

Irene Gomez-Bethke Papers.

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MINNESOTA STATE ARTS BOARD CULTURAL DIVERSITY ADVISORY COMMITTEE March 8, 1990 **AGENDA** 10 A.M. to Noon

The meeting will be held at the Minnesota State Arts Board office, 432 Summit Avenue, St. Paul, Minnesota.

- 1. Call to Order
- 2. Approval of Agenda
- 3. Open Meeting Law Guidelines
- 4. Introduction of Committee Members, Arts Board Personnel
- 5. Purpose of the Cultural Diversity Advisory Committee Official
- 6. Organizing for the Task
 - A. Filing Vacancies on the Committee 20 (17) ARTISTS
 - B. Timelines for Getting the Work Accomplished.

 - C. Subjects the Committee Wants to Study

 D. Presentations the Committee Wants to Hear Subcom. Sits an all S.C.

 E. Frequency of Meetings 10-12- a mos.
 - F. Selection of a Co-Chair_
 - G. Budget
- 7. Open Dialogue IV (June 7-10, 1990, Oklahoma City, Oklahoma)
- 8. Study Materials for Committee Members
- 9. Other Business Pollet Rules.
- 10. How to get Reimbursed for Today's Meeting
- 11. Next Meeting Date: Pending
- 12. Adjournment

98/901) Definition of Nome-2' /dentify (3) New Members.
Donno Rido, refer to p. 3/4-quidelines.
New overgoing artist

5. Alchietin of Words—
4) "Sorge Funders" did not wish to be represented on the Cultural Diversity. * 6 A.) Notion to send monimations to . Clair 6.) C. Nessely total Subjects - Cuelt. Div. alternative presenters 6. F. Deliction of Co. Chain tabled to 3 mtg.

6. G. Budget. \$10,000
Covers! (cost \$150.00) 10, - Retrict - Speakers - Trips ? 7.) Call gase trejo for moterials for next ancetery 8. Study Mrts - In moterials for next ancetery ther: Place to hty - Position.

10.) Reimbursement \$112 5 miles.

\$ 45.\$ \$50 hotel

MINNESOTA STATE ARTS BOARD

April 17, 1990

MEMORANDUM

TO: CULTURAL DIVERSITY COMMITTEE MEMBERS AND MSAB BOARD MEMBERS

FROM: GAIL SWAIM

RE: THE ENCLOSED MINUTES

The enclosed minutes are from the March 8 meeting of the cultural diversity committee. Please read them before the April 23 retreat.

If you have any questions regarding logistics for the retreat please give me a call.

enclosure

MINNESOTA STATE ARTS BOARD

Meet with SAC ILTURAL DIVERSITY RETREAT April 23, 1990 AGENDA 9:00 A.M.

- 1. Call to order
- Approval of Agenda
- Open Meeting Law Guidelines
- Minutes of the March 8, 1990 Cultural Diversity Committee
- Executive Director comments
- Committee Introductions 6.
 - a. Background
 - b. Individual goal/objective for the meeting

Cultural Diversity among state agencies

- a. Overview NASA
- b. Models
- Defining Terms: Cultural Diversity
 - a. Outreach
 - b. Multiculturalism
 - c. Accessibility
- Current Status of Minnesota State Arts Board Outreach/Multicultural Activities
 - a. Executive Director overview
- b. Discussion on current orientation to Cultural Pluralism Discussion Topics
 - a. Perceptions of and reactions to the Arts Board
 - b. Characteristics of the constituent communities to be served
 - Priority needs of targeted constituent arts organizations
- Development of Cultural Diversity Task Force Goals 11.
 - a. Arts Board philosophy
 - b. Work plan/outline
- 12. Education and Training Needs (staff, committee, Arts Board of Directors)
- First Vision of possible support services and/or technical assistance for 13. the field
- Communication procedures (agency and constituents) 14.
- Timeline/responsibility roster 15.
- 16. New Business
- 17. Next meeting date
- 18. Adjournment

432 Summit Avenue St. Paul, Minnesota 55102 612/297-2603 1-800-652-9747

Check input.

MINNESOTA STATE ARTS BOARD CULTURAL DIVERSITY ADVISORY COMMITTEE MEETING MINUTES March 8, 1990

The Minnesota State Arts Board's Cultural Diversity Advisory Committee held its first meeting on March 8, 1990 at the Arts Board office, 432 Summit Avenue, Saint Paul, Minnesota, with the following members present: Lou Bellamy, Yvonne Cheek, Albert de Leon, Juanita Espinosa, Brenda Flintrop, Irene Gomez-Bethke, Cynthia Mayeda, Phyllis May-Machunda, John Mentzos, Jim Northrup, Michael Robins, Bunny Robinson, and Paul Williams. Absent: Jack Reuler, Toshiko Schwerdtfeger, Kent Smith.

Arts Board staff present: Grabarski, Booker, Hart, Casey, Childs, Flanagan, Mueller, Madgy.

Bunny Robinson, co-chair, call the meeting to order at 10:12 a.m.

APPROVAL OF AGENDA

De Leon moved to approve the agenda as presented; Gomez-Bethke seconded. The motion carried unanimously.

OPEN MEETING LAW GUIDELINES

Grabarski explained the open meeting law guidelines and stated that copies were available for any auditing members of the public.

INTRODUCTIONS

Members of the public were introduced; they included Soyini Guyton and Kate Houston of the Metropolitan Regional Arts Council. Committee members and Arts Board staff offered introductions.

PURPOSE OF THE CULTURAL DIVERSITY ADVISORY COMMITTEE

Mentzos asked for a clarification of the term "cultural diversity." Robinson replied that the Arts Board was in the process of developing a working definition of the term. Grabarski said that the definition was purposely left undefined to allow the committee to provide a definition from their unique perspective, whether that definition meant representation by people of color on the boards of arts organizations, or arts organizations serving members of diverse cultures.

Mentzos suggested that cultural pluralism might be a better term for the process of making sure that all voices in the arts community are heard.

Bellamy questioned the assumption that cultural pluralism efforts by arts organizations and the Arts Board have not necessarily been deficient; the opposite assumption must be true, he said, or there would not be a committee. Mentzos concurred.

Robinson asked the committee to direct most of their focus to the preliminary discussion points in the agenda so that the business of the committee could proceed. Robinson also asked committee members to bring up questions and

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concerns about the group's purpose throughout the meeting, so that those concerns could be noted for future discussion. Cheek suggested that committee members' assumptions might differ from those of the Arts Board, and that the committee's purpose and even its name might be changed to reflect alternative assumptions about cultural diversity.

Grabarski noted that the materials presented at this meeting reflect the Arts Board's initial approach to cultural diversity, and should not be interpreted as instructions or prescriptions to the committee.

FILLING COMMITTEE VACANCIES

Grabarski stated that the committee had been set up for 20 members; current appointees number 16, with 4 vacancies remaining. Robinson and Grabarski asked the committee to consider their current membership and suggest points of view which may not be represented. Grabarski asked the committee to further identify possible speakers, e.g., individual artists of color, who might speak to the committee about the issues they face.

Cheek asked how current appointees were selected, and how they fit into the Arts Board's profile of the committee. Grabarski and Robinson explained the selection process: Board, staff, and members of the arts community were asked for recommendations; the Arts Board selected committee members, trying to achieve the broadest possible representation; the Arts Board developed a tentative structure, subject to committee approval -- four committee members represent the state's four minority councils, the number twenty was selected as a manageable number of people, and one that could represent a diversity of views.

De Leon expressed the need to include young people, and new and emerging artists.

Northrup noted that there were three members from Chippewa groups, but no Sioux representatives on the committee.

Mentzos stated that new or alternative groups are the main artistic outlets for young and emerging minority artists, and that those groups should be included in the discussion.

Cheek asked whether a folk artist had been or could be selected; Grabarski noted that the committee includes Ojibway basketmaker Jim Northrup and folklorist Phyllis May-Machunda. Gomez-Bethke reminded committee members that folk art is often not considered on a level with fine art, that there is no separation of art from community life. There sometimes is no distinction, she said, between audience and participants in the folk arts.

Mayeda suggested that a representative from one of the state's largest arts institutions be included on the committee. Robinson noted that major organizations were approached for nominations, that none nominated members from their own groups, and that each organization approached offered to make presentations and enter discussions with the committee.

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Cheek asked the Arts Board to re-approach the largest institutions, and stress the importance of a their representation on the committee; she suggested that it might be important to involve more than one institution in the process.

May-Machunda stressed the importance of people of color, minorities, to see themselves reflected in the state's largest arts institutions, not only in the audiences, but in the artwork and on the boards of such groups.

Mayeda suggested that artistic and managerial staff from the state's major institutions would be the key people to involve, rather than volunteer board members. Cheek agreed that key decision-makers would benefit most from the the committee's process, and suggested artistic directors from the Minnesota Orchestra, the Guthrie Theater, Minnesota Opera, and Children's Theatre Company.

Bellamy suggested that the committee look at the function of arts organizations and who they serve (e.g., groups geared towards children), to make sure that the needs of all audiences are taken into account.

Grabarski asked the committee for suggestions for representatives from non-metropolitan arts groups. Gomez-Bethke cited the difficulties small ethnic arts groups have trying to secure funding for cultural heritage events, and suggested that small groups be considered. May-Machunda noted that in greater Minnesota, the arts are often centered around universities, museums, or arts councils.

De Leon moved that committee members submit nominations to the co-chair within two weeks' time, and that the co-chair compile and bring the recommendations back to the committee at their next meeting. Mayeda seconded. The motion carried unanimously.

MEASURING THE COMMITTEE'S PROGRESS -- TIMELINES

May-Machunda asked the length of committee members' terms of appointment. Robinson replied that the board intended for the committee's work to extend for about 12 to 18 months, but that the creation of a standing committee or another type of committee on cultural diversity was also a possibility.

Grabarski noted that under Arts Board policy, advisory panels and committees are appointed for one year terms, with possible re-appointment for up to three consecutive years. He reminded the committee that any recommendations they made involving new programs or staffing would have to be made within one year from the first meeting, so that any changes could be incorporated into the Arts Board's budget request for the following fiscal year.

SUBJECTS FOR STUDY

Robbins suggested that the selection of subjects for study seemed to hinge on definitions of cultural diversity, and asked whether the committee might develop a working definition at their next meeting, before selecting subjects.

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Robinson noted that "subjects for study" could include developing a definition of terms. De Leon suggested an open, educational committee meeting, structured like a retreat, to provide information on the Arts Board and its function, and the arts in Minnesota.

Mentzos suggested that members of communities of color be considered experts in the area of cultural pluralism, and that the Arts Board not rely only on academic experts for information.

Gomez-Bethke suggested that committee members also view themselves as experts, and use the resources that each member brings to the process. She expressed a preference that Arts Board information be presented briefly so that the committee would be able to spend most of their time on issues.

Cheek suggested that resources both inside and outside the committee be used fully, and supported the idea of a retreat.

May-Machunda suggested that a public school perspective be added to the committee, in light of the work schools are doing on cultural diversity in curriculum.

Robinson summarized the committee's wish to conduct a retreat for their next meeting; Williams suggested that the committee needed to learn more about one another to be able to utilize committee members' expertise.

De Leon moved to ask the Executive Director to design an agenda for the committee retreat, at a time and place to be determined, and that the committee be consulted about the agenda before the retreat is finalized. Cheek seconded. Motion carried unanimously.

Espinosa noted the need for extra time (more than two hours) for meetings.

De Leon suggested that Arts Board members be involved in hosting the retreat so that they have a chance to meet and talk with the committee.

Cheek suggested that the retreat include a look at language and assumptions about the term cultural diversity and the committee's function.

FREQUENCY OF MEETINGS

May-Machunda suggested meetings every four to six weeks. She noted that three hour meetings would allow for substantive discussion, and that subcommittees would be useful. Mentzos asserted that the committee's purpose was important and warranted a substantial amount of time for discussion.

Gomez-Bethke moved that the committee meet monthly. Mentzos seconded. Mayeda supported the motion, but acknowledged that monthly meetings would be difficult to fit into busy schedules. Cheek proposed a friendly amendment: that the committee meet every four to six weeks, with the understanding that subcommittees be proposed. Mentzos accepted the amendment. Flintrop proposed a meeting schedule that coincided with Board meeting dates. Williams suggested

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that subcommittees could focus on specific issues, eliminating the need for lengthy full committee meetings. Cheek noted that the motion did not include a proposal for length of meetings. May-Machunda suggested that subcommittee meetings be included in the committee meeting schedule. Amendment carried unanimously. Motion, as amended, carried unanimously.

Robbins suggested that the committee be prepared with some subjects for study at the end of the retreat meeting.

Espinosa asked for written background information about the Arts Board, in preparation for the retreat meeting.

Cheek asked if new committee members could be appointed before the next meeting; Grabarski indicated that they could, and asked for nominations from the committee as soon as possible.

De Leon suggested a year-long Arts Board calendar, and asked that committee business be included on the Arts Board's meeting agendas. Robinson noted that the committee's business had been and would continue on Arts Board meeting agendas.

SELECTION OF A CO-CHAIR

Robinson asked if the committee would like to appoint a co-chair at this meeting. Several committee members asked for an outline of the co-chair's responsibilities, and suggested that the co-chair be in place by the committee's third meeting.

De Leon asked if any committee members wished to volunteer. Mayeda suggested that the committee wait to make a selection until after the retreat. There was general agreement that the selection would be made either immediately following the retreat, or at the committee's subsequent meeting.

BUDGET

Grabarski noted that the Arts Board had allocated \$10,000 to support the cultural diversity committee's work over the next 18 months, but that the Board hoped that money or lack thereof would not stand in the way of committee work.

Northrup asked whether other states had similar committees, and if the group might benefit from study done by other agencies. Robinson noted that the agenda item on study materials would address the question.

OPEN DIALOGUE

Robinson explained that Open Dialogue was a national conference sponsored by The Association of American Cultures (TAAC), and outlined its purpose. She asked if any committee members would be interested in attending. Several members asked what kinds of funds would cover attendance. Grabarski replied that committee funds would be used for any member with the exception of

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Robinson, who could be sent as an Arts Board member.

May-Machunda outlined her participation in previous Open Dialogue conferences, noting that the meeting is a forum for exchange of information and ideas.

Grabarski suggested \$750 as a figure to be designated to send committee members. An alternative to sending members, he said, might be to invite TAAC director Victoria Sharpley to Minnesota to give a presentation on highlights.

May-Machunda stressed the importance of networking at the meeting itself.

Flintrop suggested that volunteers express their interest at this meeting. Espinosa indicated her interest in attending Open Dialogue. De Leon asked if committee members could have a few days to decide. Grabarski agreed, and suggested that two to four members attend. He asked whether minority council representatives or their designees should attend.

Other alternatives were discussed, including speakers from other states with expansion arts programs. Espinosa suggested cooperating with other organizations in the state interested in bringing in speakers on cultural pluralism topics.

Flintrop suggested that two committee members (Robinson and one other) attend Open Dialogue to save funds for other activities.

Selection of attendees was tabled until the second meeting.

MATERIALS FOR STUDY

The National Assembly of State Arts Agencies (NASAA) Report from the Task Force on Cultural Pluralism was distributed to committee members. Grabarski noted that the Arts Board has additional items, including clippings and background on existing cultural pluralism programs, but that the Task Force report was seen as a good introduction.

Northrup requested 2-3 program booklets from other states with a similar population base.

Robinson asked committee members to bring any materials they think would be useful to the committee's work.

De Leon asked whether there was any material on video, rather than on paper. He suggested that perhaps a bibliography or glossary of terms could be available to committee members at the retreat. Grabarski offered the services of Arts Board staff members to enter discussions with the committee to help define terms.

Robbins suggested that the Arts Board contact the United Way of Minneapolis, which had conducted workshops on creating a multi-cultural society.

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Arts Board staff member Mueller suggested that the University of Minnesota/Humphrey Institute of Public Affairs be contacted about the work of the Minnesota Arts Forum on cultural pluralism.

OTHER BUSINESS

Northrup asked if the committee would always meet in the Twin Cities metro area. Grabarski noted that metro area meetings are usually a cost-containment issue, but that other sites would be considered, and that at least one committee meeting should be held outside the Twin Cities.

Cheek mentioned that the Arts Board's Artists in Education program position was open, and that the application deadline was March 9. Robinson and Grabarski explained the selection process, and noted the Arts Board's efforts to encourage applications from people of color. Grabarski also noted that a state hiring freeze, if imposed by the legislature, would affect this position.

REIMBURSEMENT

The state form for reimbursement of expenses was outlined; including state rates for mileage and meal reimbursement.

NEXT MEETING DATE

The committee agreed that the next meeting should be a full-day retreat. Monday, April 23 was selected as the meeting date; the committee expressed the desire to meet with Arts Board members and staff informally on April 22, the evening before the retreat. April 8-9 were chosen as an alternate dates.

ADJOURNMENT

De Leon thanked Robinson for her efforts on the committee's behalf.

Flintrop moved to adjourn. Robbins seconded. Motion carried unanimously.

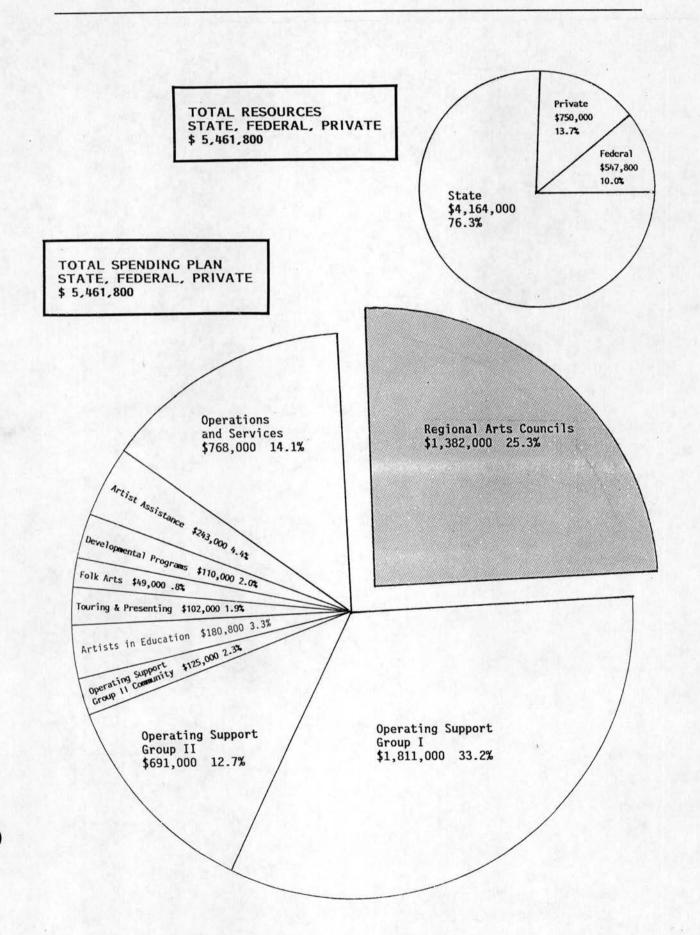
The meeting adjourned at 12:20 p.m.

