mechanism to support art in your community and across the country, so we want to be able to have this program be supported by Latino community."

In 2010, NALAC initiated a new grant program, the Transnational Cultural Remittances program, supporting meaningful exchanges related to issues of migration and how culture and art cross borders. The program supports exchanges between artists, ensembles, and organizations in the U.S., Mexico, and Central America. In addition to the Leadership Institute, the Transnational Cultural Remittances program is considered NALAC's signature program.

When asked about issues that still need to be addressed, Maria explained, "I think that we could have a lot more impact with advocacy and services – more benefits to the membership, more benefits to the constituency if we just had more staff... I think there is a lot more services that we could provide if we had more capacity. So yes, I think that the issue of funding and the undercapitalization of our field is something that needs to be remedied and addressed, and we need to be part of that solution. How can we work with funders, with agencies, with foundations, with the government to make sure that there is more equity in that area."

MANCHESTER BIDWELL CORPORATION/ MANCHESTER CRAFTSMEN'S GUILD

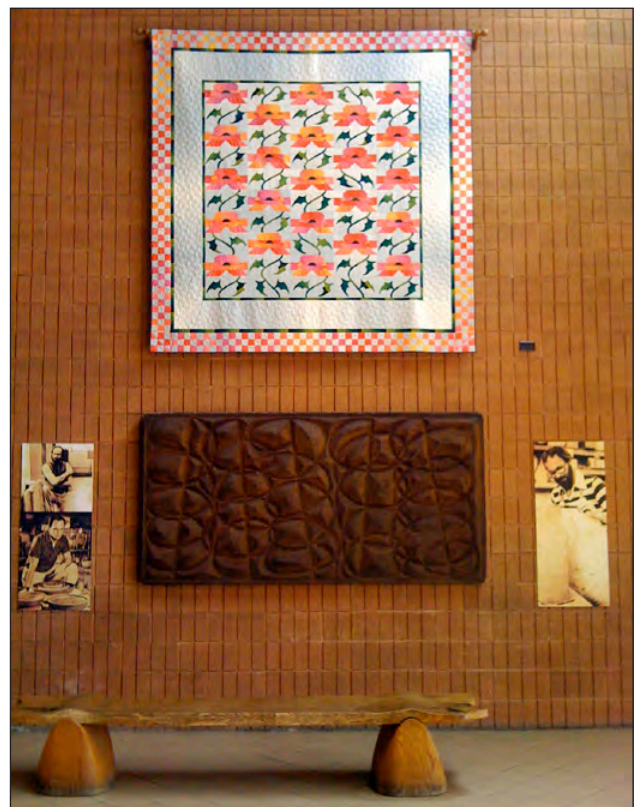


A rags to riches story, Manchester Bidwell Corporation was started in 1968 by the Bidwell Presbyterian Church in a row house in the Manchester section of Pittsburgh, an inner-city, underemployed, African American community. William ‘Bill’ Strickland, was an undergraduate student at University of Pittsburgh studying history to become a history teacher. Upon graduation, he decided that the “arts was a very powerful way of getting access to kids”, and as a ceramic artist and a potter, he decided to build the organization around his avocation, which became his vocation. He recalls, “Well we were trying to address a lot of the issues during the riots in the 60’s, and people were in trouble and a lot of – high unemployment, a lot of violence in the streets. And I wanted to try to contribute something as an alternative to that. So we created Manchester Craftsmen’s Guild to kind of give these kids an opportunity to do something creative rather than shoot each other in the streets or get shot. So it started off with a social mission, very deliberately.”

Bill Strickland became CEO in 1972 and rebuilt the organization into what it is today, The Bidwell Training Center and The Manchester Craftman Guild, both separate 501(c)3 organizations under one umbrella, The Manchester Bidwell Corporation. The Corporation started with a \$75,000 operating budget for Manchester Craftman Guild and \$1 million for Bidwell, funding was secured

from the Department of Labor, the National Endowment for the Arts, the Pennsylvania Council for the Arts, and local private and public foundations. Today the corporation raises an annual budget of \$13 million to support three buildings: 1815 Metropolitan Street, a world class professional center for job training and cultural arts with a 350 seat auditorium, culinary amphitheater, 200 seat dining hall, chemical laboratory, library, and computer laboratories; The Drew Mathieson Center, a 40,000 square foot educational green house; and Harbor Gardens Park, which houses computerized classrooms, student services and admission, and a pharmacy laboratory. The original constituency served was inner-city minorities, primarily African American, in both the arts and in the vocational program.

At first, the only employee with Manchester, Bill hired several people during the first six months. Bidwell had approximately 30-



40 employees when he became CEO. He explains, “We [Manchester] started off with three people, then we expanded to 40 people because there was some federal program that was putting money into communities, I think it was called the CETA program. And we really blew up to 40 people. Now they weren’t working all at Manchester, they were doing community service. So we had a lot of people doing community service, doing workshops for the community. We coordinated the grant, and then after that, when that funding went away, we got down to what was actually more normal, which was about 6 full-time staff. And that was the case from the mid-70’s to pretty much the mid-80’s.” Current staff for the corporation is about 120 employees. “Well I’m more now an administrator of administrators rather than doing the programs myself. We have a development department that does all the grant writing and the fundraising and so forth. We have a full board of directors, of course. And then I sort of manage the vice-presidents of the various divisions and do a lot of the corporate and community relations work. But I don’t actually run any programs anymore.”

The mission has stayed consistent over the years and is devoted to two principle focal points:

- 1) the preservation and presentation of jazz music, and
- 2) arts education in partnership with Pittsburgh public school system.

When asked if budget growth and success changed the mission of the corporation, Bill replied, “No, it’s been basically the same; it’s just been expanded, you know, to work with more kids. And then in the vocational side it’s become more sophisticated in the quality of the training that we’re doing and the people

that we do it with. So we have pretty deep relationships with the corporate community here in Pittsburgh around training. And I think we have a very good relationship, operating relationship, with the public school system around kids that we work with in the arts.”

When asked to describe the constituency, if its the same community, he explains, “Yeah, it’s just wider. Everyone who comes here for the most part are people who in some way are having an issue that they want to address. On the Bidwell side it’s employment because most of the people are welfare moms and single parents, people who lost a job, never had a job. And then on the arts side we work with a lot of kids who are really at risk of not graduating from public school. So we work with 500 kids a week grade 8 – 12, and they come at 2:30 in the afternoon, they stay til about 6:00, and we stay with them through high school, and we’ve been very successful getting the kids into college as the result of what we do with them in the arts...the streets have calmed down in some respects, but the problems from an educational and social point of view are just as intense, and maybe more intense now than they’ve ever been. ”

Bill talks about the successes of the corporation: “Well we’ve successfully partnered with the University of Pittsburgh medical center. We train medical technicians here. We have a 40,000 square-foot green house; we grow orchids. And so we have a very strong horticultural program and we relate to the horticultural industry. We are in the food service field, so we do very well at placing our people with upscale hotels and private clubs and so forth. So we’ve gotten very good at partnering with industry around training and service delivery.

We’ve also gotten very good at presenting jazz. We’ve won four Grammys, we have our own recording label, and probably the most important

collection of jazz recordings in one place is here in Pittsburgh. We have over 600 recordings. The collection is priceless. So we've established a national presence as a jazz presenting organization and because we've gotten some great outcomes with our students, we have – we did a count of 90 of our students and we realized that 92% of them had graduated from high school and 90% of those kids had gone on to college. And 5 of my faculty are former kids who went through the program, went to college, and are

money and so forth. So that's one area. We have to get involved more deeply with public policy. Two, I'm working on federal legislation because we're replicating our center around the country, and we have three open now – Grand Rapids, San Francisco, and Cincinnati. Cleveland opens this summer, and we're planning centers in Boston, New Haven, Buffalo, Charlotte, Austin, and Minneapolis. And Halifax, Nova Scotia. And we had some early conversations with Puerto Rico, Virgin Islands, Vancouver,



back teaching at the center that basically saved their life. And we've got a couple of PhDs, we've got an orthopedic surgeon, and a kid at the Harvard business school. All have come out of the arts program. So we've gotten some pretty powerful examples that the Center is doing well in terms of its mission.”

Surprisingly, funding is an issue that still needs to be addressed. Public policy and legislation are areas that Strickland is working on now. “Well we want to systematize our funding. It's too erratic. We have to create a funding mechanism that provides sustaining revenue on an ongoing basis. That's the big hurdle. We've got the programs, we know what we're doing, we've got outcomes, and we're good at managing the

and Israel. So the goal is to build 200 of these centers – 100 in the US, and 100 around the world. That's what the future holds.”

Explaining that he has done reasonably well in fundraising, Strickland points to diversified revenue sources as the key to consistent funding. Not being “one sole-source dependent, because if that source goes away you're in big trouble”.

Bill's vision for the replication of the successful training/art center model is as “soon as we can get 'em built. Sooner the better. Probably over the next 10 – 15 years.” At 63, he is actively recruiting and training people to run the organization. He sees his future in running the replication program, a subsidiary call National Center for Arts and Technology (NCAT).

I ST. JOSEPH'S HISTORICAL FOUNDATION (SJHF)/HAYTI HERITAGE CENTER



V. Dianne Pledger, former Executive Director

The Hayti Heritage Center and St. Joseph's Historic Foundation (SJHF) was founded in 1975 by 20-40 concerned community members and historic preservationists who banded together to save the historic St. Joseph's AME church from demolition by the City of Durham, North Carolina. Once an economic anchor to the greater Durham African American community, the former St. Joseph's AME Church, a National Historic Landmark, is now a cultural and educational institution deeply rooted in the historic Hayti community of the city. The history of this African American community can be traced back to 1868, when Edian Markham, an African American Methodist Episcopal Missionary and former slave, came to Durham to establish a church. Rev. Markham built the log church that housed the six original members and called it Union Bethel AME Church. The church grew to incorporate more members, and in 1891, under the leadership of Rev. Andrew Chambers, the first cornerstone was laid and the name changed to St. Joseph's AME Church.

The Foundation was formed to save the structure of St. Joseph and was able to purchase the building from the City of Durham for one dollar. The mission of the Hayti Heritage Center reads, "The St. Joseph's Historic Foundation, which was founded in 1975, is an African American cultural and educational institution deeply rooted in the historic Hayti community of Durham, North Carolina. St. Joseph's Historic Foundation is dedicated to advancing cultural understanding through diverse programs that examine the experiences of Americans of African

descent — locally, nationally and globally. The Foundation is committed to preserving, restoring and developing the Hayti Heritage Center, the former St. Joseph's AME Church, a National Historic Landmark, as a cultural and economic anchor to the greater Durham community."

The Center started with volunteer staff. The first director was a volunteer, Miss Claronell Trapp Brown. She was a board member of the Foundation who stepped down to become the first director. After Miss Brown, Mr. Walter Norflett became the first paid director, growing the staff to two or three, with a project manager to oversee the renovation of the cultural center and an administrative assistant. Ms. Pledger assumed the role of program director in 1991, following the interim director, Mr. Al Stevenson. Because Ms. Pledger was in charge of day-to-day operations and fundraising, her title was changed to Executive Director in 1995. In 1998-99, her position became president/CEO. Today there are 12 employees, two full-time, president and director of operations, the rest part-time. We could not obtain information about the budget prior to 1991. Ms. Pledger started with an \$88,000 operations budget in 1991 from State of North Carolina, North Carolina Arts Council, city, county and private contributors, ultimately growing it to \$850,000 in 2009-10.