Respectfully submitted,

Erin Hart

Public Information Assistant

MINNESOTA STATE ARTS BOARD FINANCIAL PROFILE FISCAL YEAR 1990



4/23/90 Cultural Diversity Ketred n. Cultural Diversity among Stategemens.

A) 1987 State agency (Arts) Profile.

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O program for funding minorities others.

3.) Stale of the Stale arts.

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c. Limmend support Arts/project " Stabilizing Minority Organizations Michigan Foc. - Af. Action - Minority Arts Panel togeth - Presequient Sam; Women (Minority EDE Plan

2: 4-23-98 Penn Obj. Services Scholor- Arts Man. Entr ILLINOIS ACCESS(Exp. Arts Proeg.) Internship N. Jersey Arts Stab. Mitiatives Emergy na Minority Organizations Calif. Support. Non 5013 Arts Admin. Okills Entry Prag-(3gr.) Prag. Non-matching funds-In-Kind. cash match. Be specific in detail about multicultural outreach.

Fiscal Agent - Relationship

Policies to fund Multicultural agencies /St. Cultural

Arts. Festival to do outreach? (to analyze.)

4/23/go Definition of terms (a) Topics: Mn. of HB - overview · /outreach. /Statemulticultural, Artists not sophisticated in grants apl.

Tax exempt status - creates inflatibility Ligalities

9540 - What's On your Minds Negotiating - Cultural Diversity-Negotistus Liberal people

- Down \$ Value of hot Flowlify Networks

G' Definitions - language / development
Staff.



SPANISH SPEAKING AFFAIRS COUNCIL

506 RICE STREET, ST. PAUL, MN 55103 296-9587

May 1, 1990

MSAB
MSAB
MAY -2 AII :03

Dr. Sam W. Grabarski Minnesota State Arts Board Cultural Diversity Advisory Committee 432 Summit Ave St. Paul, MN 55102

Dear Dr. Grabarski:

At a recent meeting of the Cultural Diversity Advisory Committee (of the Minnesota State Arts Board) 3 Hispanic artists were nominated for open positions on the committee. The person making the nominations was Ms. Irene Gomez-Bethke, SSAC's designated representative on the committee.

These artists were Donna Pena (1108 Humboldt, St. Paul, MN 55118), John Acosta (Acosta Studio, 500 No. Robert St., St. Paul, MN 55101), and Armando Gutierrez (Acosta Studio, 500 No. Robert St., St. Paul, MN 551011).

On behalf of our entire council, I endorse Ms. Gomez-Bethke's nominations and hope that you will move to place all 3 candidates on the committee.

Most Sincerely,

Raul De Anda Acting Director

cc: Irene Gomez-Bethke

Due De Circle

To: Karen Gray

From: Bunny Robinson Date: May 23, 1990

Subject: Report on Cultural Diversity

Committee Retreat

I'll begin by saying I feel the retreat was successful. Attendance was high (I'd guess about 90-95%), participation was strong, and the group, for the most part, remained, fairly square with the agenda. Dr. Cynthia Hardy, deputy director of the Ohio Arts Council, acted as facilitator for the session. The agenda covered: a "let's get to know you and find out what's on your mind" period; an overview of cultural diversity activities throughout the country; an overview of the State Arts Board structure and programs; discussion on what are people's of color perceptions on the State Arts Board and the broad arts community in Minnesota; brainstorming the needs of culturally diverse artists and organizations; developing a definition of cultural pluralism; and identifying the next steps the committee should consider.

During introductions committee members expressed some ideas, concerns, hopes and goals, which included:

- o funding should be available, even set aside, for arts organizations of protected groups
- o major arts institutions need affirmative action plans

o education in the arts should be emphasized

- o What culturally diverse artists and organizations need most is recognition by the mainstream, valuing their art
- o it's important that our group process acknowledge, support and embrace cultural diversity, is effective and allows us all to learn and grow through each other's traditions
- o it's important for the regional arts councils to understand the needs of culturally diverse groups
- o people of color would profit more by taking more control of their own art and further institutionalizing their own art/ artists

The committee gave some candid, interesting feedback on perceptions. I think these statements capture what was said.

- o the grant applications are too intimidating for people of color, especially those who don't speak English
- o the board is not representative of various populations to be served (there's the mentality that one is enough)
- o the major arts organizations are not motivated to embrace, practice cultural diversity

A compact of a second remarkable control of the first and the

The tage of the Principle Presentage Committee of the

o the Arts Board funding to the majors is a "done deal"

Retreat Report (cont'o)

- o the tax exempt status requirement is a roadblock for culturally diverse organizations
- o the funding structure of the state vs. the regional arts councils is still a puzzle and a problem, since its possible for culturally diverse arts groups to be ineligible for both

Our facilitator provided an overview of what other state agencies are doing to address cultural pluralism in the arts. Many states are concentrating on 1)providing technical assistance, 2) establishing arts administration/management training opportunities, 3) providing funding, and 4) expanding board/panel participation of people of color. Basically, they're using these strategies to strengthen and stabilize minority organizations, support artists and help make their art more accessible to people of color and the community at large.

The next segment of the session was spent on trying to define cultural diversity. The group agreed that the definition should place emphasis on people of color, yet acknowledge that true diversity is all inclusive. We also decided the term "cultural pluralism" is more accurate.

We also did some brainstorming on what are the needs of culturally diverse artists and organizations and what are some ways to address those needs. I recorded two.

Need: Artists of color need more avenues of opportunity (A real problem that was pointed out was artists of color rarely are able to practice their craft full time)

Rec.: A program to bring artists and people in the community together

Need: Institutionalization of culturally diverse art

Rec.: Operating support money for organizations
Empower communities to fund their own artists/organizations

Determine how regional organizations can be more involved with people of color; regionals should consider surveying minority constituents and determining how they can address their needs

We concluded the day by coming up with some actions the committee wishes to undertake as we continue to address cultural pluralism in the arts. We did not prioritize, although it is something we will work on.

Retreat Report (cont'd)

Some of those point were:

- o Examine the "Civil Rights" arm of the NEA as a legislative model or as a programming model
- o Examine current enabling legislation that governs the State Arts Board
- o Examine who, what influences the State Arts Board (relationships, pressures, etc.)
- o Identify networks
- o Work with legislators to determine funding strategies, priorities
- o Check feasibility of a single panel concept made up of people of color
- o Review existing panel structure (Arts Bd. or regionals?) and process, especially in terms of marketing to minority applicants
- o Create working definitions; e.g. cultural pluralism
- o Identify resource persons the committee would like to hear from

CULTURAL PLURALISM COMMITTEE MEETING

June 11, 1990 2:00 P.M.

The meeting will be held at the Minnesota State Arts Board office, 432 Summit Avenue, St. Paul, Minnesota

		Status + 1
1.	Call to Order	a Mullin
2.	Approval of Agenda	Action O Sulmitum
3.	Open Meeting Law Guidelines	Information
14.	Cultural Pluralism Retreat Information A. Chair's Report B. Committee Comments	Information (2)
¹ ₅ .	Open Dialogue Report *	Information
6.	Definition of Cultural Pluralism *	Information/Action
tuz.	Enabling Legislation	Information (
18.	Arts Board Financial Profile FY '90	Information (3)
19.	Arts Board Programs and Services	Information
10.	Affirmative Action A. State Requirements of Grantees	Information
J ₁₁ .	Regional Arts Councils	Information
12.	Election of Co-Chair *	Information/Action
13.	Identification and Selection of Additional Committee members	Information/Action
14.	Subjects for Future Meetings A. Technical Assistance B. Legislative and Political Advocacy for Cultural Pluralism C. Arts Board Panel Process D. United Way Multicultural Activities E. National Endowment for the Arts - Civil Rights F. Identification of Resource Guests G. State Affirmative Action Requirements of State Agencies H. Other	Information/Action Of Chair sub-com. Interpo- Alculop agenda - action-items Co-Chair Mas for h
15.	New/Other Business	I -

Action

* Items will be distributed at the committee meeting.

16. Next Meeting Date

17. Adjournment

ARTS BOARD PROGRAMS AND SERVICES

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GRANT PROGRAMS FOR MINNESOTA ARTISTS

ARTIST ASSISTANCE FELLOWSHIPS

Provides direct support for time, materials, and living expenses for professional artists working in the visual, literary, and performing arts. All fellowships are \$6,000. Annual deadlines in September, October, and December.

CAREER OPPORTUNITY GRANTS

Enables professional artists to take advantage of unique short-term opportunities that will significantly advance their work or careers. Variable awards from \$100 to \$1,000. Four deadlines yearly.

FOLK ARTS APPRENTICESHIP

For promising apprentices who wish to study traditional Minnesota folk arts with accomplished folk artists. Variable awards from \$100 to \$4,000. Annual deadline in December.

OTHER PROGRAMS FOR ARTISTS

ARTISTS IN EDUCATION ROSTER OF ARTISTS

For professional artists, in all disciplines, who have K-12 teaching experience. Bi-annual deadline in May.

MINNESOTA FOLK ARTISTS DIRECTORY

For individual folk artists or groups who would like to perform or demonstrate their artforms. Annual deadline in March.

HEADLANDS RESIDENCY PROJECT

For professional artists in all disciplines. Provides travel allowance, living stipend, and studio space for five months at Headlands Center for the Arts, near San Francisco. Annual deadline in December.

PERCENT FOR ART IN PUBLIC PLACES REGISTRY

Open to artists nationwide. This slide registry is used to select artists when new sites are identified for the program. Application deadlines in February and June.

GRANT PROGRAMS FOR MINNESOTA SCHOOLS AND ARTS ORGANIZATIONS

AIE SCHOOL SUPPORT GRANTS

For independent artist residencies at K-12 public or private nonparochial schools or educational organizations. Matching grants, variable amounts up to one-half of total residency costs. Annual deadline in April.

AIE ORGANIZATIONAL SUPPORT

For arts organizations producing K-12 school residency programs of at least five days in length. Programs must be managed by paid professional staff. Grant award varies, up to one-half of program costs. Annual deadline in January.

FOLK ARTS SPONSORSHIP GRANTS

For research, presentation, and interpretation of Minnesota folk arts. Matching grants, variable amounts up to \$4,000. Annual deadline in November.

MINNESOTA TOURING ARTS PROGRAM

For professional performing arts touring groups with cash income budgets over \$100,000. Selected groups will be listed in the Minnesota Touring Arts Register and receive touring support of up to thirty percent of artistic fees. Annual deadline in February.

OPERATING SUPPORT PROGRAM

For organizations which produce or exhibit works of art, or offer a broad range of services to artists. Provides unrestricted operating support to organizations with cash income budgets over \$100,000. Biennial deadline in December.

SERIES PRESENTERS PROGRAM

Provides funds for any organization, college, university, school, or governmental unit which sponsors five or more arts events during an annual season with a presenting budget of \$20,000 or more. Annual deadline in April.

GENERAL PUBLICATIONS AND RESOURCE MATERIALS

ARTISTS IN EDUCATION ROSTER OF ARTISTS

A resource guide for schools interested in hiring professional artists who have experience teaching students in grades K-12. The roster includes up to 70 artists working in all disciplines, and is used by schools around Minnesota.

MINNESOTA TOURING ARTS REGISTER

A listing of Minnesota professional performing arts groups receiving Minnesota Touring Arts Program funds and available for touring throughout the state. Distributed to presenting organizations.

MINNESOTA FOLK ARTISTS DIRECTORY

Includes Minnesota folk artists and folk arts groups interested in public performance opportunities. Distributed to organizations interested in presenting the folk arts.

ARTS BOARD NEWS

A quarterly newsletter, featuring arts news of statewide interest, information about agency activities, arts opportunities, grant deadlines, and items of general interest.

PANEL NOMINATION PACKET

A nomination form and job description for artists and arts professionals interested in serving on the Arts Board's volunteer advisory panels.

ANNUAL REPORT

A summary of the Arts Board's activities, including year-end highlights, a listing of grantees, and the financial statement.

BASIC GUIDES TO: GRANTS FOR MINNESOTA ARTISTS, AND GALLERY AND EXHIBITION SPACES IN MINNESOTA

Informational guides for use by artists and the general public. Produced in cooperation with United Arts/Resources and Counseling.

REGIONAL ARTS COUNCILS

GRANTS

WORKSHOPS/PROGRAMS/SPECIAL SERVICES

Page 1

Region 1

Northwest Regional
Development Commission
Linda Nelson
218/681-2637
40% Arts
State Grant: \$48,995

State: 3 rounds: Combines Sponsorship and Production each round. No specific dollar amount per category but the kind of grants are watched. Limit of \$3000 per organization per year. Small Grants Program: In its 1st year. Max. amount of grant \$500/project \$1000. Matching grants given out monthly, 10 times a yr. Used for quick funding of projects, residencies, etc. McKnight: 1 round; Small Capital/Capacity Building -\$5100 available. Artist Mentor: Funded by the School for the Arts/matched by the RDC. Couples a student

Special Visual Arts Project: State funded. Two artists were video taped developing a work. The video tape and 8 to 10 works by each artist traveled through the region's library system. Used to encourage visual arts activities.

Arts-in-Education workshop given by MSAB.

Quarterly Newsletter: inserted into RDC newsletter; includes regional calendar of arts events.

Artists and Arts Organizations Directories: both in book form and computer printout.

Region 2 Region 2 Arts Council Mary Ann Wilimek 218/751-5447 50% Arts State Grant: \$39,799 State: 2 rounds; Combines
Sponsorship and Production
each round. No specific
dollar amount per category.
Are starting a pilot Arts-inSchools program.
McKnight: 1 round; Open to the
needs of semi/professional
organizations. Some requests
are for planning, challenge
grants, etc.

with an artist.

Workshops: Co-sponsoring with United Arts a series of six workshops related to business issues. They are partly funded by the local Small Business Group. Do other workshops as the need arises. Meets individually with grant applicants.

Does not produce a **Newsletter** but is talking with regional papers to encourage them to run a calendar of arts events; 8 of 15 are considering it.

Region 2 (Continued)

Did an Artist Mentor program for 3 years funded by the School of the Arts. Artists and Arts Organizations Directories: lists, used mostly by the office.

Region 3

The Arrowhead Regional
Arts Council
Bob DeArmond
218/722-0952
100% Arts
State Grant: \$115.010

State: 2 Production rounds;
1 Sponsorship round. 2/3 of
the funds designated to Production; 1/3 to Sponsorship.
McKnight: 2 rounds; McKnight
Arrowhead Arts Awards - 2 year
awards for planning and program support. \$3500 per year,
plus \$1500 for planning.
McKnight Small Capital/Capacity
Building - grants for small
capital improvements or for
planning and/or capacity
building projects.

Workshops: None. Meets individually with grant applicants.

Does not produce a **Newsletter** or a regional calendar of arts events.

Directories: computer printout of regional arts organizations which is sent out upon request.

Region 4 Lake Region Arts Council Sonja Peterson

Sonja Peterson 218/739-5780 60% Arts State Grant: \$77,240 State: 2 rounds; Spring and Fall. Combines Sponsorship and Production each round. Includes school residencies. No specific dollar amount per category.

McKnight: 2 rounds; Small Capital/Planning grants in fall and Emerging Artists grants in spring.

Artist Mentor: Funded by the School for the Arts. Couples a student with an artist.

Workshops: Grant Writing: 2 per year. No charge. Community: for business and economic people to teach them how to sponsor an arts activity. No charge. Individual Artists: to teach artists how to approach schools and community ed. programs; and how to design, promote, and carry out residencies. May be a small charge.

Annual Meeting: short business meeting, elect officers, entertainment by featured regional organizations, and annual arts awards (plaques). Invite legislators and feeds board members, legislators, and award recipients.

Monthly Newsletter. Artists and Arts Organzations Directories: not in book form but as a computer printout. Region 4 (Continued)

Production Directory: a list of the productions done in the region and the props and costumes available for use by other groups. Available as a computer printout.

NEA/States Program: a one shot program from which two organizations will receive money from the region and NEA.

Region 5

Region 5 Regional Development Commission Virginia MacArthur 218/894-3233 40% Arts State Grant: \$58,082 State: 2 rounds; Spring and Fall. Combines Sponsorship and Production each round. No specific dollar amount per category. Artists-in-Residence program is part of Sponsorship grants.

McKnight: 1 round; Reviewed with the Spring grants round.

Small Capital/Capacity Building grants.

Workshops: Have done some in the past but the size of the region made them hard to do and not very effective.

Arts-in-Education workshop given in the past by MSAB.

Monthly Newsletter (11 times a yr.); includes regional calendar of arts events.

Does not have Artist or Arts Organizations directories but is interested in putting one in the computer.

Region 6E, 6W, and 8
Southwest MN Arts and
Humanities Council
Rob Ross
507/537-1471
100% Arts
State Grant: \$140,500

State: 3 rounds; Combines Sponsorship and Production each round. 3/5 of the funds designated to Production; 2/5 to Sponsorship. Arts-in-Education included in

Sponsorship requests.

Organizational Development included in Production requests. A different set of criteria are used to review

Cultural Bank - an insurance

these requests.

Workshops: done monthly, each in a different county. A board member from the county and the Director work with whoever comes to the meetings to supply them with whatever they want to know. These workshop/meetings are held in cares, libraries, etc., usually at night. They have been highly successful and good publicity.

Newsletter: monthly, includes regional calendar of arts events.

Arts Organizations Directory: a list sent

Region 6E, 6W, and 8 (Continued)

program. Used mostly to insure the success of organizational fundraisers. Groups can request of up to 1/3 or \$450 of their loss. The Director makes these decisions as they come in. McKnight: 1 round; Emerging Artists - support for individual artists. Arts in Rural Education - matching grants for field trips and residencies. Requests reviewed monthly by the Board. Sponsorship/Production rounds and the McKnight round are reviewed by separate panels. not the council board.

out on request. Artists Directory: booklet form; 1/2 page per artist; distributed to schools, libraries, etc. (camera ready).

Publishes a Directory of statewide services and funding sources for artists and arts organizations.

Special Fundraising Activities: Membership: individuals, businesses and corporations. County Requests: asks for and receives a total or about \$10,000 from 14 or its 18 counties. Foundation Support: for special programs with high profiles.

Direct Programming: Arts-in-Education: supplies residencies to schools who haven't received funding before. Arts-in-Aging: provides performances and workshops for nursing homes and senior centers. Both are funded in part by state money.

Region 7E

East Central Arts Council Bob Bollenbeck 612/679-4065 60% Arts State Grant: \$49,542 State: 2 rounds; Combines
Sponsorship and Production
each round. No specific dollar amount per category.
Most applications which are
acceptable, have an art focus,
and have artistic merit receive total or partial funding
Showcase Program - grants
given to organizations which
highlight individual artists
in their community. \$200
given to each of the 5
counties. Matching grants
given out monthly, 10/11 times
a yr. This kind of a program

Workshops: 1 per year, no charge. Felt it was good PR but not very effective. The groups who needed help writing grants didn't attend. Has done some workshops in conjunction with the MSAB in the past.

and have artistic merit receive total or partial funding. exhibition, carried out by a group in the
Showcase Program - grants

region.