When asked about the constituency, Ms. Pledger commented, "It [Hayti] was here to serve specifically the needs of the African American community, but also to jointly promote the contributions that African Americans had played in the building of this community and the city of Durham as African Americans played a major role within the city of Durham. The city population was 53% African American. The county was a little different, but the majority of the population, the African American community was a majority within the city. The history of Durham plays a major role in that very significant people

within the state have made major contributions. You have a lot of history here in Durham that involves the African American community. You have North Carolina Central University, you have the Black Wall Street, you have major financial institutions like North Carolina Mutual Life Insurance Company, Mechanics & Farmers Bank. You have a lot of political people that have come through and come out of this community – C. C. Spaulding, you have Mr. Mickey Michaux, who was also one of the founders of this organization. So you have a lot of political clout that comes out of this community, so to not have an African American cultural center was just something that you could not do. Plus Hayti itself was on the map. Hayti was a thriving African American community that was made up of all types of business people, but all types of lay people also. So just with the history of the community, with the people that had come in and out of this community, it was just fitting that an African American cultural center could live and thrive and make major contributions, and I think that we have done that.”

Hayti was not just addressing the need for cultural representation in Durham, Hayti was preserving an important piece of history and promoting the expansion of the African American culture in general. V. Dianne explains why it was so important to save the historic St. Joseph's AME Church.

“To say, it was really – we really wanted to save this particular facility. It was more based around historic preservation, saving the facility. This was a historic church. Dr. Martin Luther King had been here. W.E.B. Dubois had been here. There had been so many political rallies, the civil rights movement – I mean, it was just a base of the community. And because of urban renewal, everything in this African American community, the Hayti community, had been demolished. This was one of the three last-standing buildings

out of this Hayti community that we're in, as a historic community. And it was just incumbent upon the people that supported historic preservation and supported culture and supported history that the building not be torn down. So it was very political. The freeway that came through and tore down all the businesses and all the homes and everything, it was very political at that time. And it was just important that this building stood to represent the community, the African American community, and it was like, this was like the last straw. Okay, now, we can't tear this down. What we gonna develop this in, what we gonna do with this? We can't tear this down. They've taken everything else away from us. They've torn everything else down. The city promised to help rebuild, help place the businesses, help relocate businesses, help people to move to other homes, and a lot of that stuff did not happen. So politically and emotionally, it was just very important to have this center represent the best of what could happen and the collaboration between the city, the collaboration between the community. And so that's another reason why we've been fortunate to have support financially from the city and some other public dollars because of the importance of what this particular facility stood for and still stands for and what we're striving to do here.”

It is clear that this Center serves many purposes for the African American community in Durham. Times have changed, but basic needs have remained the same over time. As V. Dianne quotes, “There have been some changes. Of course time has changed. But the changes – the basis of promoting culture has not changed. The basis of educating our young people about our history has not changed. The basis about providing a cultural center for meetings and for people to come and see positive things about your African American culture and having a location where you can have dialogue and where you can

have art and where you can have a facility that is within your community and to save a structure that was developed and built by African Americans. All of that is still the same.”

Understanding their role as part of a global community, Hayti plays a large role in working with other organizations across the United States. They collaborate with sister organizations and with international artists. They do programs on health and business as well as art. They have also collaborated with the Jewish and Latino communities. “We do all of that because it’s just important that we need to reciprocate. We need to – I don’t know about you, you don’t know about me, but we need to learn about each other, and we’re not going to learn about each other if we don’t collaborate and work together and try to get out there and learn a little bit about each other. And that’s why we’re here,” says V. Dianne Pledger.

After 20 years with Hayti Cultural Center, V. Dianne has seen a lot of successes. Working with the Latino community around the topic of violence, Hayti has created open dialogue and interactive programs and exchanges between artists and young people. They have also worked with the Hispanic Center and the Jewish Community on programs. At Duke University they try to get the students to come off campus and work within the community. The Duke Divinity School will bring their students on tours, which provide an opportunity to educate them about the culture of the African American community. The most successful program is the Blues Festival, in their 23rd year, this two day outdoor festival brings in audiences of 20,000 people. They have an outreach program, Blues in the School, which takes the artists into the schools to work with the students. “We brought in MSG Acoustic Blues Trio out of Hampton, Virginia. They were here for a week and worked in the public schools, and we purchased instruments for the middle school,

worked with the students in the music department, talked about the roots of blues music, how it comes out of our African culture, how blues music comes out of the rich tradition of gospel music, and actually put together this year – which we’re very excited – the Bull City Youth Blues Band. So we put together a blues band of young people. We had eight students that came in and they performed. They rehearsed with MSG and they actually performed at the festival, and they are still working together, and they have their first gig in about three weeks. So we’re really excited. And we have blues musicians across the city that have agreed to work with the young people that are interested in continuing the history and the legacy of blues music.”

Because of the economic collapse Hayti had to bring the Blues Festival indoor. “It was just – we could not actually afford to do an outdoor festival. Times change, and you have to change with the times. So we’ve spent the last year with people being upset with us because we were not outdoors at the Durham Athletic Park. But we really just could not work out the logistics of doing an outdoor festival. The expense of bringing everything in and being in that location just was not going to work with us, and it was really a major business decision that the board had to make on what was going to be financially feasible for our organization because it was about, to me, the viability of our organization, and not putting the organization at risk in any event that we’ve been doing for 23 years. It was really a business decision. But it turned out absolutely great. We went to the new performing arts center, the Durham Performing Arts Center, with is a new center here in Durham. It seats 2600 people. We also provided a small outdoor concert for two hours prior to everything coming in, and the Friday night event was here in our performance hall. We have a 500-seat performance space, and it was just electric.

It was absolutely fantastic as it was last year, and overall it was a wonderful festival. We did not lose a dime, and we actually made money. We exceeded our sponsorship budget and it's a basis for us to move forward and start continuing the festival, but maybe do it in a different way, as something that will continue to promote the rich heritage of the blues, but something that will be manageable within our organization. And again, we have to operate as a business."

That's why – I had five full-time people. We had to modify hours, and we had to soul search, and I was just determined not to lay anybody off, because I've been through that layoff thing before. I've been here a while, and it's a cycle. And I've been through having to lay people off, and it's not a good feeling," explains V. Dianne.

Despite the fight for survival, Hayti was able to start a new program with at-risk young Black males, called Youthink, an after school program



When V. Dianne talks about the future, she talks about "tackling survival". "Well our goal – what we're tackling now is survival. As many other non-profits are, we are trying to continue to do business prudently. We are trying to continue to service our community and service our artists in our community, but we're trying to continue to operate a facility. We operate a facility. That's different than just running a non-profit 'cause the liability's going to be what the liability is, and the power bill is going to be what the power bill is, and the maintenance of a facility and the upkeep of a facility is very stressful on an organization when you're also trying to provide programs and collaborate and want to do new initiatives and can't do new initiatives because you're trying to keep your staff here and you're trying not to lay anybody off and you have to go through a point that – we did have to make some major changes.

that matches poets, such as The Sacrificial Poets and The Bull City Slam Team, with young men that have gone through the juvenile justice system and the at-risk youth in the public school system. The program brought in an excitement that rejuvenated the organization and brought in new dollars that Hayti was not able to tap into before.

Another issue to be addressed is the outgrowth of the facility. "This building has been open for twenty years now, and we want to focus also on the visual arts aspect and developing a permanent exhibition around the Hayti community. What happens is we tell the story of Hayti and we talk about the story of Hayti, but until you can see it, touch it, feel it, understand what it's all about and see it in an exhibition type or permanent space, you can't help it develop and grow. We do lots of tours. We have films, we

have books, we have artifacts, we have lots of things we want to put together. So over the last four years, we've been, with our last strategic plan that we worked on, we have got a grant from the Golden Leaf Foundation to bring in an architect to develop some plans for a – first we were just going to renovate and change around and see what we can do, but you know, it's easier to tear down and rebuild with what we're looking at. So we have a wonderful plan for a new facility – not tearing down the church structure, just this educational wing – that is about 25,000 square feet. It's going to cost about \$18-19 million dollars, and it will do everything that we want to do to move us into the years to come to be able to operate as a full-service cultural center. We've outgrown our space for – we're a rental facility. We do lots of weddings, we do receptions, and that's our income. We make about \$50 to \$60 thousand dollars a year off of rentals where we could be making \$80 or \$90 thousand dollars a year. So we need a larger space to hold weddings of 200 or more. We want a permanent exhibition space and we want to develop a permanent exhibition. I got a grant from the city to bring in a museum specialist to help develop the concept for the permanent exhibition. I got that grant last year, almost 2008, and we're just now getting started on that. That's how long bureaucracy is, okay, I just got the contract signed in the springtime. We'll have a black box theater, we'll have larger office space, we'll have conference rooms, – it's just absolutely gorgeous. We'll have a courtyard area where you can have people sit out and we can do concerts outside in the little courtyard area. We're going to re-figure our parking. We'll have actually archival space where we can really do our exhibitions. We'll have a gallery for traveling exhibitions. We have a gallery now, but it's just a big open space, but it will be a secure gallery area that we can use for traveling exhibitions or we could have receptions in there if we wanted to. But then we'll have this

permanent exhibition space that could be ticketed, so that could be revenue generating. We'll have a recording studio for our artists so that when I have my drumming classes on Saturday you don't hear drumming all the way down the block. Something soundproof for the drumming to be in. We reconfiguring our dance studio so it can be larger so that we can accommodate all of our dance classes that we have. It's just the optimal facility for what we need because we've outgrown what we are. We do with what we have, but it's what our community needs.”

The next goal for Hayti is to fund this new plan. Working on an endowment pledge from a major corporation in the amount of \$100,000 has taken four years of work. They are also naming the dance studio after Chuck Davis and Glaxo Smith Kline. The charge now is to raise money to add to the endowment. As members of the National Performance Network for over twenty-five years, they receive subsidies and also receive funds from national organizations such as Lila Wallace, Doris Duke, and NEA. Local and regional foundations include Z. Smith Reynolds Foundation, Golden Leaf Foundation, and Mary Duke Biddle Foundation. There is also a pool of about 300 to 350 individuals that traditionally support the Center. But funding ebbs and flows, “it has been seasonal” she explains. When asked about NEA funding, she explains that her NEA funding dropped off after Expansion Arts folded. She thinks the amount was about \$2000.

“We are a prime organization to get money, there is no question about it. We are what the NEA supports. We do all the kind of programming, it is just writing it. And I have proposals that would be perfect; it's just the formatting and what they need. It's like a thorn in your side. As the head of an organization, there's funding there and you can't reach it, it's very frustrating.”
(V. Dianne Pledger)

I GALERIA DE LA RAZA



Carolina Ponce de Leon,
Executive Director

In 1970, Galería de la Raza operated in a storefront on 14th street and Valencia – 451 Valencia Street in San Francisco, CA. In 1973-74, it moved to its current location, 2857 24th Street, and the original Galería was in the small corner venue and in the '80s Studio 24 was launched, which was a gift shop that sold Mexican folk arts and crafts. The gift shop lasted until 2006 and closed because of competition. The intention of the gift shop was to subsidize the Galería, but it was the Galería that was subsidizing the store.

The organization was established to foster public awareness and appreciation of Chicano/Latino art. To implement the mission, Galería supports Latino artists in the visual, literary, media and performing art fields whose works explore new aesthetic possibilities for socially committed art. The organization also sought to give under-recognized Latino artists a space to collaborate, and to create and present work because there were no spaces for them in the mainstream art world. Galería de la Raza sought to build community, creating events where La Raza, the Latino working class in the city, would have a place to access art and culture through workshops for youth, exhibitions, and programs for the community at large, giving everyone the opportunity to integrate art into their lives. In addition to space and resources for artists Galería de la Raza had the ability to bring more art into people lives, to produce affordable art and create opportunities for people in the community to buy art inexpensively.