Quarterly Newsletter

given to each of the 5

counties. Matching grants into putting the information into the given out monthly, 10/11 times a yr. This kind of a program on sheets of paper and copied as needed.

GRANTS

Region 7E (Continued)

is the Council's attempt to distribute equal funds to each of their 5 counties. A consequence of being part of a RDC.

McKnight: 1 round; Small Capital grants and grants with a focus on Regional Arts Programming.

Region 7W

Central MN Arts Board Janet Cleland Dullinger 612/253-9517 75% Arts State Grant: \$82,385

State: 2 rounds: Combines Sponsorship and Production each round. No specific dollar amount per category. Arts-in-Education: 2 rounds. McKnight: 1 round: Excellence in Arts - challenge grants mostly for boosting membership. Can receive 5% of old membership raised and \$1 for each new membership \$1 raised. Scholarships - 5/\$500 Scholarships given out per year to high school students for college. Can be renewed for three additional years at \$500/\$1000/\$1000.

Workshops: did one per year but now works individually with grant applicants.

Newsletter: Discontinued a quarterly newsletter. The local paper started printing a regional calendar of arts events that is fairly comprehensive.

Directories: Provided funds for a directory of artists and arts organizations that was produced independently.

Special Fundraising Activities: Bingo: The CMAB started the Bingo, with other organizations, but turned it over to the Allied Arts Fund Drive due to onerous changes in charitable gambling laws. CMAB receives a percentage, approx. \$40,000 yearly.

Technical Assistance: Referral.

Region 9 Region 9 Arts Council Brenda Flintrop 507/387-5643 80% Arts State: 2 rounds; Combines Sponsorship and Production each round. Maximum \$2500 per year either category. Workshops: Have held grants writing work-shops.

Co-sponsored Arts-in-Education workshop with the MSAB.

Region 9 (Continued) State Grant: 82,495

Small Arts Grants Program -\$900 given per county; 3 grants of \$300 each. Simple matching grants given to small groups, community eds., Chambers of Commerce, etc. Reviewed using the state criteria but the criteria is adjusted to reflect community needs and a group's ability. Arts-in-Education grants - Residencies and arts field trips. McKnight: Aimed at special projects, small capital costs, and organizational development.

Open Forums: Held to get feed back from arts groups.

Newsletter: Have articles and Arts calendar in RDC's newsletter.

Artists and Artist-in-Residence Directory: Booklet form; includes name, address, and discipline.

Region 10 SE Mn. Arts Council, Inc. Pat Beaver 507/281-4848 100% Arts State Grant: \$131,650

State: Production, 2 rounds; Sponsorship, 1 round. Receives a lot of requests for admin. support during Production rounds.

Artists-in-Education - part of Sponsorship.

Small Towns Program - funding to communities under 7000. 25% of the funds given out during each rounds; in both categories.

McKnight: 1 round; Reviewed during April Production round. Organizational Development Grants. Program support to established organizations which have been in existence

Workshops: 6 grants writing workshops each yr. 3 in major cities/3 in rural communities. Series of Workshops for organizations and individual artists. Covers subjects like board training, planning, promotion, legal issues, taxes, business info. for individual artist. etc. Done with Barbara Davis and United Arts.

Annual Meeting: for board members and review panel. Has board that represents the region and a review panel made up of professional artists; 3 - literature, 3 - visual arts, 3 - dance, 3 - theater, etc.

Review Process: the panel of artists review grants. 1st - grants sent to panel to review in private. 2nd - board sent for at least 5 yrs. Funds can grants from their county. 3rd - board and be used for professional staff, panel meet to discuss grants and applicant training, small capital costs, organizations. 4th - meeting with appliGRANTS

Region 10 (Continued)

etc. Can apply every year. \$5000 the 1st yr./\$4000 the 2nd yr./etc.

cants. Panel can ask applicants about

their request at this time. Panel makes funding decisions.

Use to do a quarterly meeting of arts administrators. Was discontinued because they were poorly attended.

Quarterly Newsletter: no calendar of regional events.

Artists and Arts Organizations Directory: in book form.

Region 11 Metropolitan Arts Council Linda Hennessey 612/291-6541 100% Arts State Grant: \$556,202 State: 2 rounds; 1 Sponsorship, and 1 Production. A Subcategory under Sponsorship:
Presenter's Assistance - this
is for new or small groups.
Sub-categories under production are: Program Support - 1
yr. support for specific
programs which must show
a cash budget and % of overhead; and Management Assistance - funding for assistance
in planning, marketing, staff,
etc. They are looking at ways
to give grants to groups of 3
or more artists.

McKnight: 1 round; Art Partnerships - small and mid-size
groups can apply to work in
partnership with a group with
a form of expertise which the
applicant needs to learn. No
matching requirement. McKnight

State: 2 rounds; 1 Sponsor- Workshops: Information Meetings: do 10 a ship, and 1 Production. A Sub- yr. around grant deadlines. Co-sponsors category under Sponsorship: workshops with United Arts around studies Presenter's Assistance - this they do, such as their recent VALS study.

Programs: Promotional Efforts: "Not All Artists", posters and bus signs. Bumper stickers. Co-sponsor Printed Reports in the region dealing with issues important to the arts. Metro Council funded Exhibition Rental System: rent works from artist to be hung in the Metro Council's offices. Artist are paid \$150 for 6 months. The Council insures the work but the artist has to deliver and pick up their works.

No Newsletter but each month panel members receives a list of upcoming events of potential and past applicants.

Prints Art Town, a directory of arts organizations in the Twin Cities. All disciplines are listed. Region 11 (Continued)

applicants can use a fiscal agent this year.

Art Access Grants: A pilot program (jointly with MSAB). Funded by IDS/American Express. These grants are aimed at exposing a wide range of people to performance events. Grants are given to social service agencies who involve their clients in selecting an event and then supply tickets and/or transportation to the event.

Past Activities: Print Competition: a selected print was given to any Council Advisory Member (not just the Arts Council) when they completed their term. Competition to paint a bus - the outside of a bus was painted to the design of the winning artist.

STATE AFFIRMATIVE ACTION REQUIREMENTS FOR GRANTEES

Under the Minnesota Human Rights Act. Section 363.073, persons or organizations which (a) have more than 20 full-time employees working in Minnesota at any time during the previous 12 months, and (b) bid on a state contract for goods or services, or enter into any agreement with the state to exchange funds in excess of \$50,000 must have a Certificate of Compliance issued by the Commissioner of the Department of Human Rights. Certificates are issued to persons or organizations that have an Affirmative Action plan approved by the Commissioner for the Minnesota Department of Human Rights for the employment of minorities, women, and disabled persons. In order to be eligible, all applicants must submit a copy of either the Certificate of Compliance, or an exemption letter.

Open Dialog IV Conference Report Oklahoma City, OK June 7-10, 1990

submitted by Bunny Robinson

The Open Dialog IV meeting was probably one of the best conferences I attended. I certainly left Oklahoma City with more knowledge, a bigger heart and stronger spirit than I had before I arrived.

The intent of Open Dialog is to bring together every two years people of all colors to examine the concept of cultural pluralism and its presence in artistic endeavors and national arts policy. The association of American Cultures (TAAC), which represents nationwide the coalition of Asian-American, Black, Hispanic and Native-American arts professionals, consumers, and advocates, is responsible for planning the program. As a specific objective, the Association of American Cultures asks its participants to develop by the end of the conference action items it should adopt to promote the cause of cultural pluralism at the national level. During the conference participants are grouped by region, by culture or race and by discussion topics to have the opportunity to share ideas, ask questions and state recommendations. Open Dialog also features guest speakers to share their vision, experience and expertise on cultural pluralism. This year's conference was held in conjunction with Red Earth, the largest Native American cultural celebration in the country.

At the close of the conference, the participants (about 700 strong) suggested these action items to TAAC.

- o Lobby to support the NEA without content restrictions
- o Lobby to increase representation of people of color on the boards, panels, and advisory committees of government arts agencies at all levels (national, state, local)
- o Lobby the NEA and other national agencies and organizations to fund those initiatives which support the art of people of color at the community organization level
- Develop a strategy to help major funders understand that the life experience and therefore the art of people of color is valid and equal to western European forms
- o Develop a strategy to educate the broad community on the value of and the need for artistic expression and stable arts organizations created by people of color
- o Lobby to strengthen the arts in education, especially those initiatives which support multi-cultural arts

Open Dialog IV Conference Report (cont'd) Bunny Robinson

page 2

Of course, there were many more points that came out of the discussion groups and speaker presentations. I've highlighted a few.

- o Artists and arts organizations of color will have to develop and maintain more outreach to the community, be more socially responsive; there are many problems in our communities—drugs, crime, homelessness—which are having terrible effects on the family, which is the backbone and foundation of all our communities; a strategy should be developed to help heal these wounds through the arts and arts organizations.
- o Artists of color should become more politically active to help make change in their communities and also influence local government funding to the arts.
- The Quincentennial will be in 1992. Although many Americans may believe Columbus' discovery of America is an event to celebrate, the Native Americans do not. Open Dialog participants felt it is critical for the Qhincentennial be planned with input from all groups and with great sensitivity to all cultures, but especially Native Americans and that the story of the colonization of America (from Columbus' arrival on) be told in truth, not twisted hype.
- o The Association of American Cultures (TAAC) should expand its vision to the global village. Representatives were there from the U.K., but they suggested that people of color should also be represented from Canada, France, Mexico, etc.
- O Too often the culture of people of color is admired for its exploitive possibilities, it's not taken seriously. We must work to educate the broad community that all art is valid and should be respected. This means, too, that artists of color should be recognized whether they pursue traditional or contemporary art forms.
- o New leaders must be trained and developed to run arts organizations now in place. Strategies must also be created to help current leaders become financially secure as they get older.
- o People of color must continue to work together, build trust and resist the temptation to go it alone.

Open Dialog IV Conference Report (cont'd) Bunny Robinson

page 3

o We should not only embrace the term "cultural Pluralism," which is more specific to the idea of inviting participation, but also the term "cultural equity," which suggests all things weigh the same and has stronger political implications.

Finally, here are some other miscellaneous bits and pieces of information you may be interested in.

- o Minnesota's renown reputation in the arts was echoed at the conference. People think of us as the big money state. People always asked, "How do you get money from those big companies?"
- I met June D. Harrison, who is a manager of the Division of Civil Rights for the National Endowment for the Arts. She may be a good resource to find out how affirmative action works at the national and state agency levels.
- o I talked to Jonathan Katz, executive director of NASAA, and asked if he could provide more detailed information on what other states, similar in demographics to Minnesota are doing in the area of cultural pluralism, especially anything creative or unique. He wrote it on his to do list.
- o I talked to Ed Dickey, director of State Programs of the NEA and suggested that for future Dialogs that a session be created for state council members. He said he would suggest it to TAAC.
- o I met Vivien Chen of the Kennedy Center Alliance for Arts in Education, who gave Elizabeth Childs very high marks for her Arts in Education program in Minnesota.
- o Talked to Harminder Bisla, development officer for Further Education in London, England, who is very interested in learning more about arts in education in the USA.
- o Talked to Barbara Nicholson, executive director of the D.C. Commission of the Arts who simply sais she'll assist us any way she can
- Found the Red Earth celebration to be a real cultural eye opener.
 All conference participants felt we as a group should work and
 learn to be more culturally sensitive among ourselves.
- o Promised myself I'd get some books by Jance Mirikitani-Williams, an Asian-American activist, poet, writer, wife. (She knocked our socks off with her poetry and reflections.
- o I'm sure I forgot some things. I'll leave it 슚 Brenda and Irene to fill in.

from "Culture Aline"

EDITORIAL

The Myth of "Cultural Diversity" and the Survival of African American Cultural Organizations

Institutional Racism is as pervasive in the arts and culture as it is in other aspects of our society. It is evidenced by the exclusion, omission, or token representation of our artists and cultural expressions by major "mainstream" institutions across a variety of disciplines. Our public funding agencies on the state and national level for over two decades have ignored. downplayed, and/or trivialized the significance of the contribution of the African American asethetic to American Art. which they should have a primary mission of supporting. The major stylistic innovations of the blues, jazz, and African American dance are heralded internationally as "America's" most significant and unique contributions to art. These artists are presented in the finest venues in Europe, the Soviet Union, and Japan, but struggle for recognition, appreciation and support in their country of origin. Much attention has also been paid to the plight of the African American visual artist, whose contribution has been even more abscured by their virtual total exclusion from the "mainstream" art market.

The current push for what is termed "cultural diversity" as a remedy to this exclusion, omission, and in some cases misrepresentation is founded in some disturbing assumptions. 1.) The concept to diversify American cultural institutions suggests a diversion from the norm (with the assumption that the "norm" is European culture), when in fact American culture is "pluralistic" by nature. It is the major influences of African, Latino, and Native American with European aesthetics that have given American art its unique vision and interpretation. Cultural Pluralism would be more appropriate terminology. 2.) Secondly, from a funding standpoint, it is assumed that by providing major grants to "mainstream" institutions. who discriminated in the first place, to broaden minority participation will remedy this problem. This approach clearly ignores the multi-culturally based institutions and organizations that keep these cultural traditions alive within our communities. For they continue to be

under-funded and under-recognized. It is these organizations that have consistently supported the artists that these institutions have locked out, that provided the training, exposure, and inspirations for aspiring artists while building app for the arts and cult our people. It is the tions that have ces and com tain the tra in the fact of exclus distortion of the our contribution funding patterns "Cultural Diversity" in light of the dismal funding for these organizations overall by public and private agencies, threatens the survival of our organizations. Many of the organizations in the Coalition have expressed their fear of being "integrated out of existence."

The lip service to expanding the audience and participation of so-called "minorities" in the arts by the National Endowment for the Arts, Pennsylvania Council on the Arts and in some cases Private Foundations, must be be ed-up by a funding strate helps to sta those org become' Why H-cultural our pluralis can't some m institutions rece ead" funding to work with "mainstream" institutions on these issues instead of vice versa.

Lastly, the real future of African American cultural organizations rests with the community they serve. It is essential that we build consistent support through an annual donor base for the survival of our institutions into the 21st century. In
November of 1990 the Coalition
will launch a major joint fundraising campaign in Philadelphia in support of its 15 member agencies. Through this
campaign in Coalition will initiate an initiate an initiate and ith the long-range
gon of provious and serpetual
survey of support this ugh an
enfowment out agencies. In
upcoming issue of UI OFF
LIVE out will her prove about
the composition of the important
role for organizations play in
the community revitalization,
youth development and
education.

Helen E. Haynes Executive Director

The Coalition of African American Organizations, Inc.

The Stuart Sisters

.... As one educator observes,

"... every school subject, if taught truthfully and realistically requires a plural culture perspective. Science, literature, the behavioral sciences, all must be freed from the monocultural ethnocentric focus that characterizes most standard course work ... We can no longer tolerate nor afford to permit a subject area to be called generally "music," "history," "psychology," "political science," when it is really a culture specific music, history, psychology, or political science ..." (Hilliard, 1975).

"Cultural Pluralism: The Domestic International Connection."
Paper presented at the American Association of Colleges for
Teacher Education Conference.

John Higham (1975:242-43); this is probably the most objective assessment of what should realistically be aimed at in Western democracies. In particular, it attempts to reconcile the needs of ethnic groups while recognizing that there is a dominant culture which must be preserved:

In contrast to the integrationist model, it will not eliminate ethnic boundaries. But neither will it maintain them intact. It will uphold the validity of a common culture, to which all individuals have access, while sustaining the efforts of minorities to preserve and enchance their own integrity. In principle this dual commitment can be met by distinguishing between boundaries and nucleus. No ethnic group under these terms may have the support of the general community in strengthening its boundaries. All boundaries are understood to be permeable. Ethnic nuclei, on the other hand, are respected as enduring centers of social action. If self-preservation requires, they may claim exemption from certain universal rules, as the Amish now do from the school laws in some states. Both integration and ethnic cohesion are recognized as worthy goals, which different individuals will accept in different degrees.

Send These to Me: Jews & Other Immigrants in Urban America

CULTURAL PLURALISM AGENDA July 17, 1990 2:00 to 5:00 p.m.

The meeting will be held at the Dayton Hudson Foundation, 13th Floor, Conference Rooms 1 and 2, Nicollet and 8th, Minneapolis, Minnesota.

2:00 p.m.	1. Call to Order, Introductions	
2:05	2. Approval of Agenda	Action
2:10	3. Open Meeting Law Guidelines	Information
2:15	4. Minutes of June 11, 1990 Committee Meeting	Action
2:25	5. Assignments for Sub-committee meetings	Action
2:30	6. Sub-Committee Meetings	Information/Action
4:00	7. Sub-Committee Reports	Information/Action
	8. New Business Grand Plan. Oct 12-	15-
	9. Next Meeting September 1990	
5:00	10. Adjournment	

ASSIGNMENTS FOR SUB-COMMITTEE MEETINGS

A. Definition and Assumptions Sub-Committee

Robinson - Chair Cheek DeLeon Espinosa Gomez-Bethke Volpe May-Machunda

B. Funding Sub-Committee

Robbins Smith

Williams - Chair Flinthrop Bellamy Martenson Pena Mayeda Mentzos Northrup Reuler

Schwerdtfeger

Thought process; How do we get

to artists of what it Should be?

- Mobil of what it Should be?

- Compare to currently exist?

- What fits / What doesn't?

- What approare?

- Strategies?

') access to

> insport destruthing bodies

the better communications.

4 better communications.

5. Defining quadity of ait.

6. Org. deellopment

Similar Shoughts

MINNESOTA STATE ARTS BOARD MINUTES OF THE CULTURAL PLURALISM COMMITTEE MEETING JUNE 11, 1990

The Cultural Pluralism Committee met on June 11, 1990 at the Arts Board office, 432 Summit Avenue, St. Paul, with the following members present: Robinson (Chair), Cheek, Espinosa, Gomez-Bethke, Martenson, May-Machunda, Mayeda, Flintrop, Reuler, Robbins, Schwerdtfeger, Smith, Volpe, and Williams. Members unable to attend included Bellamy, DeLeon, Mentzos, and Northrup. Arts Board staff participating in the meeting included Grabarski and Booker; numerous others were also auditing the meeting.

The meeting was called to order by Bunny Robinson, and the agenda was approved, and the Open Meeting Law Guidelines were discussed.

A report on the Cultural Diversity (Pluralism) Retreat had been prepared by Bunny Robinson, and circulated to the Arts Board's board of directors and the members of the Cultural Pluralism Committee. Following an overview by Robinson, the floor was opened for discussion by the Committee members. Robinson's report was praised, and further clarification was requested on several points.

Martenson commented on the reported point that "major arts organizations are not motivated to embrace cultural diversity." He said that Minnesota's major arts institutions are motivated to address cultural pluralism issues, although the results of previous efforts have been "spotty." He agreed with the observation that tax exempt status may be a roadblock to some institutions which might like to apply to the Arts Board.