Galería was founded by a group of Chicano artists and community activists in San Fran-

cisco's Mission District, which included Rupert García, Peter Rodríguez, Francisco X. Camplis, Graciela Carrillo, Jerry Concha, Gustavo Ramos Rivera, Carlos Loarca, Manuel Villamor, Robert González, Luis Cervantes, Chuy Campusano, Rolando Castellón, Ralph Maradiaga, and René Yañez. René Yañez and Ralph Maradiaga later become the Galería's first artistic and administrative directors, respectively. Current staff includes Carolina Ponce de Leon, executive director, who came to the Galería in 1999, Sandra Garcia Rivera, Lunday Literary Lounge Host and curator, Adriana Grino, curatorial & special programs manager, Jenn Hernandez, community relations manager, Kazu Umeki, exhibition and graphic designer, and Raeleen Valle-Brenes, administrative manager.

Galería was influential in establishing the mural arts movement in the Mission District of San Francisco. The artists began by using the site at 451 14th street until an encounter with the landlord resulted in Galería leaving that location. While they were looking for a new space, they began creating murals in the streets, starting the San Francisco Mission District mural program. Once located at their new venue, artists began taking over the billboard just around the corner. This commercial billboard had advertised cigarettes and alcohol. The artists were questioning the negative messages being displayed to the



community and youth and responded by painting over them with the following slogans, *this is a healthy diet, keep your community clean*, or just *Salsa*, messages that were oriented to build and beautify the community. The murals brought in funding from a few programs to help artists, who were associated to the Galería, and larger opportunities to create murals in different places like the Bank of America on 23rd and Mission, at Horizon, and other places throughout the Mission District.

San Francisco and the greater Bay Area, lots of people come from Oakland, here.

The success of the Galería can be attributed to the founders whose vision was extraordinary, explains Ponce de Leon.

In terms of not only creating... like lots of organizations were created throughout the country with the civil rights movement, representing minorities. The Galería had a very special identity to it, a hybrid model, which was both



The mission of the organization has slightly changed, as explained by Carolina Ponce de Leon, the Galería's (original) mission was to represent the indigenous cultures from which Latino culture arises, a '60s concept, which was the return to the roots and to recognize indigenous roots, but the change of demographics of the Latino community in the city didn't make that a very current thing so that's what changed". The current community has changed drastically from the 1970s, "there were at least 100 artists, Latino artists, living in the Mission. Today, there are hardly any Latino artists in San Francisco... because with all the dot com and everything, lots of people have had to leave the city. Our community is still a very young community. I think the larger portion of our gallery visitors is people between the ages of 25 and 40. And it's

looking at cultural traditions and giving them a contemporary bent. Creating community and at the same time pushing community and cultural boundaries. That has made it very unique among all the other Latino organizations, which were founded more on the idea of cultural affirmation and preservation. And so I think that the Galería was very visionary in the way it established its identity. And people like me; I've been here ten years, still think of the Galería in terms of its legacy. I'm always trying to live up to that legacy. And so I think that one of its great accomplishments is having this forward thinking, cutting-edge perspective on things. I think it's successes has been the mural movement in San Francisco, which is very much part of the tourist industry. The tourist industry can be very thankful to the Galería for having brought in those pennies to

the city because lots of people come to visit the Mission District just to see those murals.

Other successes include exhibitions of original drawings by Diego Rivera, Jose Orozco, and David Siqueiros, three great Mexican masters. In a unique presentation, the drawings were taken from the archives at MOMA and displayed on easels in the streets so that all people could see them. The Galería also presented two exhibitions of Frida Kahlo work and photographs of the artist. Carolina further explains the success of the Galería as being a culturally specific community center that speaks from the Mission but that's connected to the world.



When asked what still needs to be addressed, Carolina explains, “Us? It’s amazing, we’re 40-years-old and we still have a \$300,000 budget. That needs to be addressed and it’s really, very, very hard for us to increase our levels of funding. We have a month-to-month lease, we need a space, so you know, finding, stabilizing our space. Being able to increase our budget so that we can have more staff, do more programming. It’s a huge challenge. It’s amazing that after 40 years we’re still a very precarious organization that lives (knock on wood) day-to-day. I don’t think anything could really happen to the Galería because, if anything happens... (we have) community insurance. Still, stabilization is really one of our biggest challenges. We’re working on that”.



Funding has also been a major challenge. Galería has received funding from NEA in the past and continues to do so. Early Galería funding was secured through Expansion Arts, but was eliminated with the programs elimination. Expansion Arts funded almost 70% of the Galería’s operations. Currently, the Galería has to secure funding from 8 to 10 difference agencies per year and very few of them offer multi-year funding. Every year, they start from zero in securing the operations budget. The economic downturn has made the funding process more competitive with awards decreasing or funding programs being eliminated.

I ARTISTS COLLECTIVE

Funding The Artists Collective was founded in 1970 and incorporated in 1972 in Hartford, Connecticut by Jackie McLean, the internationally acclaimed alto saxophonist, composer and educator. Jackie thought it was important to empower the youth through music and art. In New York, he worked with Mobilization for Youth, established during the Kennedy Administration to attract young people and give them opportunities in the arts. He was also part of the Rockefeller program “Candy Coated Prison”, which utilized music as an option or distraction to keep youth out of the penal system. He always felt that the arts were important. After moving from New York to Connecticut, Jackie met Anthony Keller, the first executive director of the Connecticut Commission of the Arts, who was an artist in residence. They collaborated with Paul Brown, a local musician, who had an idea of starting a cultural center. Dollie McLean, Jackie’s wife, agreed to help to put some of the pieces together. She was hired at the Wadsworth Atheneum Museum in Hartford as a liaison. She realized that the Wadsworth Atheneum had no African American art, which wasn’t unusual, and she used her time there to help coordinate the program that Jackie and Paul started. They then met Cheryl Smith, who was teaching dance in the Hartford community. They, along with Ionis Martin, a painter, art advocate, educator and activist, started having Monday night meetings for about 2 years to discuss the possibility of a cultural center. During that time they continued to teach the arts around the community. Jackie was working at Community Renewal Team (CRT) centers teaching music, Cheryl was teaching dance at Bellview Square and several other places, Dollie was teaching drama at Atheneum where there were no people of color or lower class white people.



In the late 1960s, Jackie McLean was already an accomplished musician and educator in New York. Phil Boler, a student at the University of Hartford asked if Jackie would be interested in teaching a class at the Hartt School because they had no cultural music classes. He felt that Jackie’s presence could create something special and in 1968 Jackie started teaching there once a week. He later established the university’s African American Music Department, now the Jackie McLean Institute of Jazz and its Bachelor of Music degree in Jazz Studies. Two years later, the Artists Collective was born. Mr. McLean was the only American jazz musician to establish both a university music program and community cultural center at the same time.

The mission of the Artists Collective is to preserve and perpetuate the arts and culture of the African Diaspora by providing training in the performing and visual arts and by sponsoring special events. It is also the mission of the Collective to develop professional artists, to foster positive feelings of self-identity among peoples of the African Diaspora, and to raise public consciousness about the value of the culture. While there were other institutions created to address the needs of the African American community, no existing institutions were specifically created around the culture and arts of African Americans and African American culture.

The Artists Collective faced a challenge convincing audiences and funders of the merit of the African American culture. The vision of the founders was to create a safe haven for at-risk youth to offer alternative to the violence of the

streets, teen-age pregnancy, gangs, and drug and alcohol abuse.

The Collective serves a predominately low-income Black and Hispanic constituency. In 1984, The Greater Hartford Arts Council conducted an administrative study on the Artists Collective to determine who was being served. At that time, 40% of the constituency served was from Hartford's Latino communities and 60% were mostly African Americans from suburbs like Bloomfield and West Hartford. Numbers served have gravitated between 700 and 1200, depending on the site. Current populations served included 50% West Indian and Jamaican populations. The remaining 50% include Latino, Asian, and African, with the Youth Jazz Orchestra predominately White youth from the suburbs. Graduates from the Artists Collective have included notable actors and musicians, Eriq LaSalle, from primetime television show ER, actor and producer Tony Todd from *Candyman* and *Final Destination*, saxophonist Jimmy Greene, a member of the Horace Silver Band, drummer, Cindy Blackman, currently working with Grammy winner Lenny Kravits, and others. The Collective has a non-traditional approach to arts education; they include social skills training and school/community involvement. Individual and group workshops expose youth to positive role models, stimulate youth to think critically, develop self-esteem, self-awareness, and take pride in their cultural identity. Most of the students who participate in Artists Collective activities and programs complete high school, attend college or music conservatories, enter professional dance companies, or excel in their chosen careers outside of the arts. Taking pride in their accomplishments, Dollie McLean explains, "Our strength is that we've dug so deeply into the community.

We're seamless with the community. Going into our 4th generation, a grandmother who came to last years Kwanzaa celebration had attended the

Artists Collective. (Our) Greatest success are the people who have come through the Collective and have gone on to be great people who have a sense of themselves and their culture. Ultimately that was our mission.

In its first two years, the Collective was run on a volunteer basis. After incorporating in 1972, the Artists Collective received its first donation of \$27,000 from Louise McCagg, visual artist/sculpture. Original employees included the founding artists, Jackie and Dollie McLean, Paul Brown, and



Cheryl Smith, who taught at multiple locations around Hartford. The original location of the Collective was 780 Windsor Street in Hartford, which opened on January 24, 1974. After they painted and renovated the building the owners decided to sell the building for \$150,000, which the Collective couldn't afford. After a year they moved the center to the old three-story Clark Street School building located at 35 Clark Street in the northeast section of Hartford. The location was a highly residential area with limited parking and neighbors who complained about the noise of music and drums. The current location for the Artists Collective is a new state-of-the art 40,000 square foot two-story facility located at 1200 Albany Ave in Hartford. The building was designed by Tai Soo Kim, cost \$8 million, and took 16 years of fundraising to accomplish. The building officially opened in 1999.

The first grant funding came from the National Endowment of the Arts, \$250,000 over a 5-year

period to develop a school program, which evolved into the Artists Collective Programs serving over 1200 student a year. Rite of Passage –Yaboo Ceremony, serves 12 Hartford Public Schools two days per week, reaching over 200 students with a focus on traditional African family values and welcoming adolescents into adulthood. The Jackie McLean Youth Jazz Orchestra serves youth 13 to 21. The Jazz Orchestra has performed for former President Clinton, Harvard University, The Congressional Arts Breakfast in Washington and jazz festivals throughout New England. The Youth Orchestra was renamed for Jackie McLean in April 2006 after his passing. The Choreographer’s Workshop is comprised of student dancers, 9 to 17 years old, who perform traditional African, modern, jazz and tap throughout Connecticut. Summer Youth Employment Training Program, which provides summer employment for Hartford youth and develops work readiness skills and training in the arts. Rite of Passage Cultural Summer Program, a 6-week full day program serves over 200 children, many on full scholarships. The school system was not incorporating this kind of history, culture, or art for the children being served in the Hartford Public Schools and the Collective sought to fill this gap. Dollie says of her husband, “My husband really felt that there was something terribly missing from his education. A lot of children have no sense of themselves they think that their legacy is slavery and the little ones may think its hip-hop. General exposure to the arts help to develop people and plays a role in giving a young person a specific sense of themselves”.