Cheek commented on the statement that "grant applications are too intimidating for people of color," noting that grant applications are not intimidating to all people of color. Also, tax exempt status is not a roadblock for all institutions of color. Perhaps, groups serving recent immigrants are the most intimidated by grant applications. Check said that major arts institutions need to implement their existing affirmative action plans. She also expressed that she was not certain that the retreat was entirely successful. Focusing more on unified assumptions and expectations for the retreat would have improved the results.

Flintrop commented on the statement that the state's funding structure may not make culturally diverse arts groups eligible to apply either to the Arts Board or Regional Arts Councils. Flintrop emphasized that the system is a kind of "safety net," with the important issue being that applicants of color have at least one source to turn to for state funding, even if they are not elegible to apply everywhere.

Schwerdtfeger commented that all artists need more avenues of opportunity, a condition which is not limited only to artists of color.

Martenson commented that he felt that some of the more important "talking points" of the Pluralism Committee's meetings should be kept in an inventory so that the Committee could return to key points to develop consensus or make recommendations which were reflective of at least a majority of the committee.

Mayeda asked that drafts of minutes from Pluralism Committee meetings be circulated to members.

Flintrop noted that Robinson's report did not indicate the names of the three committee members that attended the Open Dialogue conference, Gomez-Bethke, Robinson, and Flintrop.

The agenda then turned to a report on the Open Dialogue conference. Robinson had prepared a typewritten report which she highlighted to the Pluralism Committee. Key points included the following:

- Some states have formed their own statewide versions of The Association of American Cultures (TAAC). Does Minnesota need its own "TAAC" style organization?
- 2. National Endowment for the Arts Chairman John Frohnmayer emphasized the need for all arts organizations to develop public relations campaigns for their communities.
- 3. The 1992 Quincentennial planned to celebrate the 500th anniversary of the arrival of Columbus will not be a cause to celebrate among all communities of color. Native Americans expressed the need for the negative effects of this anniversary to be recognized, as well.
 - 4. Robinson met June Harrison, the Civil Rights officer for the National Endowment For The Arts. Perhaps Harrison should be invited to a future meeting of our Cultural Pluralism committee.

Gomez-Bethke praised Robinson's report as comprehensive. She added that the National Endowment for the Arts needs our support in Congress. More persons of color should be appointed to NEA advisory panels. Attendees hoped that exhibitors would be re-instated at future Open Dialogue meetings. Minnesota was praised for its progress in marketing craft artists. The conferences should place more emphasis on people with physical limitations.

Flintrop added that the conference was not well coordinated with the sponsors of the Red Earth gathering, or the local Native Americans. The next conference is expected in 1992, probably in California, emphasizing Asian Americans. Regional conferences will occur before then.

The next item was the definition of cultural pluralism, one of the needs expressed during the recent retreat. Robinson reported that she had hoped to return from the Open Dialogue conference with samples of definitions, but none were available. May-Machunda, who had volunteered to work on the definition during the retreat, circulated several "scholarly definitions." During discussion, several members expressed a preference for the term "cultural equity." Moved by Mayeda, seconded by Cheek, "TO ASSIGN THE DEFINITION TO A SUB-COMMITTEE FOR ADOPTION AT THE NEXT MEETING;" motion carried (12-1).

The enabling charter language of the Arts Board was discussed as the next agenda item. Martenson said that the charter seems to provide adequate authority to program in the area of cultural pluralism. Reuler said that the Pluralism Committee needs to figure out what it wants to accomplish before deciding if the charter language needs to be challenged. Responding to the charter language

Page three - Cultural Pluralism Committee June 11, 1990

concerning distribution of funds, Williams said that he felt there was an inequitable distribution of funds between Group One and Group Two institutions. Cheek and Gomez-Bethke wondered if the current "population" language was adequate, or should populations of color be identified as a priority. Robinson said that the charter language should remain as is, with priorities established as a matter of policy. Flintrop stated that charter language should be changed only if the Arts Board is not responsive to its responsibilities. Martenson said that it would be premature to make recommendations now; Cheek agreed, noting that recommendations should be a talking point later. Mayeda and Robinson both stated that policy recommendations could be made to clarify the charter language, if needed.

Grabarski described the Arts Board's financial profile for Fiscal 1990 and a listing of the Arts Board's programs and services. Printed materials had been prepared for the Committee members. The Committee also received a sample of the state affirmative action requirements for grantees. State law restricts affirmative action requirements based, in part, on the size of staffs and amounts of funds received by the grantee. Reuler and Cheek noted that most of the grantees do not qualify for such requirements, and rules changes might be considered to expand the numbers of arts groups with affirmative action plans.

Flintrop delivered some information about Minnesota's eleven regional arts councils. Following her presentation, Robbins asked if the Pluralism Committee could make recommendations concerning the regional arts councils, since they were not under the jurisdiction of the Arts Board. Grabarski and Flintrop both agreed that recommendations could be very helpful to the regional arts councils. Flintrop reported that she was surveying the RACs to learn more about their approaches to cultural pluralism. Cheek expressed the need to develop creative ways to address individual artists between the regional arts councils and the Arts Board.

The next agenda item was the election of a co-chair for the Committee. The duties of a co-chair might include the following:

a. chairing of at least one sub-committee.

b. helping to develop the agendas for future meetings.

c. gathering of resource people and subjects for committee meetings.

d. co-chairing of full committee meetings.

e. traveling or studying assignments on behalf of the committee.

f. attending or reporting at Arts Board business meetings.

Several candidates were discussed as potential co-chairs with Robinson. Some candidates present declined such an assignment due to other commitments (Volpe, Cheek, and Gomez-Bethke). Paul Williams (who had left the meeting) was identified as the primary candidate, with DeLeon as an alternate. The committee discussed potential options to having a co-chair, if the assignment was too much for any committee members to accept. Williams will be contacted to see if he will serve. [Editor's note: Paul Williams has accepted this responsibility, and the Arts Board appointed him to be co-chair on June 21.]

The next subject was the selection of additional committee members, because up to three vacancies still existed. Three candidates were nominated by Gomez-Bethke, and were endorsed by the Spanish Speaking Affairs Council (Donna Peña, John Acosta, and Armando Gutierrez). Reuler suggested that only one slot should be filled today, and the committee agreed. Gomez-Bethke said that all three were capable people, but Donna Peña was particularly interested. BY UNANIMOUS CONSENT, THE PLURALISM COMMITTEE SELECTED DONNA PEÑA FOR AN APPOINTMENT TO THE COMMITTEE. [Editor's note: the Arts Board accepted that recommendation on June 21, and appointed Donna Peña to a six-month term on the committee.]

<u>Subjects for future meetings</u> was the final agenda item for the day. At several times during the meeting, some members of the committee had expressed disappointment that some business of the committee was taking so long to transact, especially the definition of cultural pluralism. Reuler nominated the definition of cultural pluralism and "getting money to artists of color" as the two most important subjects for the next meeting. Grabarski reminded the committee that recommendations concerning money should be prepared during the next few months if the committee hoped to see their recommendations in the next biennial budget (due in the Office of Finance in September or October).

The committee discussed with Grabarski how to develop recommendations more quickly. Grabarski said that the Arts Board's staff could prepare recommendations for critique by the committee, although his preference was that the committee would come to some of its own independent conclusions. Reuler expressed his hope that the committee could accomplish more than simply validating staff recommendations, as well.

The Cultural Pluralism Committee agreed that the next meeting should be three hours in length. The first hour will be reserved for two sub-committees, which members may select at the meeting:

- Definition of cultural pluralism and assumptions and tasks for the committee in the future.
- 2. Ways to deliver money to artists and organizations of color.

The next meeting was scheduled for July 17 from 2:00 P.M. to 5:00 P.M. The location was tentatively set for the headquarters of the Dayton Hudson Foundation.

Following concluding remarks by Bunny Robinson, the meeting was adjourned.

Submitted by Grabarski and Booker, July 11, 1990.

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4 guality acknowledge buts / Policies links

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MINNESOTA STATE ARTS BOARD

July 19, 1990

Irene Gomez-Bethke Instituto de Arte y Cultura 4649 Decatur Ave N New Hope, MN 55428

Dear Irene Gomez-Bethke:

In the past four and a half years, the Arts Board has established several new projects benefiting folk artists and folk arts organizations. Folk Arts Sponsorship grants help folk arts organizations present folk arts events. The Folk Artists Directory and the Folk Arts Apprenticeship program promote and fund the work of traditional artists in Minnesota. The radio shows, recordings and classes produced by the Arts Board have raised the awareness of Minnesotans to folk arts. We hope that you share our enthusiasm for such programming for Minnesota.

Continued service to folk arts communities depends, in part, on funding from the Minnesota State Legislature. This is a crucial time for folk arts programming at the Arts Board, because we are deciding what levels of folk arts funding are needed over the period July 1, 1991-June 30, 1993. Our budget request to the Legislature must be completed by the fall of 1990.

We want you to help us prepare our budget proposal for the coming biennium. In order to help us learn about your concerns, please come to a special folk arts constituent meeting, Friday, August 17, 1990, at 1:30 p.m. It will take place at the Arts Board, 432 Summit Avenue, Saint Paul, 55102. I will be there, as will our executive director, Sam Grabarski.

At the meeting, we will ask for your guidance for the future. Bring your dreams, and fondest wishes for the Folk Arts program, and be ready to share them with other folk arts constituents, and with your representatives at the Arts Board.

Kindly R.S.V.P. the Arts Board at your earliest possible convenience. Call Sherri at (612) 297-2603 or (800) 652-9747.

If your schedule will not permit you to attend the meeting on August 17, 1990 you might also voice your concerns at general constituency meetings held at these places and times:

August 14, 1990: Minnesota Museum of Art, Jemne Building, 305 Saint Peter Street, Saint Paul, 6:00 - 8:00 p.m.

432 Summit Avenue St. Paul, Minnesota 55102 612/297-2603 1-800-652-9747 Nusbaum/Grabarski - 07/19/90 Page Two

August 15, 1990: Rochester Art Center, 320 Center Street East, Rochester 6:00 - 8:00 p.m.

August 16, 1990: Duluth Public Library, Gold Room, 520 West Superior Street, Duluth, 5:00 - 7:00 p.m.

Philip Nusbaum

Folk Arts Program Associate

Philip Nosbauman

PN/SWG/snm

Sincerely

Sam Grabarski

Executive Director

MINNESOTA STATE ARTS BOARD MINUTES OF THE CULTURAL PLURALISM COMMITTEE MEETING JULY 17, 1990

The Cultural Pluralism Committee met on July 17, 1990 at the Dayton Hudson Foundation, Eighth and Nicollet, Minneapolis, with the following members present: Robinson, Robins, Williams, Martenson, Smith, Reuler, Mentzos, Volpe, Espinosa, Gomez-Bethke, Northrup, Mayeda, with Kate Houston representing Brenda Flintrop. Arts Board staff present: Grabarski, Mueller, Mooney. Arts Board member present: Gray.

CALL TO ORDER

Paul Williams called the meeting to order at 2:20 p.m.

APPROVAL OF AGENDA

Robinson moved to approve the agenda as presented; Espinosa seconded. The motion carried unanimously.

OPEN MEETING LAW GUIDELINES

Grabarski explained the Open Meeting Law Guidelines.

MINUTES OF THE JUNE 11, 1990 CULTURAL PLURALISM COMMITTEE MEETING

Mayeda moved to approve the minutes as printed; Robins seconded. The motion carried unanimously.

ASSIGNMENTS FOR SUB-COMMITTEE MEETINGS

Williams explained that the committee would break into sub-committees to discuss the task before the group. Reuler asked why the committee did not meet as a committee of the whole. Robinson replied that there were time constraints. The consensus of the group was to break into two sections and report back to the entire committee at 4:00. Grabarski said that the funding sub-committee had to get down to the "nitty gritty" due to timelines regarding legislation. He said the Arts Board has to have a budget to deliver to the Legislature by September 30.

Members of each group are as follows:

- A. Definition and Assumption Sub-Committee Robinson - Chair Cheek, DeLeon, Espinosa, Gomez-Bethke, Volpe, May-Machunda, Robins, Smith. Grabarski volunteered to participate on the definition sub-committee.
- B. Funding Sub-Committee Williams - Chair Flintrop, Bellamy, Martenson, Peña, Mayeda, Mentzos, Northrup, Reuler, Schwerdtfeger. Mueller and Gray volunteered to participate on the funding sub-committee.

Cultural Pluralism Committee Minutes July 17, 1990 Page Two

The funding group then adjourned to another meeting room. At 4:00, the groups reunited and made their reports.

Definition and Assumption Sub-Committee

Robinson reported on the definition and assumption sub-committee. She said committee members had agreed on basic principles to be included in the definition of cultural pluralism. The written definition is to include references to the following:

 That all different cultures have their own integrity which should be respected and supported;

2. That individual artists of color should be respected and supported for their

own work;

 That promotion of understanding and education of the arts community and society in general regarding people of color is encouraged;

4. That reference is to be made to autonomy and cross fertilization between and among different groups;

5. That there must be involvement of all cultures in decision making;

6. Inclusion of multi-lingual and global economic concerns;

7. Acknowledgment that arts and politics often are linked in the art produced by people of color;

8. Acknowledgment that all people possess the right to participate in their own culture;

9. Acknowledgment that quality is important;

10. Emphasize "active" in cultural pluralism;

11. Explanation of why the term "cultural pluralism" has been used instead of "cultural diversity".

Robins recommended talking with May-Machunda in developing the definition since she had worked so hard on it at previous meetings and was unable to attend the July meeting to give her input.

It was the sub-committee's consensus that Robinson and Grabarski would develop the definition of cultural pluralism, encompassing the above listed points, send the definition to sub-committee attendees and May-Machunda for input. Robinson stated she would be out of town for part of August but felt able to complete the task of the definition by September.

The sub-committee also had discussed the Cultural Pluralism job description and made the following observations:

- MSAB has described itself in a too self-congratulatory manner in assessing how well it reaches and responds to the artistic needs in the state of Minnesota. It was felt a change was needed to reflect that this is not the case for people of color.
- It was also discussed that emphasis should be on "people of color", not ethnic groups.

Cultural Pluralism Committee Minutes July 17, 1990 Page Three

- In addition, MSAB needs to acknowledge a communication gap between itself and people of color. Information is not as accessible as it could or should be.

Martenson stated it would be difficult to have a proposal by the end of September. Grabarski pointed out that this would not be the only time that a program could be brought before the Legislature, but the best time to ask for new money for a new program would involve linking it with the biennial budget. An alternative would be to find sponsors for a bill funding a new program any time during the legislative session through April. This would be more difficult than adding it to the budget in September, though not impossible. Espinosa said that MSAB needs to look at the money it has and distribute it to people of color. Grabarski emphasized that much could be done without any additional funding.

Funding Sub-Committee

The funding sub-committee report was made by Williams who reported that the goal of the group was set forth in a question, "How do we get money to people of color?" Consensus of the sub-committee was that the group was continuing to discuss process which would entail:

1. Developing a model of what the program should be;

Looking at what currently exists;

3. Comparing the two to determine what changes need to be made to the present programs available.

Additionally, the sub-committee identified strategies to:

Improve accessibility to the system;

2. Impact decision making bodies in terms of inclusiveness:

3. Revise guidelines;

- 4. Add additional criteria:
- Improve communications;
- 6. Define quality of art;
- 7. Aid organizational development.

Mentzos stated his general goal was that of getting money to the artist and art into the community. Grabarski asked if MSAB should reserve grants for people of color. Reuler asked if it were possible to make the program not dependent on new funds but a special program (expansion arts program). Mentzos said that those types of programs may come and go and he wanted the program to be "institutionalized", not "ghettoized" into a separate program solely for cultural pluralism purposes.

Martenson said that the number of grantees couldn't successfully be accomplished without addition funds, or tension in the arts community would increase. Houston replied the program should not be contingent on additional funding. Robins added that the commitment of MSAB was to change and/or add programs or find other strategies. Grabarski stated that a greater number of grantees is only one measure of progress; MSAB can help institutions raise their consciousness of

Cultural Pluralism Committee Minutes July 17, 1990 Page Four

cultural pluralism and help to change their thinking. Robins said that reality is that a decrease in the amount of grants funding is likely in the new legislative session.

Mentzos and Reuler will work on the sub-committee's task before the next full Committee meeting. Reuler pointed out that development of a "grand plan" was still needed to design the proposal for the program. Houston noted the sub-committee should not take as a given what currently exists at MSAB. Grabarski suggested a questionnaire to organizations as an information gathering method. Williams supported that idea as a useful tool. No decision was made on the use of a questionnaire.

NEW BUSINESS

Robinson noted that a Symposium on Cultural Pluralism is scheduled to be held in San Francisco in October. Flyers were available for those interested.

A revised roster list of Committee members was given to attendees.

Mooney

NEXT MEETING

The next meeting will be held on Tuesday, September 11, 1990 from 2:00 to 5:00 p.m. at a location to be announced. [Special note: The meeting is scheduled for the Arts Board's office, 432 Summit Ave., St. Paul, MN.]

The meeting adjourned at 5:05 p.m.

Respectfully submitted,

Mary El/Ven Mooney Program Assistant

MINNESOTA STATE ARTS BOARD Cultural Pluralism Advisory Committee 432 Summit Avenue, St. Paul, MN September 18, 1990; 2:00 p.m.

AGENDA

- 1. Call To Order, Introductions
- 2. Open Meeting Law Guidelines
- 3. Approval Of The Agenda
- 4. Minutes Of The Previous Meeting (July 17, 1990)
- 5. Report From The Chairs
- 6. Definition Of Cultural Pluralism
- 7. Patterns Of Support For MN's Culturally Diverse Organizations, MSAB and NEA (Martenson Request)
- 8. Programming Suggestion For Cultural Pluralism (Reuler)
- 9. Report By Grabarski On State/Federal Issues & Opportunities
 - A. Reauthorization Of The National Endowment For The Arts
 - B. McKnight Foundation Arts Program Grants
 - C. Potential Suggestions For New Biennium
 - (1) Continuation Of Cultural Pluralism Advisory Committee
 - (2) Cultural Pluralism Review Criteria
- 10. A General Constituency Meeting On Cultural Pluralism/Arts Board Programming
- 11. Next Meeting Date
- 12. Adjournment

Page No. 1 09/14/9

AGENDA ITEM 4: PATTERNS OF SUPPORT FOR MN'S CULTURALLY DESCRIPTIONS, MSAB and NEA

NASAA 1990 MULTI-CULTURAL DIRECTORY ENTRIES prepared by MN State Arts Board Grants Office

NAME	GO CODE		MSAB APPLICANT (FY 89-91)	MSAB GRANTEE (FY89-91) PRG FY - \$	RAC APPLICANT (FY89-90)	RAC GRANTEE (FY89-90) PRG FY - \$	NEA EXPANSION GRANTEE (FY89-90) FY - \$ GRANTED	OTHER NEA GRANTS (FY89-90) FY - \$ GRANTED
Arts Leadership Institute	12.45							
Asian-Pacific Council	345	YES						
At the Foot of the Mountain	.2345	YES	YES	GB 89 - \$8,675 MB 89 - \$7,600 GB 90 - \$6,200 GB 91 - \$6,050				89 - \$7,500
Brady High School	12.45	YES						
CLIMB Theatre Company	12.45	YES	YES	OS 89 - \$18,900 OS 90 - \$24,000 GB 90 - \$6,200 OS 91 - \$24,000 GB 91 - \$6,050				
COMPAS	1.345	YES	YES	OS 89 - \$36,000 GA 89 - \$33,650 MA 89 - \$27,075 OS 90 - \$49,600 GA 90 - \$51,200 MA 90 - \$37,425 OS 91 - \$45,000 GA 91 - \$50,800 MA 91 - \$48,592				89 - \$10,000 89 - \$15,000 89 - \$50,000 89 - \$15,000 90 - \$25,000 90 - \$50,000
College of St Thomas, Ceel Brown	.2345							
Council on Black Minnesotans	345	YES						
Duluth Art Institute	12.45	YES	YES	ss 91 - \$5,000	YES	PA 89 - \$3,700		
East Side Neighborhood Service	1.345	YES						
Educational Coop Serv Unit - 5	1.345	YES						
Electric Company	12.45							
Ethnic Dance Theatre	12.45	YES	YES		YES	PA 89 - \$6,110		90 - \$8,000
Excelsior Arts Festival	12.45	YES						
Goldstein Gallery	12.45	YES						
Hibbing Historical Society	12.45	YES						
Hjemkomst Interpretive Center	1.345	YES						
Independent School Dist #088	12.45	YES					1	

NASAA 1990 MULTI-CULTURAL DIRECT ENTRIES prepared by MN State Arts Board Grants Office

NAME	GO CODE		MSAB APPLICANT (FY 89-91)	==:	MSAB GRANTEE (FY89-91) PRG FY - \$	RAC APPLICANT (FY89-90)	PPLICANT (FY89-90) PRG		C GRANTEE (FY89-90) FY - \$	NEA EXPANSION GRANTEE (FY89-90) FY - \$ GRANTED	OTHER NEA GRANTS (FY89-90) FY - \$ GRANTED
Independent School Dist #282	12.45	YES									
Indian Health Board Social Ctr	345	YES	YES			YES	CB XX	90 ·			
Inner City Youth League	.2345	YES									
Inver Hills Community College	12.45	YES									
Irish American Cultural Inst	12.45	YES									
Iron World USA	1.345	YES									
Japan-American Society of MN	345										
KLSE	12.45	YES				YES	PA PA	90 - 90 -			
Lake Region Arts Council	12.45	YES	YES	RB RB RB	89 - \$55,717 90 - \$77,245 91 - \$74,925 91 - \$17,750						
The Loft	12.45	YES	YES	GB MB GB MB GB MB	89 - \$11,600 89 - \$14,725 90 - \$13,600 90 - \$13,657 91 - \$13,275 91 - \$13,812						89 - \$30,000 90 - \$30,000
MN Alliance for Arts in Ed	12.45	YES	YES	GB MB GB MB GB MB	89 - \$13,500 89 - \$12,175 90 - \$15,900 90 - \$12,139 91 - \$15,525 91 - \$12,277						89 - \$16,800
MN Citizens for the Arts	1.345	YES									
MN Conservatory of Perf Arts	12.45	YES				YES	SP	89 -	\$1,600		
MN Department of Education	12.45	YES							**		
Macalester College	1.345	YES				YES	SP	89 -	\$3,000		į.
Metropolitan Arts Council	12.45	YES	YES	RB RB RB RL	89 -\$387,736 90 -\$556,251 91 -\$539,547 91 - \$70,000				3 th		a .
Metropolitan Cultural Arts Ctr	345	YES									

NASAA 1990 MULTI-CULTURAL DI RY ENTRIES prepared by MN State Arts Board Grants Office

NAME	GO CODE		MSAB APPLICANT (FY 89-91)	==:	MSAB GRANTEE (FY89-91) PRG FY - \$	RAC APPLICANT (FY89-90)	RAC GRANTEE (FY89-90) PRG FY - \$	NEA EXPANSION GRANTEE (FY89-90) FY - \$ GRANTED	OTHER NEA GRANTS (FY89-90) FY - \$ GRANTED
Mhiripiri Gallery	345								=======================================
Mille Lacs Band of Chippewa	345	YES							
Minneapolis College Comm Thtr	1.345								
Minneapolis Community College	1.345	YES							
Minneapolis Institute of Arts	1.345	YES	YES	GA GA	89 -\$166,125				89 - \$25,000
				GA	90 -\$207,300 91 -\$205,650				89 -\$100,000 89 - \$8,000 89 - \$18,000
									89 - \$28,300 89 - \$25,000 89 - \$5,000
									89 - \$7,000 89 -\$750,000 90 - \$6,000 90 - \$20,000
The Minnesota Composers Forum	1.345	YES	YES	GB MB GB MB GB MB	89 - \$13,500 89 - \$18,275 90 - \$15,900 90 - \$16,692 91 - \$15,525 91 - \$16,882				89 - \$11,000 89 - \$7,000 90 - \$13,000 90 - \$7,000
Minnesota Dance Alliance	12.45	YES	YES	GB MB GB MB GB MB	89 - \$11,600 89 - \$12,675 90 - \$13,600 90 - \$12,139 91 - \$13,275 91 - \$12,277				89 - \$14,000 90 - \$12,900
The Minnesota Opera	12.45	YES	YES	OS GA MA OS GA MA OS GA MA	89 - \$5,100 89 - \$62,300 89 - \$86,650 90 - \$5,000 90 - \$80,300 90 - \$45,525 91 - \$9,000 91 - \$79,650 91 - \$50,173				89 - \$74,000 89 - \$21,000 89 - \$10,000 89 - \$10,000 89 - \$37,000 89 - \$65,000 89 - \$40,000 90 - \$40,000 90 - \$20,000 90 - \$20,000 90 - \$74,000 90 - \$23,000

Page No.

NASAA 1990 MULTI-CULTURAL DIRECTORY ENTRIES prepared by MN State Arts Board Grants Office

NAME	GO CODE		MSAB APPLICANT (FY 89-91)	===	MSAB GRANTEE (FY89-91) PRG FY - \$	RAC APPLICANT (FY89-90)		RAC GRANTEE (FY89-90) PRG FY - \$	NEA EXPANSION GRANTEE (FY89-90) FY - \$ GRANTED	OTHER NEA GRANTS (FY89-90) FY - \$ GRANTED
Mixed Blood Theatre Company	1.345	YES	YES	GB MB GB MB GB MB ST	89 - \$14,450 89 - \$18,275 90 - \$18,100 90 - \$16,692 91 - \$17,650 91 - \$16,882 91 - \$3,000				89 - \$17,500	89 - \$12,500 90 - \$20,000
Mpls College of Art & Design	12.45	YES								89 - \$15,000
Northfield Arts Guild	12.45	YES	YES	GC MC GC GC	89 - \$8,350 89 - \$10,525 90 - \$9,900 91 - \$9,650					90 - \$31,113
Northwestern College	12.45	YES								
Origins Program	1.345									
Otter Lake Elementary	12.45									
Penumbra Theater	345	YES				YES	PA SP PS CB	89 - \$8,500 89 - \$3,000 90 - \$10,000 90 - \$7,500		
Pillsbury United Nghbr Service	1.345	YES				YES	СВ	90 - \$7,500		
Region Five Regional Dev Comm	12.45	YES	YES	RB RB RB RL	89 - \$42,437 90 - \$58,085 91 - \$56,341 91 - \$10,000					
Sons of Norway	345	YES								
South Washington School	12.45									
St Francis Music Center	12.45	YES	YES			YES	PA PA	89 - \$1,000 89 - \$500	89 - \$8,500	
							PA PA XX PA	89 - \$2,000 89 - \$2,000 90 - \$2,945 90 - \$1,000		}
St John's University	12.45	YES	YES	SS SS	89 - \$6,500 90 - \$5,000					
St Paul American Indian Ctr	345	YES								
St Paul Pub Lib-Lexington Branch	1.345	YES								1 17
TB Sheldon Auditorium	12.45	YES	YES	SS	91 - \$5,000	YES				1 1 1 1 1 1 1 1 1 1

NASAA 1990 MULTI-CULTURAL DIRECTORY ENTRIES prepared by MN State Arts Board Grants Office

NAME	GO CODE		MSAB APPLICANT (FY 89-91)	MSAB GRANTEE (FY89-91) PRG FY - \$	RAC APPLICANT (FY89-90)	===:	RAC GRANTEE (FY89-90) PRG FY - \$	NEA EXPANSION GRANTEE (FY89-90) FY - \$ GRANTED	OTHER NEA GRANTS (FY89-90) FY - \$ GRANTED
Teatro Latino	345	YES			YES	PA	89 - \$4,950		
Theatre Unlimited	1.345								
Two Rivers Gallery, Mpls American Indian Center	345	YES	YES		YES	SP SP PA	89 - \$3,000 90 - \$3,000 90 - \$7,500	89 - \$11,000 90 - \$12,000	
United Arts	12.45	YES							
Univ Film Society/MN Film Ctr	1.345	YES	YES	GB 89 - \$7,650 MB 89 - \$10,150 GB 90 - \$8,100 GB 91 - \$7,900					89 - \$18,000 90 - \$17,000
University of Minnesota-Duluth School of Fine Arts	1.345								
University of Minnesota-Morris	12.45	YES	YES	SS 89 - \$8,000 SS 90 - \$8,100 SS 91 - \$8,000	YES	SP SP	89 - \$680 89 - \$2,330		
Upward Bound	1.345								
Walker Art Center	1.345	YES	YES	GA 89 -\$178,500 GA 90 -\$226,700 GA 91 -\$224,900					89 - \$20,000 89 - \$95,000 89 - \$38,000 89 - \$37,000 89 - \$20,000 89 - \$27,000 89 - \$45,000
									89 - \$20,000 89 - \$30,000 89 - \$49,000 89 - \$12,000 89 - \$20,000
									89 - \$15,000 89 - \$10,000 89 -\$1,000,000 90 - \$50,000 90 - \$5,000
									90 - \$28,000 90 - \$95,000 90 - \$25,000 90 - \$7,000 90 - \$15,000 90 - \$15,000
									90 - \$43,700 90 - \$12,500 90 - \$15,000 90 - \$35,000

Page No.

NASAA 1990 MULTI-CULTURAL DIRECTORY ENTRIES prepared by MN State Arts Board Grants Office

NAME	GO CODE	ON CLIST	MSAB APPLICANT (FY 89-91)			GRANTEE FY89-91) FY - \$	RAC APPLICANT (FY89-90)		C GRANTEE (FY89-90) FY - \$	GRANTEE	EXPANSION (FY89-90) \$ GRANTED	OTHER NEA GRANTS (FY89-90) FY - \$ GRANTED
	=====	=====	=======	====	=====		========	=======		======		
Women's Art Registry of MN	12.45	YES	YES	GB GB GB	89 - 90 - 91 -	\$5,325 \$6,200 \$6,050						
Yours Truly Orchestra*	1.345	YES										

- * Yours Truly Orchestra recommended to Folk Arts Directory in FY89, 90 & 91.
- N = 71 Listed in directory
- N = 12 new constituents to MSAB Constituent List

The NASSA National Directory of Multi-Cultural Arts Organizations, 1990 defines the term as "refers specifically to groups whose artists, boards and staff are African American, Asian American, Native American or Latino, or whose artistic products typically reflect a non-Western European cultural tradition." See page iv of directory.

KEY TO GO CODES FOR NASAA 1990 MULTI-CULTURAL DIRECTORY ENTRIES:

- N = 15 A . in position 1 indicates that organization responded that it's board of directors is at least 51% multi-cultural.
- N = 33 A . in position 2 indicates that organization responded that it's constituency that it serves is at least 51% multi-cultural.
- N=35 A . in position 3 indicates that organization responded as non multi-cultural arts organization offering services to or having a structured relationship with a multi-cultural community.

NASAADIR.RPT



MINNESOTA STATE ARTS BOARD

January 4, 1991

MEMORANDUM

TO: CULTURAL PLURALISM COMMITTEE MEMBERS

FROM: ROBERT C. BOOKER, ASSISTANT DIRECTOR RCD

RE: ATTENDANCE AT CULTURAL PLURALISM MEETING

The Cultural Pluralism meeting is scheduled for January 15, 1991 at 2:00 p.m. If you need travel arrangements or are unable to attend the meeting, please contact Mary Ellen Mooney so she can assist you. Thank you.

RCB/snm

Approved by the Cultural Pluralism Advisory Committee at the January 15, 1991 meeting:

POSITION STATEMENT

Recognizing that there is only one human race and that the cultural differences among all human beings should be embraced equally as an essential source of vitality for human life, cultural pluralism requires people of diverse ethnic, political, social, and religious traditions be represented, recognized, and respected in Minnesota society. Further, cultural pluralism acknowledges the uniqueness of diverse communities and their right to autonomy, and self determination of their own traditions.

Acknowledging that artists of color (African-American, Asian-Pacific, Hispanic, and Native American) are an essential source of vitality to the cultural landscape and have been denied full participation, the Minnesota State Arts Board will aggressively seek ways to eliminate barriers of access to funding and exposure and create bridges amongst the citizens of Minnesota and the cultures they represent.

MINNESOTA STATE ARTS BOARD CULTURAL EQUITY ENCOURAGEMENT PROGRAM PROPOSAL

To encourage organizations who demonstrate a commitment to serving communities of color, as an option they will be allowed to apply for MSAB funding under the Cultural Equity Organization Program (or whatever name). This program will provide financial and other incentives for organizations to move forward with a cultural equity agenda (or multi-cultural agenda whatever name). There will be three (A-C) levels of rating the commitment an organization has toward cultural equity, (A) being the highest. These levels will be known as category A, category B, and category C. Organizations that meet the criteria for one of these categories will be provided with opportunities to further their cultural equity goals, i.e., possibly recieve a bonus, and under certain (rare) circumstances be provided with an advantage in recieving MSAB funds.

The MSAB will set a side 5% of its budget in each funding category to be used as incentives for organizations who demonstrate a commitment to cultural equity with in its organizational structure and programming. This percentage would increase yearly depending on the number of organizations that apply and are granted MSAB funding as organizations with cultural equity ratings.

Organizations that meet the criteria for a cultural equity rating and are granted funding from the MSAB, could recieve their funds from either the 95% general category pool of funds in each categorie or the 5% set a side (with in each category) entirely or some sort of combination of the two budgets. This would not include bonus money described below, which would be drawn entirely from the 5% set a side fund. Under which budget an organization that meets the criteria for being considered an organization with a cultural equity rating will recieve its funds from, will be left up to the of MSAB staff. In other words, if a funding category has only a few applicants that qualify (and is awarded a grant) as an organization with a cultural equity rating and their total requests plus bonus' granted will not equal more than the 5% set a side, then the funds the cultural equity profiled organizations recieve could be decided

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to come entirely from the 5% set a side. This would allow more monies to be available to organizations with out such a rating.

In addition, all of the grant proposals submitted to the various MSAB funding categories for consideration, except (under certain conditions described below) those with an A cultural equity rating, will be entered into the grant proposal review process without panelists having knowlege of their ratings until (-1) another grant proposal comes into direct competition for funds, and after the panelists determine that both proposals demonstrate equal merit and ability to carry-out the proposed programs. At that time the rating factor will come into play (described below).

--2) after the proposal is awarded a grant, for purposes of determining the availability of a bonus (decribed below).

PROFILE CATEGORIES AND CRITERIA

1) Cultural Equity Organization: C Rating

In order to be considered an organization with a C rating, an organization would have to meet one of the following criterias.

1-at least 50% of the artists employed be individuals of color 2-at least 50% of the board of directors be individuals of color 3-at least 50% of the senior management are individuals of color 4-at least 50% of the audience or people served are people of color 5

After under going previously MSAB established criteria for which funding decisions are based, if a C rated organization is being considered for funding in direct competition with an agency that does not qualify as a C or higher rating, the profile C rating would serve as the deciding criteria. There will be one exception to this procedure and that is if the organization without at least a C rating is based in rural Minnesota, and serves an area excludively outside the greater Twin Cities metro area with a people of color population (including reservations) of less than 2% the entire population. This

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exception will be referred to as the fural Minnesota clause.

If a C rated agency receives MSAB funding, whether or not it was in direct competition with another agency that lacked at least a C rating, depending on the availability of funding after all funding decisions are made (applicable to organizations that qualify for funds from the 5% set a side with in a given funding category) organizations with a C rating would have the option of applying for additional funding (as a bonus) to help them meet a cultural equity criteria that they do not currently meet. This application would be a formal one.

Applicants would compete with other profile C organizations for monies (if limited) left over form the 5% set a side not awarded to organizations with a B or A cultural equity rating (described below).

Cultural Equity Organizations: B Rating

Organizations that fall under this category will meet two of the above decribed cultural equity organization criterias. Again the organizations with a B rating will be reviewed for grants as has been established by the MSAB under each of its funding categories, and enter the review process without panelists having knowlege of its rating unless 1) the proposal from the organizations with a B rating comes into direct competition with another proposal(s). In that case the highest rating may serve as the deciding criteria unless the rural Minnesota clause is applicable.

After being awarded a grant, a profile B organization will have the option of receiving bonus funding (taken from the 5% set a side) to be used to help meet one of the above described cultural equity criterias. The amount awarded will be determined by the review committee, based on availability of funds with in the 5% set a side after all A rated organizations are granted bonus'. In order for a profile B organization to recieve all or part of a bonus, they would have to submit a brief outline of what they plan to do with the money as well as a brief report on how the monies were used. They would recieve such a bonus only after all organizations with an A

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cultural equity rating have been awarded bonus'.

Cultural Equity Oranization: A Rating

These organizations will meet between 3 - 4 of the above described cultural equity criterias. In cases where two or more proposals with A ratings come into direct competition with each other, A rated organizations that meet all four criteria will have the deciding criteria over those that only meet three.

Because A rated organizations are comparitively rare with in the state of Minnesota, and are likely to be newer and smaller organizations, in order to encourage their growth and continued existence, funding criteria will be modified (when necessary) to provide them with the opportunity "to get on board without already having been on board", i.e., organizations that 1) would have qualified as at least a profile B organization through-out it's existence; 2) have been in existence for at least 3 years; 3) were never able to apply for MSAB funding due to specific MSAB funding criteria (clearified below) which excluded them form considerations.

Organizations with an A rating will be reviewed as has been established by the MSAB under each of its funding categories, and enter the review process without panelists having knowlege of its rating unless; 1) the below described modifications need to be inacted in order for the organization's proposal to be be qualified for considerations; 2) direct competition from another proposal; 3) after it is awarded a grant.

Note: An A rating for an organization will serve as the deciding criteria under direct competition with organizations with ratings less than an A rating, unless the rural Minnesota clause is applicable.

The following modifications will serve to encourage growth in (smaller/newer) organizations who have managed to meet at least three of the four cultural equity criterias.