Growth of the Artists Collective has been constant, but not sufficient. The current budget is \$1.2 million with a staff of 9 full-time, 4 part-time, up to 45 contract-teaching artists, and part-time security during programming. Everyone on staff is full-time during the 6-week

summer program. They also have one full-time development contractor in Los Angeles, California. The best years of funding for the organization were 1990-1999, during the capital campaign to build the current facility. The worst year of funding was 2007-09 when corporate funding dropped and they lost the NEA funding due to a missed deadline. Additional funding sources include the State of Connecticut, Hartford Foundation for Public Giving, Connecticut Commission for the Arts, and NEA Challenge, Expansion Arts, Education and Training, and Jazz and Master Jazz Programs. An early supporter, the NEA Expansion Arts and Jazz program, began funding the Collective in 1974.

The main successes of the organization are their longevity, being able to make a payroll for 40 years, and owning the building. Alumni of the Collective are successful professionals, actors, lawyers, ministers, and more. The Collective teaches children empowerment, and helps them appreciate their value and worth. The Collective reaches youth that the public schools have not been able to reach. Even within these successes, Dollie McLean talks about the double standards that remain.

“The Artist Collective is not considered on the same level as the Hartford stage. We don’t serve people with money and don’t use this as their source of entertainment. We have not yet been welcomed into the school system. When I say this I mean that we’ve had a class and afterschool program. Hartford is in the midst of ten-year design of new education system and we are not a big part of that and I feel that it is because we are African American focused”.



THE CARIBBEAN CULTURAL CENTER AFRICAN DIASPORA INSTITUTE (CCCADI)



Founded in 1976, as the Visual Arts Research and Resource Center Relating to the Caribbean, located at 10 East 87th Street in Manhattan, New York, The Caribbean Culture Center African Diaspora Institute (CCCADI) is one of the institutions that emerged in the 1970s from a raising of consciousness around racism

and its legacy of unequal rights and lack of access for people of color. The role of cultural arts organizations like CCCADI and artists and community cultural advocates has brought the concerns of minority communities to the national and international forum. The reality is that although there is a broader understanding of the inequities towards our communities - inequity persists.

The pioneering work of CCCADI has demonstrated that there is an aesthetic that is rooted in West and Central African traditions forcibly dispersed through the world through a result of the transatlantic holocaust. CCCADI's research, which has resulted in culturally groundbreaking programs, demonstrates that there is a philosophical, aesthetic paradigm that connects descendants of Africa in the Americas, Europe and Asia. The Center also popularized the use of terms that define this experience, including diaspora, cultural grounding, rootedness, and multidisciplinary to describe the vision of African descendants' cultural communities.

This work has ultimately resulted in developing advocacy initiatives to assure the inclusion of the aesthetic vision and work of communities of color and rural white communities in public policy.

It also addresses the inequity of the distribution of funds to under resourced organizations of color, despite the vast African/African American and Latino communities in the United States.

During the time of the Center's formation, there were no organizations or museums in New York dedicated to studying and fostering appreciation of the Caribbean region as crossroads of different cultures. The initial mission of the Center was to identify collections and promote cultural art and educational programs that exposed audiences to the aesthetic perception and cultural expressions of Native African descendent communities and to make them accessible to a broader audience through public programs that include exhibitions, conferences, international exchanges and partnerships.

Nurtured by the Phelps Stokes Fund the organization was offered free space in its first two locations. This allowed the organization to grow its presence in a cultural arts area that was "new" to the arts and education fields. The organization took on the task of educating a broader public about the importance of including the histories and art experiences of communities that had been and are marginalized due to race, culture, social status and geographic location.

In the 1980s the Phelps Stokes Fund's president Ambassador Franklin H. Williams encouraged the founder to find an independent location for the organization and provided a loan to purchase a building. The philosophy of Ambassador Williams and the succeeding president Ambassador Wilbert LeMelle was that the stability and longevity of the organization would be assured if the institution owned its location. That was realized in the current location, 408 West 58th Street, New York.

The Center started with an operating budget of \$15,000 in 1976 plus in-kind services from the Phelps Stokes Fund and a Senior Rockefeller



Fellowship through the Metropolitan Museum of Art. The staff was small: a full-time director, Marta Moreno Vega, a part-time receptionist, and a volunteer staff that included, Lowery Simms, Community Relations, Metropolitan Museum of Art; Angela Fontanez, Producer, Realidades, WNET; Julio Collazo, Traditional Drummer and Lukumi priest; Henry Frank, Expert in Haitian Art and Religions, Community Outreach, Museum of Natural History; and Melody Capote, then a university student, current Director of External Affairs. Founding members included, Marta Moreno Vega, Arts Administrator & Scholar; Laura Moreno, Arts Administrator; Miguel Rosario, Program Officer at Chemical Bank; Hector Montes, Program officer at Chemical Bank; and Franklin H. Williams, Former Ambassador to Ghana and President of Board of Directors of The Phelps Stokes Fund.

The first research project identified ignored and underused collections of the Caribbean and Latin America that were housed in art institutions in the United States and Europe. Educators, researchers and scholars were the intended audience. The Center was initially envisioned as a research institution. The needs of public schools, colleges and universities indicated that although their students were Caribbean, Latin American, and African American, there was little accurate information in the curriculum that connected their students to their historical legacy. In order

to correct the misinformation and invisibility of histories that related to people of color that are integral to world history, the Center expanded its mission and programs.

A current operating budget of \$1 million employs five full-time staff members and 30-50 contracted service providers that include predominantly artists, artisans, educators and traditional leaders from different communities and cultural practices. The Center maintains a research arm but is now focused on multidisciplinary programming. The dearth of information on African descendant communities that are a significant population in the city and nation required the Center to be proactive in generating quality programs with accurate content and perspectives that addressed the legacy and contributions of the diversity of cultures that comprise the African Diaspora. This process transformed the institution into a multi-disciplinary organization.

CCCADI has an international audience. The programs address a local and global reality that transcends a particular location. The local audience is comprised primarily of African Descendants from the Caribbean, Latin, Central and North Americas. The international programs have taken the Center's work to West Africa, Caribbean and Latin America through conferences, research tours and participation in public and educational programs.

The best years of funding for the organization was 1994-1999, when CCCADI was successful in acquiring operating and administrative funding from discretionary funds granted by elected officials. In addition the Center received private, corporate and public funds. The amounts ranged from \$250,000 to \$300,000 in a period where operating and administrative funds from foundations and corporations were diminishing. The elimination of state discretionary

funds, during the 2009-2010 fiscal year by New York Governor David Paterson caused the destabilization of many organizations including CCCADI. In a difficult economic climate the Governor eliminated funds primarily to organizations of color, funds that were allocated by elected officials, ignoring the inequities of funding patterns that exist at the state and city levels.



In addition, the elimination of NEA's Expansion Arts Program caused funding from the federal level to go down considerably. NEA shifted its focus to a theme approach, a result of the cultural wars, which shifted funding criteria causing the elimination of much needed funds to community based organization of color.

The Caribbean Cultural Center-African Diaspora Institute like other similar organizations has undergone significant cuts in both public and private funds. Through advocacy efforts, funding through line items provided much needed operating funds that helped balance the trend of funders who moved away from operations funding, instead focusing their resources on programmatic funding. This move by New York State had significant impact on the infrastructure of small and mid-size institutes forcing some to close their doors. CCCADI as a result reorganized its operations to meet program commitments while focusing and redirecting the organization to meet future growth and stabilization. Selected by the City as developers

for a landmark firehouse at 120 East 125th Street, the board of directors and staff understood the importance of moving from the now gentrified Hell's Kitchen community on 58th Street to East Harlem, a central location populated by



the core audience. This initiative has assisted the Center in refocusing, reframing and envisioning strategies that will stabilize the future of the organization. With funding from the Upper Manhattan Empowerment Zone, support of local elected officials that include Councilwoman Melissa Mark Viverito, Senator Bill Perkins, former Assemblyman Adam Clayton Powell IV, and Councilwoman Carmen Arroyo among others, the Center is in the process of rebuilding its board of directors, developing a business and strategic plan to assure earned income and fund raising initiatives to institutionalize the organization and renovate the firehouse as the Center's new home. The process of re-envisioning the organization includes understanding the shifting funding patterns, that under the guise of economic crisis some funders are moving away from their commitment to historically marginalized underserved communities by cutting educational, social services and cultural opportunities. The board of directors and their consultants are engaged in diversifying the resources that sustain the organization and will continue to advocate for cultural equity from both private and public institutions whose mandate is to support the public good. The revitalization of the CCCADI includes expanding partnership opportunities with other similar organizations, higher education institutions, and social justice organizations with similar missions and objectives.

I THE OAKLAND ASIAN CULTURAL CENTER (OACC)

Founded in 1984, the Oakland Asian Cultural Center (OACC) didn't have a location until 1987, when it operated out of 500 East 8th Street, and then moved to 1212 Broadway, Suite 830. OACC was founded by a coalition of volunteers. Mona Shah, executive director explains, "There was a very active community organizer and he was also a reverend, his name was Frank Mar. People say it was his vision, the Oakland Asian Cultural Center. There's

business donors, membership dues, interest income, and income from programs. Once the Center opened its permanent facility in the Pacific Renaissance Plaza in 1996, parking fees from parking structure at the Plaza became a source of income along with a reserve of \$500,000 from the City of Oakland to be invested, earned income from facility rentals, class fees, and interest income from the reserve. The current location is 388 9th Street, Suite 290, between Franklin and Webster Street on the second floor of the Pacific Renaissance Plaza in heart of Oakland's Chinatown District.



Alan Yee, who's actually somewhat involved, not entirely, but he's very involved in the community, and he's an attorney. The first executive director, Josephine Hui, I think was one of the founders as well. So there were quite a few people from the Chinatown community that helped found the OACC." Other founders include Yui Hay Lee, architect, Wayne Hall, John Sue, Dick Young, and Ivy Down. The founders ran the Center on a volunteer basis until the first director, Josephine Hui, was hired in 1993 along with a secretary/bookkeeper and part-time office assistant. The original operating budget was \$522,489 in the early 1990s. Early funding sources included an annual fundraiser ball, California Arts Council, City of Oakland Cultural Arts Division and Office of Economic Development and Employment individual and

The original mission of The Oakland Asian Cultural Center was created to perpetuate Asian heritage, arts and culture. It was established to provide a cultural resource for Asian communities and sought to foster cross-cultural understanding among the diverse Asian ethnicities and other ethnic groups. The mission has changed three times since it was established in 1984. The second version was in 2000 and the current version was in 2003 when OACC was reincorporated.

The current mission:

Mission: OACC builds vibrant communities through Asian and Pacific Islander American (APIA) arts and culture programs that foster intergenerational and cross-cultural dialogue, cultural identity, collaborations, and social justice.

Vision: OACC is a thriving first class community arts organization in Oakland and the Bay Area that promotes cross-cultural understanding for present and future generations. Local artists and their cultural art forms are promoted through a variety of programming and community collaborations. OACC envisions vibrant, healthy, and just communities where diverse Asian and Pacific Islander American identities and heritage are affirmed and celebrated through cross-cultural interchange, intergenerational dialogue, and educational programming.

Project Director, Roy Chan explains the change, “I think the essence of our mission has pretty much been the same- you know, the idea of really promoting cross-cultural, inter-generational dialogue, and then I think, most recently, we’ve really tried to more intentionally articulate elements of collaboration, dialogue, and social justice as sort of outputs. Because we’re realizing, just from entering the community and taking a snap-shot of what we do, that those really ring true right now but I think the essence of the mission has always been the same.”

The Center has also experienced a changing community and constituency for its programs and events. “I know probably back in the 70s and 80s people were split around the center being predominantly for the Chinese community who was the predominant community in Oakland Chinatown, versus it being more of a pan-Asian organization. At the end, the organization was formed to provide for the pan-Asian community as well as the non pan-Asian community, but the subject matter would be Asian Pacific Islander and not just focused on one specific ethnic group,” articulates Mona Shah. She further explains, “It’s definitely very pan-Asian. We have art forms from different parts of Asia. There’s a real effort to diversify our program and who we collaborate with, to make sure that all Asian Pacific Islander communities feel welcome.