They are as follows:

- 1) Budget requirements will be waived for A rated organizations who have never directly recieved a MSAB grant.
- 2) The ability to perform the tasks proposed by the profile A organization will not be determined by the length of time the organization has been doing the specific work out-lined in their proposal, but by the personnels ability to do the work based on their collective experience.
- 3) Other criteria contingent on past budget criteria or length of time the organization has been in engaged in the specific work outlined in their grant proposal will be reviewed with consideration of modifications #1 & #2.

Depending on the availability of funds under the 5% set a side, after recieving a MSAB grant, A rated organizations (with those meeting all four criteria to be considered first) would recieve as an option a bonus to; 1) if it only meets 3 of the 4 criterias to enhance their abilitity to meet the fourth criteria or 2) if it meets all four criterria to strengthen the organization in general. However, if the A rated organization meets all four cultural equity criteria, and it is determined by the review panel to be as organizationally strong and as established in terms of funder relationships as are (in general) the other organizations that they are competing for funds with, the A rated organization that meets all four criteria must use their bonus to work with another organization less developed in terms of cultural equity, for the purpose of enhancing the lower rated agencies ability to meet one of the above decribed cultural equity criterias that they do not meet.

In order for an A rated agency to recieve bonus funding, the agency must present a brief outline describing what it intends to due with the bonus money, as well as a brief report describing how it was used.

Note: This program is structured so that the MSAB can immediately

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implement it without restructuring its entire granting process.

It is further recommended that all future MSAB grant review committees be comprised of at least 50% people of color.

CULTURAL PLURALISM COMMITTEE MEETING MINUTES DECEMBER 4, 1990 2:00 P.M.

The Cultural Pluralism Committee met on December 4, 1990 at the office of the Minnesota State Arts Board, 432 Summit Avenue, St. Paul, Minnesota with the following members present: Kent Smith, Bunny Robinson, Brenda Flintrop, Yvonne Cheek, Toshiko Schwerdtfeger, Lou Bellamy, Mark Volpe, Ed Martenson, Paul Williams, Albert DeLeon, and Juanita Espinoza. Arts Board staff: Sam Grabarski, Robert Booker, Margie Casey, Elizabeth Childs, Natalie Madgy, Mary Ellen Mooney, and Philip Nusbaum.

Prior to the beginning of the meeting, Mark Volpe tendered his resignation to the committee due to his acceptance of the position as executive director of the Detroit Symphony Orchestra.

CALL TO ORDER

The meeting was called to order at 2:12 p.m. by committee co-chair Robinson.

OPEN MEETING LAW GUIDELINES, QUORUM, AGENDA

It was noted by Grabarski that copies of the open meeting law guidelines were available for any auditing public. He also stated that the Arts Board tried to abide by the Rules of Quorum and at that point in the meeting, there was not a quorum of the committee in attendance. Robinson said that the meeting was scheduled to discuss the definition of cultural pluralism and program suggestions, and that it would not be possible to vote on motions without a majority of the members present. Martenson suggested that the committee continue and that more members would probably arrive. Smith said that some items needed a quorum, while some did not and he suggested moving items around on the agenda so that items needing a quorum vote would come later. Grabarski said that agenda items 4, 7, 8, and 9 could be discussed first, with items 6 and 10 to come last since they required a vote. Bellamy said that he was willing to discuss items 6 and 10, but not to act on them since many committee members were absent who had a vested interest in the items. Robinson asked if the committee would want to amend the agenda. Some committee members noted they would have to leave early due to other commitments and they particularly wanted to discuss item 6. The consensus of the committee was to move the agenda as printed. Martenson moved the agenda as printed; Williams seconded. The motion carried unanimously.

APPROVAL OF THE MINUTES OF THE SEPTEMBER 18, 1990 MEETING

Martenson questioned which attachment was referred to in the third paragraph on page three of the minutes. It was suggested that it be changed to read "See handout from previous meeting." Natalie Madgy noted that she was in attendance at the September meeting and her name should be added. Martenson moved to accept the minutes as amended; Flintrop seconded. The motion carried unanimously.

REPORT FROM THE CHAIRS

Robinson reported that MCA was still attempting to recruit board members from people of color. She said that she had submitted four names and MCA reported that the applications had been sent to the four people but none had sent them back. Robinson said she would follow up on the issue. Cheek suggested submitting more names. Williams asked if there was a deadline and Robinson responded that her understanding was that it was January 1, 1991. Representatives were still needed from St. Paul and the western Minneapolis suburbs.

DEFINITION OF CULTURAL PLURALISM

Smith reported that he had spent half a day at the Arts Board following the last Cultural Pluralism meeting, refining the definition and had, in fact, drafted four versions. In his view, he felt that "version two says everything intended by the committee." Grabarski commented that his understanding was that one intent of the definition was to encourage all major institutions to strive towards cultural diversity. Martenson recollected that at the last meeting, the committee had passed a definition; Robinson agreed. Grabarski said that the four sentences as printed in the minutes of the September 18, 1990 meeting were very close to the desired definition, but the group had asked Kent Smith to stay on to clarify and to make the final draft. Martenson said there was confusion; the minutes would need to be amended if the definition were different. Williams said that since he made the motion at the last meeting, he felt the group had indeed decided to go with the definition and to have Smith "work out the bugs."

Schwerdtfeger said that she does not support the use of the term "race" in the definition. (Her written opposition is included in the official file.) She strongly prefers the term "ethnic" and stated that if the word "race" remains as part of the definition, she would be unable to continue to support the work of the committee. Williams questioned whether ethnicity is different from race and Cheek said that there are standards established. Schwerdtfeger pointed out that the members of the committee are seen as leaders who can, and in her opinion, should, see changing the standards as their role. She stated that her life long goal is of obliterating the word "race" as used in the definition. Williams questioned whether if "race" were removed, specificity would be lost. Cheek said that in order to be color blind, it is necessary to be color conscious. Williams moved to amend the minutes of the last meeting to read, "Schwerdtfeger opposed the word racial"; DeLeon seconded. The motion carried unanimously.

Smith explained that definition versions three and four are basically the same as the one in the minutes. The difference between three and four is in the appearance of "right"; Smith prefers #4. Bellamy noted that the definition appears to be trying to cover everything and he affirmed his preference for "racial" so that people have "no where to hide." He said that things have to be dealt with that are ideas and the definition should be inclusive, rather than exclusive. Schwerdtfeger reiterated that "race" is not a biological term. Smith said that particularism has no place in multi-culturalism; the critical point is that people of color are a political minority and that makes them most particularist. He said he would be derelict in his duty of his representation on the committee if the American Indian were not recognized specifically. He stated that if the committee dismissed "race", it should replace it with "political."

Cheek noted that agreement was going to be very difficult; she still sees a need to "fine tune" the definition and suggested that if there are words that are "red flags", the committee should get those out. Cheek suggested the definition should be given to two others to refine and volunteered to work on it herself. Martenson agreed that a sub-committee was a good idea but hoped that difficult discussions would not be removed from the committee as a whole. Smith also agreed that more work needs to be done on the definition and that it might be of use in a proposal to the state legislature as, he pointed out, the committee needs to get on with its job. Smith moved to adopt version #4 of the definition of cultural pluralism and use the definition to recommend it to the people of Minnesota for further comments and to guide the Arts Board for the coming year; Martenson seconded. Grabarski said that though he did not mean to be critical, the motion seemed less focused and he did not know how to bring it to the people of Minnesota for comment. Flintrop said that since the committee still had reservations about this definition, to recommend it would be presumptuous; she sees no point in allowing the general public to critique it. She said it is too early to recommend anything to MSAB. Martenson pointed out that at the previous meeting, the committee had adopted the definition and completion of discussion on the rest of the "operating principles" was required. Smith moved a friendly amendment to the motion to adopt revision #4 and give it to the Arts Board to guide it in the coming year; Martenson seconded. The motion failed on a vote of O in favor, 6 opposed and 5 abstentions. The original motion was voted on and failed; a called raised hand vote showed 1 yes, 8 no, and 2 abstentions.

Cheek moved to accept the concepts of the definition of cultural pluralism of version #4, to send it to sub-committee for refinement, and also look at "draft of guiding principles"; DeLeon seconded. The motion carried unanimously.

Appointees to the committee are: Cheek, Bellamy, Schwerdtfeger, and Williams.

PROGRAM SUMMARY REGARDING REGIONAL ARTS COUNCILS

Flintrop presented a written report on the Minnesota Regional Arts Councils' Summary on Cultural Pluralism. **DeLeon moved to accept the report; Espinoza seconded.** The motion carried unanimously.

REAUTHORIZATION OF NEA, PROGRAM IMPLICATIONS

Grabarski gave an overview regarding reauthorization of the NEA and program implications. He said that \$3 million will be available on a competitive basis for grants to serve rural or inner city communities. He reported that the Arts Board had given a vote of confidence to apply for funds. He noted that these grants might be a source of funds for serving Minnesotans of color, and unless things change in the next legislative session, our only imminent source. Martenson asked if such funds would require matching grants from the state. Grabarski replied that matches would be needed by the state or the recipients. Consensus of the group was that matching would be difficult to do. Williams asked if the funds would be available on a one time only basis. Grabarski responded that the NEA category would last for three years, with reapplication necessary each year. He also stated that Minnesota's eleven regional arts councils could not apply directly for these funds, but Arts Midwest could.

Cultural Pluralism Committee Minutes - December 4, 1990 Page four

Robinson encouraged the group to decide if MSAB should pursue this grant program. Grabarski asked if the group wanted a separate ("expansion arts" style) or integrated program. Martenson said he was confused as to why there was a question as to whether or not MSAB should apply for the money. He said that of course it should and asked if it could be made to work with the Reuler subcommittee. Robinson suggested that a contingency strategy be developed in the event the funds were unavailable after the three year period; she also suggested a sub-committee to give Grabarski some directive "high points" to consider in applying for the grants. Grabarski agreed that the Reuler sub-committee should deal with the issue; the consensus of the committee was agreement with that suggestion.

PATTERNS OF SUPPORT FOR MINNESOTA'S CULTURALLY DIVERSE ORGANIZATIONS AND INDIVIDUALS; MSAB; NEA; AND RAC'S

Madgy joined the committee at the table and explained her written report that shows current patterns of support. She explained that the data is for years FY 1986-1990 because that is the time period during which MSAB has kept computerized records and that the latest data received from NEA is from FY 1990. Grabarski commented that it appears MSAB and Minnesota's regional arts councils are more important to to Minnesota's individual artists of color than is NEA; the report is important to determine who is and is not served. Smith said that constituents should be encouraged to get on MSAB lists. DeLeon commended Madgy on the inclusiveness of her data but asked why gender was not listed; Madgy replied that it can not yet be required legally. Grabarski said that it was "in the works" that MSAB staff will be required to fill out ethnicity (to our best knowledge) on each application as the Federal guideline requiring this will be in effect within twelve months.

PROGRAMMING SUGGESTIONS FOR CULTURAL PLURALISM (Reuler Sub-Committee)

Jack Reuler was unable to attend the meeting; no written report was presented.

NEXT MEETING DATE

Grabarski reported on the budget of the committee. Each meeting costs an average of \$900; \$10,000 was allocated for the committee and \$400 remains after the December, 1990 meeting. Williams stated that the work of the committee is not done and there will need to be other meetings. Grabarski said he would commit to find enough money to fund three more meetings, to carry the group through to its scheduled end time of June 30, 1991. Next meeting date will be Tuesday, January 15, 1991, 2:00 p.m. at MSAB office, 432 Summit Ave., St. Paul, MN.

ADJOURNMENT

Williams made a motion to adjourn; Martenson seconded. The motion carried unanimously.

Respectfully submitted,

Mary Ellen Mooney Program Assistant

Resolution WhereAs, We the Mn. State Arts Board Cultural Pluralism Advisory Committee Were outraged at the blatant racism expressed against our Native American Brothers and Sisters. Whereas, We express our abhorrence of this ugly expression of bigotry and condemn racism as an evil that divides the human family, and violates human dignity, 1. 1is an evil that affects allofus. and dehumanizes us both as a person and as a society. Whereas, We confront this evil by the awareness that we all share in NOW, this problem swe are in solidarity therefore, for the common good in intog be it recognizing that there is only one resolved human race and that the cultural that the differences among all human beings this committes hould be embraced equally as an goon record essential source of vitality for expressin human life.

MINNESOTA STATE ARTS BOARD Cultural Pluralism Advisory Committee

432 Summit Avenue, St. Paul, MN December 4, 1990; 2:00 p.m.

AGENDA

- 1. Call to Order, Introductions
- 2. Open Meeting Law Guidelines
- 3. Approval Of The Agenda
- 4. Minutes Of The Previous Meeting (September 18, 1990)
- 5. Report From the Chairs
- 6. Definition Of Cultural Pluralism
 - A. Draft Definitions
 - B. Draft "Guiding Principals"
- 7. Program Summary Regarding Regional Arts Councils (Flintrop)
- 8. Reauthorization of National Endowment for the Arts, Program Implications (Grabarski)
- 9. Patterns of Support for Minnesota's Culturally Diverse Organizations and Individuals; MSAB; NEA; and RAC's (Martenson Request)
- 10. Programming Suggestions For Cultural Pluralism (Rueler Sub-Committee)
- 11. Next Meeting Date
- 12. Adjournment

CULTURAL PLURALISM COMMITTEE MEETING MINUTES SEPTEMBER 18, 1990 2:00 P.M.

The Cultural Pluralism Committee met on September 18, 1990 at the offices of the Minnesota State Arts Board, St. Paul, Minnesota with the following members present: John Mentzos; Phyllis May-Machunda; Jim Northrup; Kent Smith; Brenda Flintrop; Ed Martenson; Jack Reuler; Bunny Robinson; Toshiko Schwerdtfeger; Paul Williams; Michael Robbins; Juanita Espiñosa. Arts Board member present: Karen Gray. Arts Board staff: Robert Booker, Sam Grabarski, Pam Todora, Erin Hart.

CALL TO ORDER

The meeting was called to order at 2:12 p.m.

OPEN MEETING LAW GUIDELINES

The open meeting law guidelines were explained by Grabarski and is available at the front desk.

APPROVAL OF AGENDA

Martenson made the motion to approve the agenda as presented; Flintrop seconded. The motion carried unanimously.

APPROVAL OF THE MINUTES OF THE JULY 17, 1990 MEETING

Regarding agenda item #10, Williams stated he wants this meeting not to take the place of a constituency meeting. Grabarski and Robinson explained the reason for agenda item #10.

May-Machunda questioned the reason for "Pluralism" vs. "Diversity." Robinson explained that the committee changed it name from Cultural Diversity to Cultural Pluralism for reasons discussed at the previous two meetings. May-Machunda and Robbins agree that cultural pluralism does not mean equity, and is not inherent to mean equity. May-Machunda feels that the name of the committee should be discussed in light of the definition of cultural pluralism and suggests moving to agenda item #6 to discuss the meaning of Cultural Pluralism.

The minutes are amended on page two, bottom line "...'people of color', not ethnic groups." to "...'people of color', instead of all ethnic groups." On page three; "... without addition funds" should be "without additional funds." Williams made the motion to approve the minutes as amended; Gray seconded. The motion carried unanimously.

REPORT FROM THE CHAIRS

Robinson reported there were two openings on the board for Minnesota Citizens for the Arts. The two open positions are for both metro and rural (NW Minnesota) representation. Both chairs polled the committee to get four names to submit to MCA as possible candidates. The names were presented to MCA's board and are waiting approval. Gray mentioned that there may be other regions that may need representation. Robinson will check with Pam Perri (MCA) to fill those positions.

DEFINITION OF CULTURAL PLURALISM

The committee discussed the following portion of the draft submitted by Grabarski/Robinson:

Cultural Pluralism in Minnesota will be achieved when members of diverse ethnic, racial, and social traditions are fully capable of maintaining an autonomous identity within Minnesota's contemporary civilization. Cultural Pluralism acknowledges the rights of peoples of color to control the current and future development of their own art forms and cultural traditions.

Martenson feels that the statement reflects the committees feelings but would like to see it more integrated. Robbins would also like to see more of a plan on the integration of these concepts into part of the definition. Williams also agrees with the integration concept. The committee feels that the integration concept should be added as a sixth principal.

May-Machunda suggests replacing "fully capable" with "fully empowered". There was much committee discussion. Smith developed his version of the definition and presented it to the committee. The committee liked Smith's definition of Cultural Pluralism. Similar versions were developed by other committee members and presented as well (copies of the versions submitted are part of the official minutes). Flintrop suggested that the committee decide on which definition to use. The different versions of the definition were collected and distributed to all committee members and a fifteen minute (or more if needed) discussion session was suggested to fine tune these versions into one definition to be unanimously endorsed by the committee.

After much debate the committee unanimously agreed on the following definition:

A state of Cultural Pluralism will be achieved when members of diverse ethnic, racial, and social traditions are respected and recognized as full and equal participants in a contemporary Minnesota society. Cultural differences among Minnesotans must be embraced as an essential source of vitality for our cultural life. Cultural Pluralism requires that people of diverse ethnic, racial, and social cultures be fully represented in mainstream culture. Further, Cultural Pluralism acknowledges the unique cultures and autonomy of peoples of color, and their right to the current and future development of their cultural traditions.

Williams moved to accept this definition as written; Gray seconded. Smith offered to stay and work on completion of definitions along with the staff. The motion carried unanimously.

Following is of the discussion of principles:

Third principal, May-Machunda feels it should read: Minnesotans should actively nurture a broad spectrum of arts programs in our state so that we are more familiar with a variety of ethnic cultures within our state.

Williams made the motion to present the principals to a sub-committee which would collect opinions on these principles and present revisions to the full committee; Mentzos seconded. The motion carried unanimously.

PATTERNS OF SUPPORT FOR MN'S CULTURALLY DIVERSE ORGANIZATIONS, MSAB AND NEA

Martenson requested (at a previous meeting) information to measure need, to illustrate where the Arts Board support has gone in the past. (Handouts were passed out at this time.) Grabarski explained the headings and that organizations were taken from NASAA's National Directory of Multi-Cultural Arts Organizations, 1990. The Arts Board will re-package the information. Gray asked for designations on regional arts councils so arts organizations would be listed as residing in region 1, 2, etc. Smith moved to re-package and have information ready for the committees next meeting; Williams seconded. The motion carried unanimously.

PROGRAMMING SUGGESTIONS FOR CULTURAL PLURALISM

Programming proposal from Reuler/Program Subcommittee (see attachment) was discussed. Reuler explained the proposal he presented to the committee in writing. Mentzos suggested that if organizations declare themselves multicultural, they should be held accountable for that claim. This does not force organizations to conform — it is an optional program. The suggestion means all organization categories of support, from state and regional arts councils. Reuler suggested that items 3, 4, and 5 came from item 2; that once organizations have been identified — that item 3, 4, and 5 are the steps to achieve application. Mentzos explained difficulties of producing AIE residency programs without funding for first three years and suggests qualifications rather than experience. Reuler suggested that waivers would apply only for the first-time applications. Items 2, 3, 4, and 5 really support item 1. He urges discussion of item 1 separately.

Robbins likes the across-the-board approach; that it would be built into all existing programs.

Williams drew a parallel to United Way practices: 1) Cultural appropriateness criterion - extra credit given; and 2) 5% targeted to issues identified by programmers (must demonstrate goals, objectives, activities, etc.). Grabarski asked about the criterion of multi-culturalism. Reuler explained that it would allow organizations to self-identify, as long as they had information to back this up. Review would have to take into account regions, abilities, and resources of groups applying.

Smith suggested better criteria than were used in NASAA list; staff, community measurement, etc. Reuler suggested rewarding movement toward multi-culturalism, rather than setting up rigid guidelines. Flintrop reminded the committee that presentation to Arts Board would not automatically make changes at the regional arts council level.

Grabarski responded for staff: The committee was intended to inform Arts Board on policies and programs; we cannot presume setting policies for regional arts councils. He likes the bonus idea - it will spur groups to <u>earn</u> points. The Arts Board most likely will not fund start-up of groups.

Mentzos does not want to see large, established groups get more money at the expense of smaller groups. Robinson says there are two options for funding: multi-cultural groups who were not eligible before and for funded groups to be able to demonstrate movement toward multi-culturalism.

Espiñosa moved to give the proposal a vote of confidence; Northrup seconded. This would need further development by staff before its presentation to the board. Smith asked if this could be enacted in the current fiscal year. Guidelines and conceptual changes could be accomplished with next set of guidelines - would not have to wait for new money. The motion carried unanimously.

Williams proposed the creation of a sub-committee to help design the proposal; Mentzos, Reuler, and Williams expressed interest in this sub-committee.

REPORT BY GRABARSKI ON STATE/FEDERAL ISSUES AND OPPORTUNITIES

Grabarski outlined the proposed amendments which might affect NEA funding in Minnesota, especially in regard to multi-cultural groups and programs.

The McKnight Foundation expressed interest in the Arts Board's cultural pluralism program efforts.

Booker outlined the activities scheduled for the upcoming Asian-Pacific Capital For A Day (CFAD). It will be held in the Twin Cities on November 1, 1990.

GENERAL CONSTITUENCY MEETING ON CULTURAL PLURALISM/ARTS BOARD PROGRAMMING

Grabarski outlined the suggestions that have come out of other meetings; what the reaction was to the idea of cultural pluralism at previous constituency meetings. Booker invited written comments from the committee members, to be part of the official record. Send them to the Attention of Bob Booker.

NEXT MEETING DATE

The next Cultural Pluralism Committee meeting will be Monday, November 5, 1990 from 2:00 - 5:00 p.m. at the Arts Board offices in St. Paul.

SUB-COMMITTEES

Principles sub-committee: Kent Smith, Phyllis May-Machunda, Bunny Robinson. Program proposal sub-committee: Michael Robbins, Jack Reuler, Paul Williams, John Mentzos with Bunny Robinson and Toshiko Schwerdtfeger as tentative members.

Karen Gray may also be contacted for sub-committee work.

Minutes respectfully submitted by,

Pam Todora

Program Secretary

Original Draft Definition

MINNESOTA STATE ARTS BOARD CULTURAL PLURALISM COMMITTEE MEETING AGENDA ITEM 6: DRAFT DEFINITION OF CULTURAL PLURALISM SEPTEMBER 18, 1990; 2:00 P.M., 432 SUMMIT AVENUE, ST. PAUL, MN

The Cultural Pluralism Advisory Committee selected "pluralism" over "diversity" for a purpose. "Pluralism" recognizes both diversity and autonomy, which were felt to be essential ingredients to the task of fostering cultural equity within Minnesota.

Therefore, the following definition of Cultural Pluralism is offered to the Committee:

Cultural Pluralism in Minnesota will be achieved when members of diverse ethnic, racial, and social traditions are fully capable of maintaining an autonomous identity within Minnesota's contemporary civilization. Cultural Pluralism acknowledges the rights of peoples of color to control the current and future development of their own art forms and cultural traditions.

To accomplish Cultural Pluralism in Minnesota, arts leaders and funders will need to acknowledge the following principles:

- 1. Minnesota's culture must reflect the global culture of our times. Bi- and multi-lingual programming should be encouraged in Minnesota.
- 2. Artistic quality is a common goal among cultures. Quality cannot be judged based solely upon the standards of a dominant culture. Critics and grants advisors need to develop the vocabulary and perceptive tools to ensure that excellence is recognized in all of Minnesota's cultures.
- Minnesotans should nurture a broad spectrum of arts programs in our state so that we are more familiar with other ethnic or foreign cultures.
- 4. Cultural pluralism requires an affirmation that the arts are linked to politics in many world cultures. People of color often promote political and economic agendas through the arts.
- 5. Minnesota's cultural traditions will be enhanced by the promotion of cross-cultural fertilization and understanding. By recognizing cultural distinctiveness and autonomy, people of color may actively determine the future of the arts on their own terms.

(S.W.G.: Draft, September 18, 1990)

Ed Martenson's Version:

The state of Cultural Pluralism will be achieved when the differences among Minnesotans are embraced as an essential source of vitality for our cultural life. It requires that people of diverse, ethnic, racial, and social traditions are fully represented in the mainstream culture, and that diverse communities must be free to maintain and direct the future development of their unique cultural traditions.

Bunny Robinson's Version:

Cultural Pluralism in Minnesota will be achieved when members of diverse ethnic, racial, and social traditions are fully empowered to maintain an autonomous identity within Minnesota's contemporary civilization and embraced to fully interact and participate in society as equal partners. Culutral Pluralism acknowledges the rights of peoples of color to control the current and future development of their own artforms and cultural traditions.

Kent Smith's Original Version:

A state of Cultural Pluralism will be achieved when members of diverse ethnic, racial, and social traditions are recognized as respected participants in contemporary Minnesota society. Further, Cultural Pluralism acknowledges the unique cultures and autonomy of peoples of color, and their right to control the current and future development of their cultural tradition.

Kent Smith's Version #1

Recognizing that cultural differences among Minnesotans must be embraced as an essential source of vitality for our cultural life, Cultural Pluralism requires that people of diverse ethnic, racial, and social traditions be full represented in Minnesota society; further Cultural Pluralism acknowledges the unique cultures and the rights of autonomous and diverse societies to control of their cultural traditions.

Kent Smith's Version #2

A state of Cultural Pluralism will be achieved when members of diverse ethnic, racial, and social traditions are recognized and respected as full, equal, and autonomous participants in Minnesota society.

Kent Smith's Version #3

Recognizing that cultural differences among Minnesotans must be embraced as an essential source of vitality for our cultural life, Cultural Pluralism requires people of diverse ethnic, racial, and social traditions be fully represented in Minnesota society; further, Cultural Pluralism acknowledges the unique cultures and the rights of autonomous and diverse societies to control their cultural traditions. A state of cultural pluralism will be achieved when members of diverse ethnic, racial, and social traditions are recognized and respected as autonomous, equal and full participants in Minnesota society.

Kent Smith's Version #4

Recognizing that cultural differences among Minnesotans must be embraced as an essential source of vitality for our cultural life, Cultural Pluralism requires people of diverse ethnic, racial, and social traditions be fully represented in Minnesota society; further, Cultural pluralism acknowledges the unique cultures and autonomy of diverse societies and their right to control their cultural traditions. A state of cultural pluralism will be achieved when members of diverse ethnic, racial, and social traditions are recognized and respected as full, equal, and autonomous participants in Minnesota society.

AGENDA ITEM 6B: DRAFT "GUIDING PRINCIPALS"

THE GUTHRIE THEAT ESAR

GARLAND WRIGHT ARTISTIC DIRECTOR EDWARD A. MARTENSON EXECUTIVE DIRECTOR '90 SEP 28 A11:03

September 26, 1990

TO:

Sam Grabarski

FROM:

Ed Martenson

RE:

Recommendations on "Guiding Principles"

Per request for input, here is my draft:

- Modern culture increasingly reflects global inputs. MSAB views this as a good thing, and believes Minnesota's cultural life will be enhanced by cross-cultural fertilization and widespread understanding of many different cultures.
- 2. MSAB's two-track approach to cultural pluralism respects both efforts for cultural integration and for maintaining autonomous cultural identities, and views these strategies as complementary. MSAB will not impose one approach or the other, but will promote both by honoroing artist and community preferences. Cultural pluralism does not dictate a particular artistic policy, but requires respect for a broad diversity of artistic policies.
- 3. MSAB will continue to base its application review primarily on artistic quality. It believes that quality judgements must bring to bear the vocabulary and perceptive tools necessary to recognize excellence in the full variety of cultural traditions represented in Minnesota. Where artist and community preference is for autonomous cultural identity, it is essential that judgements of quality reflect the standards of that cultural identity, including presentation in languages other than English.
- 4. Cultural pluralism presupposes the potential for aesthetic, political, ethical and perhaps even moral disagreement among individuals and communities. The MSAB acknowledges that the arts may be linked to everyday life in different ways in different cultures, and affirms its policy of non-interference in the content or subject matter of artworks it supports.

To the above, I'll add only that two aspects of the original draft seemed unduly provocative: its encouragement for bi-lingual programming, and linkage of political art with peoples of color. Obviously, I would attempt to avoid these concepts.

EAM: jhc

cc: Bunny Robinson Paul Williams

AGENDA ITEM 7: PROGRAM SUMMARY REGARDING REGIONAL ARTS COUNCILS

MINNESOTA REGIONAL ARTS COUNCILS
SUMMARY ON

CULTURAL PLURALISM

A survey on cultural pluralism was conducted by mail during the months of June - September, 1990. Minnesota's eleven Regional Arts Councils were surveyed and all responded.

The racial/minority population figures were based on the 1980 census and in some cases estimates from more current years. The northern portion of the state showed a 2% minority population with Region 2 (Bemidji) having approximately 10.7%. The midsection and southern parts of the state indicated an average of 1% and less, the metro area averaged approximately 5-6%, and Region 7E estimated about 8.8%.

Survey results suggest that the minority population distribution is comparatively small throughout the regions except for Regions 11, 7E and 2. Given the territory and population covered by the eleven regions the issue of cultural pluralism varies from high in Region 11 to medium and low in other Regions. When identifying culturally diverse arts organizations most regions listed only one and then made reference to community colleges or universities in the region that do programming for racial/minority and ethnic groups. Ethnic arts groups such as German, Bohemian, Norwegian, Swedish, etc. were mentioned in this category.

In the narrative section the information obtained suggests that the culturally diverse arts organizations that do exist usually apply to the regional arts councils for funding and technical assistance if they know about the regional arts council.

Almost all regions were able to identify some racial/minority and ethnic artists in their region. Accurate records or statistics have not been compiled previously by most regions. Regional directors were estimating the number of artists of color and types of art disciplines represented.

My impression is that artists need grant funds, technical assistance, and information on developing their own artistic skills, business and marketing skills. Some regions are trying to provide these through artist mentor and emerging artist programs. Others do directories or mailing lists of artists and sponsor workshops on Career Management. However, funding and services for artists are quite limited from the regional arts councils.

Regions 2, 3, 4, 5 and 11 indicated that their advisory councils/panels have 1-2 people of color represented on them. However, because the racial/minority populations are so small in some regions discovery and recruitment of artists of color is difficult.

Most regions recognized a need to acquaint the general population and minority population about their programs and services. In the northern regions they identified a need to promote Native American arts culture in several forms. Identification of artists of color, arts organizations of color and culturally diverse arts organizations in greater Minnesota seems to be the key. Especially in the metro region it is difficult to know and label every kind of cultural and racial/ethnic arts activity that is going on.

Overall, most regional arts councils have not specifically addressed the needs of artists of color or culturally diverse arts organizations in their region. All Regions are making attempts to inform these individuals and organizations about their programs and services and to update and change programs based on their needs.

The Regional Arts Councils of Minnesota support the work of the MSAB: Cultural Pluralism Committee and share their concerns. We would welcome a presentation by a representative of your committee at a Forum meeting.

Submitted by:

Brenda Flintrop Region Nine Arts Council October, 1990 AGENDA ITEM 8: REAUTHORIZATION OF NATIONAL ENDOWMENT FOR THE ARTS, PROGRAM IMPLICATIONS

DRAFT/11-15-90

ARTS PROJECTS IN UNDERSERVED COMMUNITIES

Introduction

In accordance with the Arts Endowment's new authorizing legislation, grants are available in FY 1991 to state arts agencies and consortia of state arts agencies for projects that develop the arts in underserved communities.

An underserved community is one that lacks access to arts programs, services and resources for yeugraphic, economic, cultural or other demonstrable reasons. The term "community" refers to any group of people with common interests or heritage, whether or not living in the same place.

Funds may be used:

- -- to stimulate artistic activity and awareness and broaden public access to the arts and arts resources in rural and inner city communities and other communities that are underserved artistically.
- -- to raise the artistic and managerial capabilities of developing arts organizations in underserved communities by providing for:

- artistic and programmatic development to enhance artistic capabilities;
- technical assistance to improve managerial and organizational skills.

Arts Projects in Underserved Communities may include (but are not limited to): development of community-based arts organizations, promotion of the arts in rural areas, promotion of cultural diversity, and arts education projects.

Agencies are encouraged to develop applications in collaboration with individuals and organizations based in underserved communities.

Eligibility

State arts agencies operating under basic state plans approved by the Arts Endowment are eligible applicants.

In addition, regional organizations operating under regional plans approved by the Arts Endowment are eligible to apply on behalf of consortia of two or more state arts agencies.

Review Criteria

Panelists will consider the following criteria in making recommendations on applications submitted under this category.

- -- creativity in addressing needs and opportunities in rural, inner city, and other artistically underserved communities;
- evidence that the project will raise the artistic capabilities of developing arts organizations (where applicable);
- -- evidence that the project will contribute to increased access to artistic quality;
- -- the extent to which rural, inner city, or other communities involved in the project are genuinely underserved for geographic, economic, cultural or other reasons;
- -- participation by members of underserved communities and (where possible) by community-based arts organizations in development and implementation of the project;

- -- the extent to which the project represents a major step forward in the agency's efforts to address needs of underserved communities;
- -- qualifications of contracted project personnel (where applicable);
- -- appropriateness of the project budget;
- -- provisions for evaluation/documentation of the project.

In addition, the program encourages projects that involve collaboration with other agencies or departments of state government.

Activities for which funds are available to state arts agencies through other categories that utilize funds set aside for underserved areas will have low priority for support through this category. The other categories include the Expansion Arts' Rural Initiative; Folk Arts' State Apprenticeship Program; and the Locals Program's skills, training, and services and solary assistance programs.

Match

As with all States Program Grants, grants for Arts Projects in Underserved Communities must generally be matched on a one-to-one basis.

Duration of Support

Grant periods for Arts Projects in Underserved Communities may run for up to three years.

Limitations on Numbers of Applications/Grant Amounts

A state arts agency may submit up to three applications for consideration under this category and receive up to a total of \$150,000 in FY 91.

A regional organization may submit up to three applications on behalf of consortia of state arts agencies and receive up to a total of \$200,000 in FY 91. Participation in a consortium does not count against a state's eligibility to apply for funds individually.

Limitations on Use of Funds

Funds may be used to implement new projects or expand and enhance existing projects but may not be used to replace state funds or federal Basic State Grant funds for existing projects.

Under the terms of the Endowment's legislation, funds awarded under this category may not be used by a state arts agency to enhance the artistic and managerial capabilities of any developing arts organization for more than three years.

Although funds under this category are primarily intended to support the actual delivery of resources and services to developing arts organizations and others in underserved communities, a portion of a grant may be used for costs of planning, documentation, or essential administrative costs. However, funds are not available for projects that focus mainly on research, the production of studies, or administrative activities at the state or regional level.

Application Deadline/Project Start Date

Applications must be postmarked no later than April 1, 1991. They will be reviewed by advisory panels in June and by the National Council on the Arts in August. Projects may begin as early as September 1, 1991.

Application Instructions

Applicants must send the following materials under one cover to the States Program, Room 602, National Endowment for the Arts, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506;

- Four completed copies of the enclosed NEA-3 form. All
 copies must be signed and dated; one must be the signed
 original.
- 2. Three copies of an application narrative not to exceed six pages. Narratives should (1) set forth a plan for delivering programs, services and resources to communities and/or developing arts organizations, and (2) identify and briefly describe the areas to be involved, providing evidence of how they are underserved for geographic, economic, cultural or other demonstrable reasons.

The Endowment will not accept applications by electronic transmission (i.e. FAX).

Final Descriptive Reports

Information resulting from evaluation and documentation of projects will be of potential benefit to the field and will serve to document a range of ways in which state and regional arts agencies can address needs of underserved communities. Final descriptive reports on these grants should include:

- a. a brief (up to five pages) case history of the project, including a comparison of accomplishments with objectives, anything you learned from the project, and any statistics, examples, anecdotes, etc. that document the benefits of the project;
- b. a list, where applicable, of developing arts organizations assisted, their locations, and a one-sentence description of the nature of the assistance provided.
- c. information about whether (and in what way) the project will continue without federal funds.

- d. a copy of any publication, video or other documentation resulting from the project.
- e. in addition, agencies receiving multi-year grants are required to submit interim progress reports twelve months after the project start date and (in cases of three-year grants) 24 months after the start date.

Finally, Basic State Grant final reports submitted in accordance with the National Standard for Arts Information Exchange should include information on activities supported with funds awarded under this category.



MINNESOTA STATE ARTS BOARD

November 28, 1990

MEMORANDUM

TO: MEMBERS OF THE CULTURAL PLURALISM ADVISORY COMMITTEE

FROM: NATALIE B. MADGY, GRANTS AND INFORMATION SYSTEMS OFFICER

RE: INFORMATION ABOUT CONSTITUENTS OF MINNESOTA STATE ARTS BOARD (MSAB).

MINNESOTA'S REGIONAL ARTS COUNCILS, AND MINNESOTA'S NATIONAL

ENDOWMENT FOR THE ARTS (NEA) GRANTÉES COMPARED TO THE INSTITUTIONS LISTED IN NASAA'S NATIONAL DIRECTORY OF MULTI-CULTURAL ARTS ORGANIZATIONS 1990

The information presented at the last meeting of the Arts Board's Cultural Pluralism Advisory committee has been revised and updated to reflect the most current NEA grant information.

The purposes of this memo are: to provide summary background about the National Assembly of State Arts Agencies (NASAA) National Directory of Multi-Cultural Arts Organizations 1990; and to guide you through the two lists about cultural pluralism in relation to the Arts Board's mailing list and programs, the Minnesota Regional Arts Councils grant programs, and the NEA grant programs.

BACKGROUND SUMMARY: Seventy-one Minnesota organizations are listed in the Directory. The editors of the Directory acknowledge that their listing is NOT all-inclusive.

In the absence of another listing or survey of culturally pluralistic arts organizations in the state of Minnesota, the NASAA Multi-Cultural Directory appears to be a useful information resource to begin exploration of the topic by the Cultural Pluralism Advisory Committee.