I mean, that’s always been a challenge, because there are so many communities in Oakland. We definitely focus on underserved communities that don’t have the space. For example, one of the newer communities that we’ve been working with that are new to this area are the Mongolians, who are more recent immigrants. They came here recently in 2002, and they don’t have that space, for preserving their arts and their culture, and showcasing it. There’s a group that’s called the Ger Youth Center, it’s not a 501c3, it’s just a small grassroots group that approached us and we’ve just started working together, organically. Now we house all their classes and they’ve performed their culminating events here and so we’ve really been able to reach out to that community. I think if it weren’t for OACC, they wouldn’t have that space to be able to really learn their art, to really, actually pass on their arts and their culture to the generations. So, I think that is what OACC essentially is, as well, it houses a lot of groups that don’t have that space to make sure that classes are happening, that people have access to learning at the cultural center.”

Roy Chan talks about the balance of identity representation between more established immigrant communities and emerging immigrant communities. “I think it’s really, maintaining this balance of having sort of these core classes that represent more established, immigrant communities. Such as, we have a number of youth classes where the artists teach *guzheng* for students and children’s dance. A lot of these are more sort of geared towards the Chinese community simply because it is a long-standing, established community, but what we’re hoping to do is balance that with really reaching out to, as Mona was saying, more emerging, immigrant communities, those that don’t necessarily have access to a space to showcase their art, to pass on their art and culture. So, it’s sort of a neat balance because we have core classes and we’re developing new ones that really reach targeted communities”.

Addressing community concerns has also been a challenge for the Center's changing demographics. The name of the Center was actually changed to Asian Pacific Islander Cultural Center in 1999-2000 to represent the change in demographics, and then changed it back due to misunderstandings around ownership. Roy talks about the translation of concerns, "I think maybe if we translate concerns addressed as community needs, then we clearly identify that local curriculum, as you probably know, is lacking in showcasing Asian Pacific Islander culture and I think in talking to a lot of teachers that bring their students (to the Center), this really fills in the gap in their curriculum, and breaking down stereotypes, too, is another big concern that the community has that we're helping to address. Going back to the Mongolian community, and working at Lincoln (high school in San Francisco), and just having a conversation with the vice principal, how there's this misunderstanding among the youth between and stereotyping about Mongolians amongst Chinese. Just really being able to learn from each other on a platform where there's mutual understanding through arts and culture, which I think is really valuable, that we're helping to fill". Mona continues, "Yes, and de-mystify, amongst the Asian Pacific Islander community in itself and the non-API community. If you do any research on Oakland Asian Cultural Center, you will see that actually Oakland Asian Cultural Center was the original name. I think in 2000 or so, 1999, the Center decided to change the name of the organization, based on the need to include the Pacific Islander community as part of the Center because there were a lot of moves of the Pacific Islander community. In the census, in all government modes of... Asian Pacific Islanders are put altogether. The organization changed the name to the API Cultural Center and the issue was because the organization- the staff and the board -decided to do that without any consensus from the com-

munity itself, and because this is such a community- the community is what really started this organization, there were a lot of issues around the name change. I think there were some community people that felt like this is becoming only a Pacific Islander community cultural center. There were just a lot of issues that came up. Misunderstandings, a lot of stuff around ownership. And so then in the end, the API Cultural Center changed back to the OACC, but it never changed legally. So we are still, legally, the API Cultural Center and so if you ever do a search on Guide Star, or if you look up the Oakland Asian Cultural Center, it doesn't exist. So, there have definitely been a lot of things that have come up, issues, but really a lot of it is just the identity".

The OACC is actually a city-owned facility that the non-profit rents from the City of Oakland. Due to financial issues, the organization was closed in 2002 and reincorporated in 2003. The transition team that restarted the organization is new group of people from the founders, with only 2 original founders in this group. There was an emphasis in trying to make the board diverse, to meet the different Asian Pacific Islander needs. The current staffing structure consist of April Kim, Programs Director, Gerald Reese, Facility Manager/ Webmaster, Jennifer Chu, Development Coordinator, Lucas Maciel, Events Manager, Wilson Wong, Programs Assistant, and Mona Shah, and Roy Chan, Co-Directors. Most of the staff is part-time or equal to three full-time equivalents. They also hire event coordinators and class coordinators on a contract basis.

The current operating budget of \$457,500 consists of the following contributed and earned revenue: 34.9% government & foundation grants, 9.1% corporate / individual donations & annual fundraising event, 22.93% admission & weekly class tuition, and 32% facility rentals program. Institutional funders include: City of Oakland, California Arts Council, National Endowment

for the Arts, Clorox Company Foundation, US Bank, California Arts Council, HSBC Bank, USA, N.A., NCB Capital Impact, Alliance for California Traditional Arts, Wells Fargo, The Thomas J. Long Foundation, Akonadi Foundation, and Wa Sung Community Service Club.

In June 2007, OACC received a two-year grant of \$50,000 through New Connections grant



Area community that consists of a diverse group of Asian and Pacific Islander American individuals, youth, elderly, and individuals representing a variety of other cultures. The estimated population served is: 60% Asian/Asian American and Pacific Islander, 10% African American, 10% Latino/Hispanic, 10% European American, and 10% other; 40% youth; and 60% adults/seniors. The majority of attendees will be low

to moderate income. The estimated population served for the ACPA's performance is: 90% Pacific Islander, 10% Asian/Asian American & Other; 40% youth; and 60% adults/seniors; 50 % Low-to-moderate income and 50% high income. Mona talks about the demographics of the communities served, "In this incarnation, we've really put an emphasis on outreaching to communities that haven't been represented and involved here. We've been doing a lot of South Asian programming, because they haven't been as involved with OACC as much. The Mongolian community... the Korean community, another community that didn't really feel like they were a part of the OACC in the past. More recently, they have classes here and we're doing a lot more collaboration with Korean organizations... with Filipinos... Our constituents have always been Asian Pacific Islander but definitely there has been more groups that we feel haven't been represented and we've been able to reach out to... even like, we've starting doing more work with the Tibetan community, and other communities that we know that are newer and definitely

from The James Irvine Foundation to support the Artist in Residence Program. This award was OACC's first large multi-year grant. Past foundation supporters include The San Francisco Foundation, the East Bay Community Foundation, and California Council for Humanities, to name a few. The Center continues to cultivate larger, multi-year funders while maintaining their relationships with the low to mid-level foundation and corporate funders that have supported OACC. They are also actively building and cultivating relationships with individual and business donors as a way to further diversify the funding streams and engage community members in OACC's programs and services. The Center was funded in its early years by the NEA Folk Arts program and later from the Challenge Grant program from 2000 to 2010. For fiscal years 2011-12, the Center is applying for the Artistic Excellence grant.

are underrepresented... marginalized are like the Burmese and the Nepali communities that came because of political reasons and don't have space to do their arts. We're starting to work with them and they're in our radar. That's really our goal, to bring in those that don't have representation."

OACC serves over 25,000 people per year with the following programs: School Tour & Outreach Program, which promotes interactive dialogue and education of APIA culture, arts, and history for students in Oakland, and the Greater SF Bay Area; Annual Festivals, celebrations of Lunar New Year and Asian Pacific American Heritage Month featuring performances and cultural activities for families; Classes and Workshops for Youth & Adults for cultural expression and passing on of APIA cultural arts; Artist In Residence, which fosters emerging and less established local APIA artists in creating new works that are presented at OACC's festivals and events; Exhibits, the permanent and changing exhibits showcase diverse APIA arts, culture and the contributions of local APIAs; Oakland Chinatown Oral History Project, captures and preserves the living history of Oakland Chinatown by facilitating an ongoing community dialogue across generations and cultures; and Community Collaborations and Third Thursdays, OACC collaborates with various community based organizations and individuals to provide diverse arts and cultural programs.

The 2008 U.S. Census population estimate APIAs make up 25.7% (369,683 people) of Alameda County residents and there are only a few local resources for the communities to celebrate their arts, culture and identity. OACC fills this void as the only pan-Asian culture and arts center in Oakland and Alameda County by providing unique programs, services, and resources that support cultural pride, preservation and identity in the APIA community. The programs also help build inclusive, economically and socially diverse

communities by providing arts programs and services representing diverse and underserved APIA groups that otherwise would not have a place or the resources to celebrate their arts and culture.



Issues that are still being addressed are not unlike many of the previous organizations represented in this case study – sustainability. Mona's reply to this issue, "Sustainability is our biggest challenge, I would say. Staying alive and afloat. I think it's our biggest challenge currently. I think it's always been a challenge. I think when, in 1996, when the organization opened its doors, there were a lot of funding sources... like the parking fees, there were some grand plans and a lot of that didn't end up working out. I think in this incarnation, we are kind of reaping, you know, we're feeling what some of the challenges were faced when they did have funds... I think there was mismanagement of funds. So, yes, I would say funding is our biggest challenge, sustaining the Center. Then always another challenge of making sure that the community feels like it's their own. The Asian Pacific Islander community is so diverse, so really trying to keep people engaged, different people, and not just one community... but doing that in a way that's not spreading ourselves too thin and doing it in a way where we preserve the quality of the programs. And making sure the community is involved, and has ownership. We definitely have been seeing that, but there's always the older, the newer, the traditional, the contemporary, and there can be conflicts around that stuff, when you have such a broad cultural center."

I PREGONES



Rosalba Rolón, Executive Director

With an out-of-pocket operating budget of \$1000, Pregones Theater came into existence in 1979 with three co-artistic directors, Rosalba Rolón, actor and director; Luis Meléndez, actor; and David Crommett, actor

and voiceover performer. Alvan Colón Lespier and Jorge Merced joined as founders two and six years after the original founders. Today, the operating budget has grown to \$1.25 million and supports three full-time artistic staff, six full-time management staff, and one part-time accountant. Rosalba is the only founding artistic director still involved and has transitioned from actor to director, writer, fundraiser, and leader of the institution. Originally the artists also did the management, but the current structure now keeps management and artistic staff separate.

Pregones is located in the heart of the South Bronx Cultural Corridor at 575 Walton Avenue, between 149th and 150th Streets. Purchased, designed and renovated in 2005, the location houses a professional performing arts facility with a 130-seat theater, spacious lobby, gallery space, and street-level access. The space is used for Pregones performances and as a rental facility. Rosalba talks about the progression from a small office space to the current site, “Before [we were in this space] we were on Grand Concourse on the second floor of a small set of offices that we converted into a 50-seat studio, and we were there for 5 years. And prior to that, we were at St. Ann’s Church, which was a really beautiful, large theater that we converted from a gym into the theater... Prior to that we had an office, but because we were founded as a touring company, we never really thought that we would end up in a theater, so this sort of happened as we went.

What we observed was that even though we had already quite a few Latino theaters in the city, they were all in Manhattan... We had three, four theaters in the middle of Manhattan in the capital of the world... so that was a huge accomplishment, but...people were coming from Pennsylvania, people were coming from upstate New York, people had to really go out of the way to go – they still do – to come to Manhattan to see theater. And we thought, wouldn’t it be great if we could [go to them]. These touring companies are as old as humankind, but there weren’t as many Latino touring troupes at the time on the East coast.”

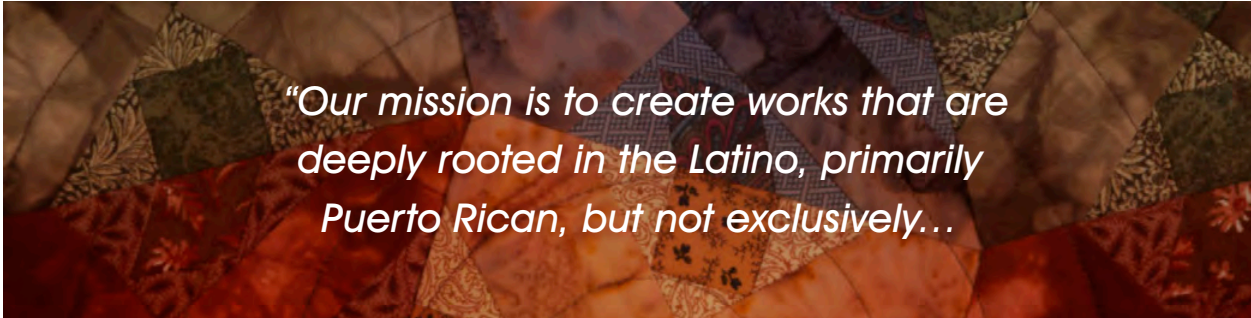
The original community served was the Latino community who did not have easy access to theaters. “[On the producing side], our mission is to create works that are deeply rooted in the Latino, primarily Puerto Rican, but not exclusively...aesthetics. And they’re new works, original works. [We also] present other artists whose voice and work is in harmony with the work that we do... It’s sort of like a twin commitment of presenting original work and creating our own work and presenting the work of others,” explains Rosalba. “Originally we were working out of East Harlem for the first couple of years when we were founded because that’s where we had borrowed space. We would rehearse at the El Museo del Barrio, we would rehearse at what was then Teatro Quatro – they don’t exist anymore – but those were the stages that were available. And we traveled a lot because as I said we were founded as a touring company. But in terms of the local work that we were doing, we were doing that in East Harlem and in the Bronx constantly. That was sort of our anchor. And the more we worked in the Bronx – this was in 1979 and 1980 – the more we worked here, the more we established roots for the company, and then of course some of the artists that were working with us were

from the Bronx, so it was just a very organic evolution of the work. So two years after we were founded, then we had our established our presence in the borough, and we stayed there since 1981.”

About 55% to 60% of the theater’s audience is from the Bronx. Forty percent is from Manhattan and the other boroughs, and three to four percent of the audience is from Connecticut, upstate New York, Philadelphia, and New Jersey. The Bronx has almost 1.4 million people and Pregones is one of the few stand-alone theaters in the borough. The success of the organization has been raising the capital to build the theater (something physical that

over one day. Rosalba discusses the process of succession and how they have been able to begin the strategic planning process to realize a succession plan.

“Well, like any other organization our age, we’re looking at succession issues. We’re looking at new generations of artists. Today, for example, and yesterday we had two mornings dedicated to younger members of the ensemble, giving them – opening a conversation with them as to how they see their future in the company. Some of them have been with us for 5 years, so some of them already know that they’ve been contributing. We like to think that this is a very active process, but occasionally it’s not. Occasionally



“Our mission is to create works that are deeply rooted in the Latino, primarily Puerto Rican, but not exclusively...”

people can see), longevity, the development of a strong repertoire of new works (musical scores for theater), and the collaborative process of co-leading the institution. “I think another accomplishment is that we have been able to continue to work, to co-lead this institution rather than it just being one person’s voice. I think that’s very important,” says Rosalba. With the changing demographics, Pregones has filled that niche through its International Program with cast members from various parts of the world. Pregones projects have been presented in Dutch, Slovak, and other languages.

One issue that still needs to be addressed by the organization is the succession plan. At 33 years old, the organization realizes the new generation of artists will need to be able to sustain the organization and the reins will have to be turned

we have day-to-day things to resolve, and therefore we rely on the models that we know well. So now what we want to do, together with our board, is to start a strategic planning process now, a new one. And the new one is a lot about the integration of the younger generation into the work that we do, into the management of the work that we do. So for example, in the international program, we’ve been taking the productions and coming back, but in the actual creation of the Carousel, it’s been myself and my co-directors traveling. And we broke that this year, we had a trip to Belgium in May, and we invited one of the more seasoned actresses that has been with us now for four productions, and she’s working with the elders in the workshops, and said, yes, she could do this and she can learn and help us create a program for

the future in the international arena. It was amazing. It was her first trip to Europe and she completely brought with her a whole new perspective about all the things that she now can do in the company that no matter how much you tell them to do things, it's not until they see themselves in the middle of it. And so another member of the company is going to South Africa in December with Jorge. And so we're still bringing them with us, but we're looking at the day where, you know, "You go, tell me how it went! I've been there! Send me an email!" But what it does is just frees us from the fear even of thinking, "What will happen when I'm no longer here?" So we're talking about the future a lot and about what it means to have this place that has to survive us."

Pregones operates on an expense budget. Their first contract was for \$500 from Rutgers University. The first grant was \$1000 from the North Star Fund, a progressive fund – part of the Funding Exchange. The Bronx Council on the Arts played an important role in the establishment of Pregones roots in the Bronx by matching the first grant with \$1000 the same year. "And today

our budget is \$1.25 million. So not as big as it should be. That has been an unfortunate development for organizations of color. Our budgets just have grown very slowly over the years – slower than any comparable organization in the mainstream. But its \$1.2M and it's a comfortable budget to raise and to work with within the constraints, but then the capital – you know we were able to raise \$4 million for the theater. So we're able to do that for very specific projects. But that's the range - \$500 to 4 million."

In addition to small grants, historically, Pregones' main source of income was touring fees. One third of the budget was secured through touring fees. As much as \$200,000 a year from touring contributed to a \$700,000 budget. Pregones early funders included: Department of Cultural Affairs \$5000 or \$6000, Rockefeller Foundation \$15,000, and \$137,000 from Ford Foundation in 1990. The best year of funding was 2003 due to support from public officials who all supported the vision of creating an arts center in the Bronx and the organization received \$750,000 - \$800,000 commitments in a single year from their



Congressional Representative, Senator, Borough President, and Council Member. The worst years of funding were during the Reagan Administration, beginning in the 1980s. “There was a really bad year in New York State specifically, which was in the beginning of the 90’s where there was a lot of turmoil in the government. They held back a lot of the grants, and a lot of foundations closed...they were cyclical. And of course two years ago (2009) was pretty, pretty bad. But we’ve always had a little bit of resources. We always have a little bit of money saved. From every certain amount of grants we put aside 1 or 2%. We buy a bond or a CD, and so we have the equivalent of a payroll saved for a rainy day. So we’re careful. But nothing life-threatening so far,” clarifies Rosalba.

Pregones received its first NEA grant in the 80s from Expansion Arts at \$3000. That grew to \$10K, 15K, \$18K, were it remained constant. In the late 1990s the funding increased to \$20K then stabling off between \$30-50K. “It was all Expansion Arts. The theater program wouldn’t even look at theaters like us or any small theaters. It was very, very bad. And I remember part of our plight and part of what Latino theaters and the Association of Hispanic Arts were talking through and through was, “How long are we going to be in Expansion Arts?”

We have Museo del Barrio and yet it was a struggle for the museum program to look at it as a museum. You know what I’m saying? And so it was Expansion Arts, and then Expansion Arts was closed. I was very involved with the NEA at that time throughout all that, and I was an advisor for - I don’t know what at that point, for guidelines. And then they turned it into - I think it was called the theme park, which was thematically, you know, and now – which has sort of prevailed, but it makes a lot more sense now. I love the agency; I really, really love the NEA. To me, I go there, it’s like a second home.

I’ve been (there) for now almost 25 years going there almost every year and being on panels, being an advisor, being on this and that, and really believing that the government has that role and that we have to participate. But we’ve been very lucky. Now we receive funding from two different programs from the NEA. We get (funding) from the theater program, artistic excellence, and from the presenting program, the Master Artist Presenting Program.”

Rosalba applied for American Recovery and Reinvestment Act funds for Pregones but was denied. “I’m a board member of the National Association of Latino Arts and Culture, NALAC. They did a survey precisely because we were concerned. Went to the NEA. We visited with the director of that recovery process and had a good conversation with her. She’s a friend of all of us. So I know that there was no ill intention there, but the fact is that many, many organizations of color were left out. So I think that they are painfully aware of it, and I know that should this happen again it would be a different approach. The lesson has been learned.”

I ALTERNATE ROOTS



Carlton Turner, Executive Director

Alternate ROOTS was founded in 1976 at the Highlander Center for Research and Education, a staple of the Civil Rights Movement. The Highlander Center hosted integrated labor unions during segregation

and Jim Crow, and was labeled a communist training camp. This was where Dr. Martin Luther King Jr. would write many of his speeches, and where Rosa Parks was trained in the Non-Violent Movement before she ignited the Birmingham Bus Boycott. Out of this rich climate of social justice, Alternate ROOTS began, developed by an initial grant that was written by a staff member at the Highlander Center to bring together cultural bearers of the South. A Highlander Center staffer, Jo Carson, insisted that it was also necessary to include people from marginalized communities. The summons was expanded to include theaters and arts organizations. This gathering sparked a desire for this particular group of organizations, mostly theater organizations, to stay connected and build a network to support their work and the overall movement of artistic development and framing of social justice issues in the South.

Alternate ROOTS was founded in Knoxville, Tennessee with the offices located there for the first four years. It then moved to Atlanta, Georgia in 1980, to Little Five Points Community Center, its current location. The founding members represent eleven organizations and included: Kathie deNobriga and Bob Leonard from the Road Company of Johnson City, TN; Dudley Cocke from the Roadside Theater, Norton, VA and Appalshop, Whitesburg, KY; Linda Parris-Bailey from Carpetbag Theater, Knoxville, TN; and John O'Neal from the Free

Southern Theater and Junebug Productions in New Orleans, LA. Organizations included with founding members include: PlayGroup, Florida Studio Theatre, Sidewalk Dance, Children's Theatre of Birmingham, Little Marrowbone Repair Company, and Southern Theatre Conspiracy. ROOTS originally stood for Regional Organization of Theater South; however, ROOTS has evolved since 1976 to become a multidisciplinary organization.

In the founding years, ROOTS had a non-traditional structure; an experiment with a non-hierarchical structure of governing with working titles like *The Grand Carrot* or the *Head Cabbage*. They developed a collaborative-network approach that utilized an equitable distribution of power and a participatory democracy. The structure has evolved in many ways, but the organization still operates primarily by consensus building. The organization had a non-traditional board, one hundred-forty people with an appointed executive body that handled the traditional responsibilities of the organization throughout the year. All members of the organization were board members with voting rights. The organization was not just dedicated to serving artists, it was actually run by the artists, which contributed to the high participation rate and each individual's sense of having a voice about how the organization was represented. The organization was focused on supporting artists with robust networks by offering individual, professional and artistic development and growth within a social justice framework. Due to this unconventional structure, the first part-time staff person was Marty Ardren of Florida, but she was not considered a director. As the Chair of the executive committee, known as *The Salad*, Marty was called the *Supreme Carrot*.

The original mission of the organization was to support the creation and presentation of performing arts, which was amended in the

late 80s to “arts in all its forms” in recognition of the growing numbers of participating visual artists. Carlton Turner, the current executive director explains, “It’s about supporting artists that are doing work around social justice, economic justice, and protection of the natural world. That happens through the programs and services of the organization. I think that some of the main concerns when the organization was first established was the fact that, as artists in the South, the infrastructure did not exist as it did for regional theaters across the country and in different places like New York or San Francisco, LA or Chicago. The attempt to develop this organization was about making sure that artists who were doing work in marginalized communities in the South and the Southeast specifically, were represented at the national table. That the conversations that were being held on a national framework to develop cultural policy was not devoid of the voice of artists who were doing work that was not considered mainstream or commercial in the South, where the infrastructure didn’t support the same type of artistic development and growth. That was the original framework that still serves a great deal of why we exist, and what makes Alternate ROOTS unique and particular to the place that we serve. Alternate ROOTS is an organization that helps to develop the framework for artists that are really interested in having their art do more than just sell tickets. It’s really about engaging community, creating space for these voices to live and breathe, and for those communities to be validated through the artistic process, so that their stories can be reflected in song, their stories can be reflected on stage, their stories can be reflected through the visual arts and film, and that’s what the organization supports.”

Some of the organizations that were initially gravitating to ROOTS were organizations that

were producing and touring work nationally showcasing performers who lived and worked in communities in Appalachia or the Bible Belt, speaking about their experiences, and how their experiences impact their approach to art making.



Carlton gives very explicit examples of how this network builds collaborations and partnerships, “What ROOTS does is to help support that network of artists so that they have that space, and out of that space, you never know what’s going to happen. For instance, it was through an Alternate ROOTS gathering that John O’Neal with the Free Southern Theater met Dudley Coker with Appalshop and Roadside Theater. John being an African-American male from Louisville, Kentucky, and Dudley being a white male from Appalachia, but living and working in New Orleans, and through Alternate ROOTS, they met each other and began to challenge each other in the way that they approached their work and began to learn from each other and collaborate together. Out of that was a collaboration called Junebug/Jack. Junebug/Jack was basically the bridging of two culturally different communities, but still suffering from some of the same economic and social disenfranchisement, which the Appalachia and coal mines was for whites and a tradition of mountain and traditional music with fiddles and string bands, and theater, and bridging that together with poor black communities and the rural South specifically in New Orleans

and Mississippi. They brought these two communities together in a project called Junebug/Jack that toured the country, and talked about race relations. This was in the late seventies, not long after Alternate ROOTS was founded. Dealing with issues of race, they worked together over a number of years with those two organizations. Subsequently, in 2005 when Hurricane Katrina happened, I was a member of the ROOTS staff and had already begun working really closely with John O'Neal on various projects to develop an artistic approach of response to the hurricane and what had happened in New Orleans in the Gulf Coast. We worked with a number of other artists, in and around New Orleans, but it was through these relationships and through the conversations that needed to happen, and in order to create the work that we were putting forth, we had a really hard time talking about issues of race as a mixed group. Race was so apparent in the handling and the event of Hurricane Katrina, and what happened in the Gulf Coast, where we could not find the language to have those conversations. So together, a couple of the organizations, Mondo Bizarro out of New Orleans and my group, M.U.G.A.B.E.E. (Men Under Guidance Acting Before Early Extinction), that were part of that Katrina process, we then began to develop work that was our response to creating space for dialogue about race in communities. Realizing that, you know, we need to be having these conversations, because if we're not, then the work we are doing is not whole, it's surface, because we're not doing the work necessarily within our own group, you know, artist collective with their own communities to show the change and to really embody that.

So as we developed this approach, and we called on John and Dudley who had done a similar collaboration in the late-seventies and early-eighties, to be mentors to that project because of the

experiences that they bring to the table. So, you have a new generation of ROOTS artists with the white company Mondo Bizarro as a white company in New Orleans, and M.U.G.A.B.E.E. which is a black company in Mississippi, collaborating to do a project to bridge these cultural communities, and much in the same format that John and Dudley did two decades prior, and using them as resources and mentors to help develop that approach. So we're continuing the learning, not starting over and not trying to redevelop the wheel. What we are doing is we're saying to them that we want to continue the legacy that they have already laid out. So that's just like a continuation of how those relationships continue to develop. Now, this project wouldn't have happened and would not have continued to exist if it had not been for the network of ROOTS artists that we have to work with, and help to develop and push these conversations. As an organization, ROOTS is not afraid to tackle the big subjects, and not afraid to tackle those issues that scare the be-jesus out of most large cultural institutions. And I think ultimately, that's what keeps us going, just the fact that people know that they are getting the real deal. When you come to the table, you know that you are going to get the real conversations. Even if we don't work it out, we don't profess to have all of the answers, but we're not afraid to ask the questions. That creates the kind of space where people feel like they can bring their whole selves. They don't have to become someone else when they are in this space."

More than half of the founders are still involved with the organization, and all current members are actively engaged. Members attend annual meetings, participate in the development and implementation of programs, and are accessible within the network. They are also participants on the national level, which brings a national focus to the work of ROOTS.

This helps to inform the greater public and to influence the direction of some of the national institutions in their approach to cultural policy. The first director, Ruby Lerner, was hired in 1981 and moved the organization to her home base, Atlanta, due to the ability to leverage city, county and state funds more easily in Atlanta than in Knoxville, TN. Currently, there are three full-time staff and one part-time staff. Keryl McCord, Development Resource Director, works with the marketing and the development of resources, individual giving, and proposal writing. Previously she worked at NEA as the Director of Theater in the mid-nineties and worked extensively with other organizations like the New Jersey Symphony Orchestra, Crossroads Theatre in New Jersey and the National Black Arts Festival in Atlanta. She has a long history in the arts and brings a lot of connections to people within the arts community. Working with her is Shannon Turner, a young artist who was mentored under Bob Leonard, one of the founders, at Virginia Tech University in Blacksburg, Virginia. She handles the Artistic Assistance Program and Member Services. The part-time staff person, Cecille Ericta, originally from the Philippines, comes from a for-profit background in finance and accounting for larger organizations and was drawn to Alternative ROOTS for its social values. Carlton Turner started working for Alternate ROOTS as a staff member in 2004. He started under the leadership of Carolyn Morris, who was then the Executive Director. Carolyn was also from Mississippi and moved to Atlanta to work at Alternate ROOTS and brought Carlton on as the Regional Development Director for four years. In 2009, Carlton was promoted to Executive Director.

ROOTS also has contract workers that implement specific programming. There is a sixteen-member executive committee that oversees the



governing function of the membership. The executive committee members are based in various locations, both in and out of the region. Carlton says of the staff, “We have a lot of trust and a lot of belief in each other that people are going to do what they need to do, so I’m not the kind of management that’s micro-managing people. I have really good people that can handle (situations) and can be trusted to do the work that they do. So we have a really good, healthy relationship working together.” The staff is more diverse than the founders, who were predominately white. Although the founders were as concerned about class as regional issues as they were with race, the founders were also attentive to rural and folk-art. The membership has shifted towards more diversity. The organization’s mission statement was amended in the 80s to reflect an intentional stance against oppression, particularly racial discrimination by adding the second line that reads, “As a coalition of cultural workers we strive to be allies in the elimination of all forms of oppression.”

The current constituency has changed with the changing demographics over the past decade, more people of color, and immigrants from South America, Mexico, Southeast Asia, and the Middle East. The constituency is growing to reflect the diversity that exists within the communities served. Five years ago, the membership was primarily Caucasian and over the age of forty. There has been a concerted effort to diversify

and bring youth into the community of artists. The organization is now more than 50% people of color with the median age in the early thirties. Carlton speaks of the changing demographics as a positive change, “I think the beauty is that we do still have the founders around; it hasn’t just been a wholesale turnover of the constituents. It’s been a gradual increase in those elements within the community that existed within the larger community but was not represented in the smaller artistic ROOTS community. That equilibrium is coming to balance, and I think that’s the major difference in our constituency these days.”

How to incorporate the voices of indigenous artists continues to be a topic of inquiry at Alternate ROOTS. Carlton explains the lack of respect for the indigenous voice, “if we’re talking about social justice, we really have to put the indigenous voice at the front. That has to be the first voices because, after all is said and done, we are standing on occupied land, and it’s not like the people that are the original descendants of this land don’t exist anymore. They are still here; they’re just invisible to the establishment and to the arts organizations. They’ve been marginalized to the point where we don’t even think about them as we move. It would be the equivalence of having someone in your house that never even acknowledges that this is your house, and your water and your food. So, I think that that’s really important. Some steps that we are taking in that direction, is to work with organizations like the First Peoples Fund and the Seventh Generation Fund to develop those relationships, and just listen and find out how we can be of use, and try to build the type of programs and services that that community needs from us, and to make sure that we create the space that is informed by the needs. It’s a very careful walk, in making sure we’re not doing it out of tokenism, but out of a sincere desire to see some justice and realizing that it starts with that community.”

For many years, ROOTS was the regional coordinator for the InterArts Individual Artists Grants (Alternate Visions). It provided operating capital and travel resources for travel extensively in five states. Lila Wallace was the first large funder in 1992 with \$100,000 over 2 years. Challenging years were 1988-1996 when the organization went into debt at \$45K and had to cut staff. NEA support came through Theatre and Presenting, Advancement and InterArts, and Expansion Arts. The amounts varied from \$15,000 to \$100,000 between 1984 through current funding cycles.

The current budget of Alternate ROOTS is just shy of \$500,000, which funds administration and overhead, the free granting programs, and the annual meeting – the largest annual event. In 2001, with a budget of \$300,000, primary funders included the National Endowment for the Arts, the Metropolitan Atlanta Arts Fund, the Fulton County Arts Council, Georgia Council for the Arts, and the Bureau of Cultural Affairs in Atlanta. In 2004 ROOTS began building a stronger relationship with Ford Foundation and the Nathan Cummings Foundation, who supported the organization from 2004-2010. A new philanthropic partner, the Kresgy Foundation is currently supporting ROOTS. Of the current economic climate Carlton explains, “We’re no longer getting any of the regional and state money, as with the economic turn, there is none. Also, it is more difficult for us to make the case for localized funding when our services spread across fourteen states. The local funders are asking what we are doing for Atlanta, because we are serving all of these other places. They have a lot more competition for the small money that they have. So it’s harder for them to even make the case for us, when there is so much need that is specifically local.”

Appendix A: Organizations

OAKLAND ASIAN CULTURAL CENTER

(OACC) – Oakland, CA

Mona Shah, Executive Director

mshah@oacc.cc

Roy Chan, Project Director

rchan@oacc.cc

388 Ninth Street, Suite 290

Oakland, CA 94607

(510) 637-0463

<http://www.oacc.cc>

CARIBBEAN CULTURAL CENTER AFRICAN DIASPORA INSTITUTE (CCCADI) –

New York, NY

Melody Capote, Director of External Affairs

mcapote@cccadi.org

408 W. 58th St.

NY, NY 10019

212-307-7420

<http://www.cccadi.org/>

MANCHESTER BIDWELL CORPORATION/ MANCHESTER CRAFTMAN GUILD –

Pittsburgh, PA

William E. Strickland, Jr. President and
Chief Executive Officer

Yvonne King, Executive Assistant

yking@mcg-btc.org

1650-1815 Metropolitan Street

Pittsburgh, PA 15233

412-323-4000

<http://www.manchesterbidwell.org/>

MANCHESTER CRAFTMAN GUILD

1815 Metropolitan Street

Pittsburgh, PA 15233

<http://www.manchesterbidwell.org/>

manchester-craftmens-guild/index.php

THE NATIONAL ASSOCIATION OF LATINO ARTS & CULTURE (NALAC) – San Antonio, TX

Maria Lopez De Leon Executive Director

maria@nalac.org

1208 Buena Vista

San Antonio, Texas 78207

210.432.3982

<http://www.nalac.org/>

THE ASSOCIATION OF AMERICAN CULTURES (TAAC) – Lincoln, NE

Mayumi Tsutakawa, Board Chair

taac@taac.com

1635 South 15th Street

Lincoln, NE 68502

312-814-4993

<http://www.taac.com/index.html>

ST. JOSEPH'S HISTORIC FOUNDATION/THE HAYTI HERITAGE CENTER – Durham, NC

St. Joseph's Historic Foundation

804 Old Fayetteville Street

Durham, North Carolina 27707

919- 683-1709

<http://www.hayti.org/>

ARTIST COLLECTIVE – Hartford, CT

Dollie McLean, Founding Executive Director
info@artistscollective.org
1200 Albany Avenue
Hartford, CT 06112-2104
(860) 527-3205
<http://artistscollective.org/>

PREGONES – Bronx, NY

Rosalba Rolon, Artistic Director
rrolon@pregones.org
571-575 Walton Avenue
Bronx, New York 10451
718-585-1202
<http://www.pregones.org/>

THE ASSOCIATION OF HISPANIC ARTS –

New York, NY
(No contact information)

AMERICAN INDIAN CONTEMPORARY ARTS

(AICA) – Oakland, CA
Janeen Antoine
janeenantoine@mac.com
PO BOX 71887
Oakland, CA, 94612
(510) 682-8839

GALERIA DE LA RAZA, - San Francisco, CA

Carolina Ponce de Leon, Director
cpl.galeria@gmail.com
2857 24th Street
San Francisco, CA 94110-4234
(415) 826-8009
<http://www.galeriadelaraza.org/>

ALTERNATE ROOTS – Atlanta, GA

Carlton Turner, Director
carlton@alternateroots.org
Little 5 Points Community Center
1083 Austin Ave, NE
Atlanta, GA 30307
404-577-1079
www.alternateroots.org

Appendix B: Advisory Committee Members

Olga Garay, *Executive Director*
Cultural Arts Department Los Angeles, CA

E'Vonne Coleman-Cook,
Chief Operating Officer
Support Durham Convention &
Visitors Bureau Durham, NC

Michael Uthank, *Executive Director*
Harlem Arts Alliance New York, NY

Jack Chen, *Cultural Historian and Professor*
New York University New York, NY

Amalia Mesa-Bains, *Artists/Professor*
California State University Monterey Bay, CA

Thenmozhi Soundararajan, *Filmmaker*
Los Angeles, CA

Diane Fraher, *Director*
Amerinda New York, NY

Appendix C: Research Associates and Assistants

Mackenzie Fegan, Research Assistant, is a Brooklyn-based multimedia producer. In her current position at the Ford Foundation, Fegan has overseen the creation of videos and interactive web content that shine a light on Ford's work around the world. Previously she worked for GOOD Magazine producing mini-documentaries and an online daily news show and at Cinereach, where she produced a feature documentary about young environmental activists in China. Fegan's clients have ranged from Human Rights Watch to Barely Political, her writing has appeared on NPR.org and Flavorpill, and her video work has been recognized by the Webby Awards. In her free time, she's written, directed, and produced video parodies, which have been viewed millions of times. Fegan graduated with a BFA from NYU's Tisch School of the Arts and hails from the San Francisco Bay Area.

Kiara Williams-Jones, Research Assistant, is from East Palo Alto, CA. She has three main interests: history, health, and science. At Wesleyan she served as an intern for the Dwight Greene Oral History Project, to archive an array of experiences from alumni of color, and produced weekly public affairs shows on WESU 88.1 concerning earth and environmental science and health awareness. A performer, she performed in various productions that included incarcerated women's issues and studied theater at the University of Ghana through a study abroad experience. Though her career goals are not quite set, she plans to return to the San Francisco Bay Area to enter the nonprofit sector and produce public affair shows. A member of the class of 2012, Kiara will receive her BA in African American Studies with a concentration in Public Health from Wesleyan University.

Camille Hoffman, Research Assistant, is a painter and social activist who lives and works in New York City. Her art and social practice engages in a dialogue surrounding intercultural relationships and success in institutional structures, grappling with notions of diversity and equity in the 21st Century. She is currently a Manager and the Wellness Coordinator for the Beacon Center for Arts & Leadership - Coalition for Hispanic Family Services in Brooklyn, New York. Camille has a Bachelor of Fine Arts in Community Arts from California College of the Arts (CCA).

Lesley Faulkner is a recent graduate of Wesleyan University receiving a Bachelor of Arts degree in May 2011. At Wesleyan, she studied psychology and took advantage of the liberal arts education by taking classes like Afro Brazilian Dance, Intro to Drawing, and the History of World Cinema. In addition to the academic side of her Wesleyan career, Lesley was a member and captain of the Varsity Volleyball team, a member of ISIS, the women of color dance troupe on campus, and a frequent participant in the gospel choir on campus the Ebony Singers. She was also the Wesleyan Representative for the NESCAC Student Athletic Advisory Committee (SAAC). In her junior year, she studied abroad in London at Queen Mary University; that semester sparked an interest in working in an international setting. During her high school career at Loomis Chaffee, she was a co-president for the multicultural group on campus and completed an independent senior project looking at the progression of admittance of Black and Latino school at the private high school. She has a personal connection to this project; from age two to fifteen she took dance and music classes at the Artist's Collective. Lesley is currently teaching English abroad in Spain, learning about the Spanish culture and perfecting her Spanish.

Manon Bogerd-Wada was born in New York City and later moved to California where she earned her BFA in Community Arts with a concentration in Sculpture from California College of the Arts. She lives in San Francisco where she works as a teaching artist and organizes community art garden projects through her program HEARTH.

Yasmin Ramirez, Ph.D., is a research associate at the Centro de Estudios Puertorriquenos, Hunter College New York. She earned her Ph.D. in Art History from the Graduate Center of the City University of New York in 2005 with a dissertation entitled, *Nuyorican Vanguard: Political Actions/Poetic Visions, A History of Puerto Rican Artists in New York, 1964-1984*. Dr. Ramirez is currently writing a book based on her dissertation that is scheduled for publication by Notre Dame University Press. Prior to her appointment at Centro, Dr. Ramirez was adjunct curator at El Museo del Barrio from 1999-2001 and the curator of Taller Boricua from 1996-1998. Her publications include: "The Activist Legacy of Puerto Rican Artists in New York and the Art Heritage of Puerto Rico" (2007); "Nuyorican Visionary: Jorge Soto and the evolution of an Afro-Taino aesthetic at Taller Boricua (2005); and "Parallel Lives, Striking Differences: Notes on Chicano and Puerto Rican Graphic Arts of the 1970s" (1999).

Appendix D: The Next Generation of Cultural Arts Advocates: Community Arts University Without Walls

Community Arts University Without Walls (CAUWW) offers a Community Arts Cultural Arts Advocacy Certificate, a 16-credit summer intensive program in Puerto Rico. A project of the Caribbean Cultural Center African Diaspora Institute in collaboration with El Centro de Estudios Avanzados de Puerto Rico y El Caribe, the certificate program provides those interested in working within the Community Arts field courses taught by renowned experts culturally grounded in the arts, public policy and best practices that have made significant contributions to diverse communities. The summer intensive course of study focuses on the legacy of the civil rights, cultural equity, social and economic justice movements and their continuing impact. The courses will include a historical analysis of the challenges that motivated the emergence of the field, the role of founding artists and cultural workers in establishing community base programs and organizations. Students will meet and work with policymakers, scholars, community arts advocates, artists and cultural workers to collectively work and develop strategies for contributing to their communities and the broader society to assure equity at all levels of society. Central to the process is the commitment to embrace and honor the cultural histories, traditions and evolving transformations that inform the aesthetic and artistic expressions of the

diversity of communities of color and poor white culturally grounded communities. CAUWW has at its fundamental theoretical approach and praxis values that underlie the global spectrum of cultural experiences that are at the core of achieving cultural equity.

CAUWW is for those who are working within their core communities or who are committed to working in community grounded programs and institutions. It is for cultural arts advocates seeking to continue expanding their understanding and knowledge of cultural arts transformative strategies to continue deepening and expanding their contributions within their programs, organizations and communities.

Exchanges between cultural arts advocates in Puerto Rico and advocates participating in CAUWW will provide the opportunity for sharing of intelligences, community work experiences, comparative strategies and collaboration on joint initiatives and or projects over time. The courses will focus on historical, theoretical and practical studies and research, in the field exchanges with cultural arts colleagues in Puerto Rico. Experts in community arts advocacy will teach the courses and supervise field experiences and supervise mentorship projects.

<http://www.cauww.org/>

COMMUNITY ARTS UNIVERSITY WITHOUT WALLS

Appendix E: Case Study Project questionnaire

I) History

NAME OF ORGANIZATION _____

CURRENT LOCATION: _____

ORIGINAL LOCATION IF DIFFERENT FROM CURRENT LOCATION: _____

YEAR FOUNDED: _____

FOUNDING MEMBERS AND PROFESSIONS: _____

NAME OF FIRST DIRECTOR: _____

ORIGINAL OPERATING BUDGET: _____

ORIGINAL FUNDING SOURCES: _____

ORIGINAL NUMBER OF EMPLOYEES # _____ TITLES: _____

MISSION: (WHAT NEED WAS THE ORGANIZATION DEVELOPED TO SERVE?)

WHO WAS THE ORIGINAL COMMUNITY/CONSTITUENCY SERVED?

PROVIDE EXAMPLES OF THE CONCERNS ADDRESSED WHEN THE ORGANIZATION

WAS ESTABLISHED: _____



II) Growth Patterns (THE ORGANIZATION TODAY)

ARE FOUNDERS STILL INVOLVED WITH THE ORGANIZATION? YES _____ NO _____

IS THE ORGANIZATION IN THE ORIGINAL LOCATION? YES _____ NO _____

IF NOT WHY THE MOVE? _____

WHAT IS THE CURRENT STAFFING OF THE ORGANIZATION? _____

HOW DOES IT DIFFER FROM FOUNDERS? _____

CURRENT OPERATING BUDGET: _____

CURRENT NUMBER OF EMPLOYEES: # _____

TITLES: _____

HAS THE MISSION REMAINED THE SAME? YES _____ NO _____

IF NOT, WHY/HOW HAS IT CHANGED? _____

WHAT DOES THE CURRENT COMMUNITY/CONSTITUENCY LOOK LIKE NOW?

WHAT HAS BEEN THE SUCCESS (ES) OF THE ORGANIZATION?

WHAT STILL NEEDS TO BE ADDRESSED? _____



III) Funding Sources

PROVIDE A SNAPSHOT OF YOUR FUNDING HISTORY

THE BEST YEAR OF FUNDING FOR THE ORGANIZATION WAS _____, WHY?

WHAT WERE THE FUNDING SOURCES AND AMOUNTS?

WHAT WAS THE WORST YEAR OF FUNDING FOR THE ORGANIZATION _____, WHY?

WHAT WERE THE FUNDING SOURCES AND AMOUNTS? _____

HAS THE ORGANIZATION EVER RECEIVED FUNDING FROM THE NEA?

YES _____ NO _____

IF YES, WHICH NEA PROGRAM(S) FUNDED THE ORGANIZATION?

IF YES, LIST THE AMOUNT(S) \$ _____

DID THE NEA FUND THE ORGANIZATION IN THE EARLY YEARS? YES _____ NO _____

IF YES, WHICH NEA PROGRAM FUNDED THE ORGANIZATION IN THE EARLY YEARS? _____

HAS THE ORGANIZATION RECEIVED FUNDING FROM OTHER NEA PROGRAMS IN RECENT

YEARS? YES _____ NO _____

IF YES, AMOUNT \$ _____ YEAR _____

NEA PROGRAM(S) _____

ADDED NOTES _____





A SNAP SHOT:

Landmarking Community Cultural Arts Organizations Nationally

The impact of public policy on Community Arts funding

Dr. Sonia BasSheva Mañjon

Dr. Marta Moreno Vega

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