NASAA's Directory defines the term "multi-cultural" as it "refers specifically to groups whose artists, boards, and staff are African American, Asian American, Native American, or Latino, or whose artistic products typically reflect a non-Western European cultural tradition." (Directory reference Page iv)

An organization's name in the Directory indicates that the organization completed a survey and indicated that at least one of the following criteria were met:

CULTURAL PLURALISM MEMORANDUM Page two

1. Board - Organization responded that its board of directors is at least 51% multi-cultural.

2. Services - Organization responded as non-multi-cultural arts organization that offers services to or has a structured relationship with a multi-cultural community.

3. Constituents - Organization responded that the constituency it serves is at least 51% multi-cultural.

HOW TO USE LIST I: NASAA Multi-Cultural Directory entries from Minnesota

COLUMN A - Minnesota Organization Name COLUMN B - Multi-Cultural Definition criteria met

This alphabetical listing of Minnesota organizations describes which of the three criteria (Board, Services, Constituents) in the NASAA multi-cultural definition were met. Note that the Yours Truly Orchestra, is listed in the Arts Board's Folk Arts Directory.

COLUMN C-1 - MSAB Applicant (FY 89-91)
COLUMN C-2 - MSAB Grantee (FY 89-91), PRG, FY, \$

A "YES" in column C-1 means that the organization applied for at least one Arts Board grant program in fiscal year 1989, 1990, or 1991. A blank means the organization did not apply.

The code in column C-2 indicates which Arts Board program the organization received funds under; gives the last two digits of the fiscal year in which the award was made; and the dollar amount of the grant award.

The code definitions are:

GA-Operating Support, Group I

GB-Operating Support, Group II

GC-Operating Support, Group II Community

MA-McKnight Award, Group I

MB-McKnight Award, Group II

MC-McKnight Award, Group II Community

MC-McKnight Award, Group II Community

OS-Artists in Education: Organizations

RB-Regional Arts Council Block Grant

RL-RAC/MSAB Locals Arts Partners

SS-Series Presenters

ST-Minnesota Touring Arts Program

COLUMN D-1 RAC Applicant (FY 89-90)
COLUMN D-2 RAC Grantee (FY 89-90), PRG, FY, \$

A "YES" in column D-1 means that the organization applied to any one of the eleven Minnesota Regional Arts Councils for at least one grant in fiscal year 1989 or 1990. A blank means that the organization did not apply.

The code in column D-2 indicates which Regional Arts Council program the organization received funds under; gives the last two digits of the fiscal year in which the award was made; and the dollar amount of the grant award.

CULTURAL PLURALISM MEMORANDUM Page three

The code definitions are:

CB - Capacity Building

PA - Production Assistance

PS - Program Support

SP - Sponsor Assistance

XX - Miscellaneous Programs unique to one region i.e. preservation, scholarships, Cultural Bank Guarantee

COLUMN E-1 NEA Expansion Arts Grantee (FY 89-90), FY, \$ COLUMN E-2 Other NEA Grants (FY 89-90), FY, \$

These columns indicate the last two digits of the fiscal year in which the organization received a grant from the NEA and the dollar amount of the award. Column E-1 is specific to the Expansion Arts program; column E-2 displays information on grants from all other NEA programs.

HOW TO USE LIST II: Multi-Cultural Individual Artists on the Arts Board's Computer (database)

COLUMN A - Name

COLUMN B - Racial/Ethnic Characteristic

This alphabetical listing of Minnesota artists only includes individuals who checked a non-white racial or ethnic characteristic when completing an Arts Board mailing list questionnaire or application form. The ethnic or racial categories the Arts Board uses are determined by the National Standards for the Exchange of Arts Information which are consistent with federal statistics and program administrative reporting requirements.

NOTE: The listing does not include individuals who did not provide racial or ethnic characteristic information. Under Minnesota law, state agencies cannot require individuals to provide this information. The Arts Board's statistical analysis of grant applicant data has shown a no-response rate to the racial or ethnic item of 10-13%. Staff observations suggest that some constituents, including people of color, are ambivalent about providing the information, for reasons that are not fully understood.

COLUMNS C-1 through C-4 - Minnesota State Arts Board (Programs Fiscal Year)

C-1 - Applied for a grant

C-2 - Fiscal Year Received a grant

C-3 - Applied to AIE Roster/Folk Arts Directory

C-4 - On Percent for Art Slide Registry

These columns indicate the application or grant history the individual has with the Arts Board. Columns C-1 and C-2 relate to the grant programs. A "YES" in column C-1 means that the individual applied for at least one Arts Board grant program in fiscal years 1986 through 1990. A blank means that the individual did not apply.

Column C-2 indicates the last two digits of the fiscal year in which an award was made.

CULTURAL PLURALISM MEMORANDUM Page four

A "YES" in Column C-3 indicates the individual applied to be included in one of the Arts Board two juried resource guides that are available to the public. The guides are the Artists In Education (AIE) Roster which list artists who are available to work with schools. The Folk Arts Directory includes folk artists and folk arts groups interested in public performance opportunities.

An asterisk appearing next to a "YES" means the artist was selected to be listed in one of the resource guides.

A "YES" in Column C-4 indicates the individual submitted materials and is on the Percent for Art in Public Places Slide Registry. This Slide Registry is used to select artists when new sites are identified.

COLUMN D - Regional Arts Cncl - Applied for a Grant

A "YES" appearing in column D means that the individual applied to at least one grant program at one of the eleven Regional Arts Councils in Minnesota in fiscal years 1986 through 1990. A blank means that the individual did not apply.

An asterisk appearing next to a "YES" means that the artist was awarded a grant.

COLUMN E - Nat'l Endowment For The Arts - Received a Grant

A "YES" appearing in column E means that the individual applied for and received a grant from the National Endowment for the Arts in fiscal years 1986 through 1990. A blank means that the individual did not receive a grant.

				LIST I						
		NASAA 1	990 1	MULTI-CULTURAL	DIRECTORY ENT	RIES				
A	В	C-1	!	C-2	D-1	!	D-2	E-1	E-2	
Minnesota Organization's Name	Multi- Cultural Definition	MSAB Applicant FY 89-91		MSAB Grantee FY89-91 PRG FY - \$	RAC Applicant FY89-90	RAC Grantee FY89-90 PRG FY - \$		NEA Expansion Arts Grantee FY89-90 FY - \$	Other NEA Grant FY89-90 FY - \$	
Arts Leadership Institute	Services									
Asian-Pacific Council	Board, Constituents									
At the Foot of the Mountain	Board	YES	GB MB GB GB	89 - \$8,675 89 - \$7,600 90 - \$6,200 91 - \$6,050					89 - \$7 ,5 %	
Brady High School	Services									
CLIMB Theatre Company	Services	YES	OS OS GB OS GB	89 - \$18,900 90 - \$24,000 90 - \$6,200 91 - \$24,000 91 - \$6,050						
COMPAS	Constituents	YES	OS GA MA OS GA MA OS GA MA	89 - \$36,000 89 - \$33,650 89 - \$27,075 90 - \$49,600 90 - \$51,200 90 - \$37,425 91 - \$45,000 91 - \$50,800 91 - \$48,592					89 - \$10,000 89 - \$15,000 89 - \$50,000 89 - \$15,000 90 - \$25,000 90 - \$50,000 90 - \$5,000	
College of St Thomas, Ceel Brown	Board									
Council on Black Minnesotans	Board, Constituents									
Ouluth Art Institute	Services	YES	SS	91 - \$5,000	YES	PA	89 - \$3,700			
ast Side Neighborhood Service	Constituents									
Educational Coop Serv Unit - 5	Constituents									
electric Company	Services									

				LIST I					
		NASAA 1	990 MULT	TI-CULTURAL	DIRECTORY ENT	RIES			
A	В	C-1	!	C-2	D-1	1	D-2	E-1	E-2 Other NEA Grant FY89-90 FY - \$
Minnesota Organization's Name	Multi- Cultural Definition	MSAB Applicant FY 89-91	į FY	ASAB Grantee PY89-91 PRG FY - \$	RAC Applicant FY89-90	į F	AC Grantee Y89-90 RG FY - \$	NEA Expansion Arts Grantee FY89-90 FY - \$	
thnic Dance Theatre	Services	YES			YES	PA	89 - \$6,1	.0	90 - \$8,000
xcelsior Arts Festival	Services								
oldstein Gallery	Services								
libbing Historical Society	Services								
jemkomst Interpretive Center	Constituents								
ndependent School Dist #088	Services								
ndependent School Dist #283	Services								
ndian Health Board Social Ctr	Board, Constituents	YES			YES	CB XX	90 - \$7,56 90 - \$36		
nner City Youth League	Board								
nver Hills Community College	Services								
rish American Cultural Inst	Services								
ron World USA	Constituents								
apan-American Society of MN	Board, Constituents								
LSE	Services				YES	PA PA	90 - \$2,00 90 - \$91		
ake Region Arts Council	Services	YES	RB RB	89 - \$55,717 90 - \$77,245 91 - \$74,925 91 - \$17,756	5				

		NASAA 1	990 MU	LIST I LTI-CULTURAL	DIRECTORY ENT	RIES					
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Minnesota Organization's Name	Multi- Cultural Definition	MSAB Applicant FY 89-91	i i	MSAB Grantee FY89-91 PRG FY - \$	RAC Applicant FY89-90	RAC Grantee FY89-90 PRG FY - \$			NEA Expansion Arts Grantee FY89-90 FY - \$		Other NEA Grant FY89-90 FY - \$
he Loft	Services	YES	GB MB GB MB GB MB	89 - \$11,600 89 - \$14,729 90 - \$13,600 90 - \$13,65 91 - \$13,279 91 - \$13,81	5 9 7 5						89 - \$30,000 90 - \$30,000
N Alliance for Arts in Ed	Services	YES	GB MB GB MB GB MB	89 - \$13,500 89 - \$12,179 90 - \$15,900 90 - \$12,139 91 - \$15,529 91 - \$12,27	5)) 5						89 - \$16,8%
N Citizens for the Arts	Constituents										
N Conservatory of Perf Arts	Services				YES	SP	89 -	\$1,600	ř.		
N Department of Education	Services										
acalester College	Constituents				YES	SP	89 -	\$3,000			
etropolitan Arts Council	Services	YES	RB RB RB	89 -\$387,736 90 -\$556,255 91 -\$539,547 91 - \$70,000	l 7						
etropolitan Cultural Arts Ctr	Board, Constituents										
hiripiri Gallery	Board, Constituents										
ille Lacs Band of Chippewa	Board, Constituents										
inneapolis College Comm Thtr	Constituents										
inneapolis Community College	Constituents										

			LIST I											
NASAA 1990 MULTI-CULTURAL DIRECTORY ENTRIES														
A	В	C-1	C-2	D-1,	D-2	E-1	E-2							
Minnesota Organization's Name	Multi- Cultural Definition	MSAB Applicant FY 89-91	MSAB Grantee FY89-91 PRG FY - \$	RAC Applicant FY89-90	RAC Grantee FY89-90 PRG FY - \$	NEA Expansion Arts Grantee FY89-90 FY - \$	Other NEA Grant FY89-90 FY - \$							
Minneapolis Institute of Arts	Constituents	YES	GA 89 -\$166,12 GA 90 -\$207,30 GA 91 -\$205,650	9			89 - \$25,000 89 - \$100,000 89 - \$8,000 89 - \$18,000 89 - \$25,000 89 - \$5,000 89 - \$7,000 90 - \$6,000 90 - \$6,000 90 - \$20,000 90 - \$7,000 90 - \$10,000							
The Minnesota Composers Forum	Constituents	YES	GB 89 - \$13,500 MB 89 - \$18,275 GB 90 - \$15,900 MB 90 - \$16,695 GB 91 - \$15,525 MB 91 - \$16,885	5 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6			89 - \$11,000 89 - \$7,000 90 - \$13,000 90 - \$7,000							
linnesota Dance Alliance	Services	YES	GB 89 - \$11,600 MB 89 - \$12,679 GB 90 - \$13,600 MB 90 - \$12,139 GB 91 - \$13,279 MB 91 - \$12,27	5			89 - \$14,000 90 - \$12,900							

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A	В	C-1	C-2	D-1	D-2	E-1	E-2	
Minnesota Organization's Name	Multi- Cultural Definition	MSAB Applicant FY 89-91	MSAB Grantee FY89-91 PRG FY - \$	RAC Applicant FY89-90	RAC Grantee FY89-90 PRG FY - \$	NEA Expansion Arts Grantee FY89-90 FY - \$		
The Minnesota Opera	Services	YES	OS 89 - \$5,10% GA 89 - \$62,30% MA 89 - \$86,65% OS 90 - \$5,00% GA 90 - \$80,30% MA 90 - \$45,52! OS 91 - \$9,00% GA 91 - \$79,65% MA 91 - \$50,173				89 - \$74,000 89 - \$21,000 89 - \$10,000 89 - \$10,000 89 - \$37,000 89 - \$65,000 89 - \$40,000 90 - \$40,000 90 - \$20,000 90 - \$74,000 90 - \$74,000	
fixed Blood Theatre Company	Constituents	YES	GB 89 - \$14,456 MB 89 - \$18,275 GB 90 - \$18,106 MB 90 - \$16,695 GB 91 - \$17,656 MB 91 - \$16,885 ST 91 - \$3,006	5) 2)		89 - \$17,500 90 - \$20,000	89 - \$12,500 90 - \$20,000	
Mpls College of Art & Design	Services						89 - \$15,000 90 - \$31,113 90 - \$6,000	
Northfield Arts Guild	Services	YES	GC 89 - \$8,356 MC 89 - \$10,525 GC 90 - \$9,906 GC 91 - \$9,656	;)				
Northwestern College	Services							
Origins Program	Constituents							
tter Lake Elementary	Services							

		NASAA 1	990 MI	п.тт		LIST I	IRECTORY EN	PRTES							
A	В	C-1 MSAB Applicant FY 89-91	C-2				D-1	D-2			E-1			E-2	
Minnesota Organization's Name	Multi- Cultural Definition		i	FY89	-9	rantee 1 Y - \$	RAC Applicant FY89-90	į F	AC G Y89- RG	90	tee Y - \$		tee	ansion Arts FY89-90	Other NEA Grant FY89-90 FY - \$
Penumbra Theater	Board, Constituents						YES	PA SP PS CB	89 90	-	\$8,500 \$3,000 \$10,000 \$7,500				
Pillsbury United Nghbr Service	Constituents						YES	СВ	90	-	\$7,500				
Region Five Regional Dev Comm	Services	YES	RB RB RB RL	90 91	-	\$42,437 \$58,085 \$56,341 \$10,000									
Sons of Norway	Board, Constituents														
South Washington School	Services														
St Francis Music Center	Services	YES					YES	PA PA PA PA XX PA	89 89 89	-	\$500 \$2,000	96	9 - 0 -	\$8,500 \$6,000	
St John's University	Services	YES	SS SS			\$6,500 \$5,000									
St Paul American Indian Ctr	Board, Constituents														
St Paul Pub Lib-Lexington Branch	Constituents														
TB Sheldon Auditorium	Services	YES	SS	91	-	\$5,000	YES								
Teatro Latino	Board, Constituents						YES	PA	8	9 -	\$4,950	9			
Theatre Unlimited	Constituents														

		WACAR -	LIST I	TDECMONY EVE	ntee		
A	В	C-1	1990 MULTI-CULTURAL D	D-1	PRIES D-2	E-1	E-2
Minnesota Organization's Name	Multi- Cultural Definition	MSAB Applicant FY 89-91	MSAB Grantee FY89-91 PRG FY - \$	RAC Applicant FY89-90	RAC Grantee FY89-90 PRG FY - \$	NEA Expansion Arts Grantee FY89-90 FY - \$	Other NEA Grant FY89-90 FY - \$
Two Rivers Gallery, Mpls American Indian Center	Board, Constituents	YES		YES	SP 89 - \$3,000 SP 90 - \$3,000 PA 90 - \$7,500	90 - \$12,000	
United Arts	Services						
Univ Film Society/MN Film Ctr	Constituents	YES	GB 89 - \$7,650 MB 89 - \$10,150 GB 90 - \$8,100 GB 91 - \$7,900				89 - \$18,000 90 - \$17,000
University of Minnesota-Duluth School of Fine Arts	Constituents						
University of Minnesota-Morris	Services	YES	SS 89 - \$8,000 SS 90 - \$8,100 SS 91 - \$8,000	YES	SP 89 - \$680 SP 89 - \$2,330		
Upward Bound	Constituents						
Walker Art Center	Constituents	YES	GA 89 -\$178,500 GA 90 -\$226,700 GA 91 -\$224,900				89 - \$20,000 89 - \$95,000 89 - \$38,000 89 - \$37,000
							89 - \$20,000 89 - \$27,000 89 - \$45,000 89 - \$20,000 89 - \$30,000
							89 - \$49,000 89 - \$12,000 89 - \$20,000 89 - \$15,000 89 - \$10,000 89 -\$1,000,000 90 - \$50,000 90 - \$5,000
							90 - \$28,000 90 - \$95,000

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			LIST I				
		NASAA 199	90 MULTI-CULTURAL	DIRECTORY ENTRI	TES		
A	В	C-1	C-2	D-1	D-2	E-1	E-2
Minnesota Organization's Name	Multi- Cultural Definition	MSAB Applicant FY 89-91	MSAB Grantee FY89-91 PRG FY - \$	RAC Applicant FY89-90	RAC Grantee FY89-90 PRG FY - \$	NEA Expansion Arts Grantee FY89-90 FY - \$	Other NEA Grant FY89-90 FY - \$

Walker Art Center (continued)

9 . . .

90 -\$25,000 90 -\$7,000 90 -\$15,000 90 -\$15,000 90 -\$43,700 90 -\$12,500 90 -\$15,000 90 -\$35,000 90 -\$50,000 90 -\$8,000

Wellcome Memorial Middle Sch Services

Women's Art Registry of MN

Services

YES

GB 89 - \$5,325

GB 90 - \$6,200

GB 91 - \$6,050

Yours Truly Orchestra

Constituents

NASAADIR.RPT

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	1000000		LIST I				
	MULT	I-CULTURAL IND	IVIDUAL ARTISTS O AND FISCAL 1986		ARTS BOARD CO	MPUTER	
A	В	C-1	C-2	C-3	C-4	D	Е
			MN State Arts B	oard Programs		Regional Arts Cncl	Nat'l Endowment For The Arts
	Racial/Ethnic Characteristic	Applied for a grant	 Fiscal Year in which grant received	Applied to AIE Roster/ Folk Arts Directory	On Percent for Art Slide Registry	Applied for a grant	Received a grant
enese Abdelli	Native American						
yong Ahn	Asian	*					
a-Coumba Aiken	Black	YES	90	YES*	YES		
inji Akagawa	Asian	YES			YES		
ouis Alemayehu	Black						
aria Alquilar	Hispanic						
aaAbashie Ankrah	Black .						
onrad Balfour	Black	YES					
ohn Barandon	Asian						
ichael Barrett	Native American						
oy Behr	Native American						
red Benjamin	Native American			YES*			
obin Berry	Black						
esse Bethke	Hispanic						
usie Bevins-Ericsen	Native American						
obert Biddle	Black	YES					
rank Big Bear Jr	Native American				VEC		

YES

Jerry Blue

Black

YES

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	VII II W	T CUIT MITTER T YOU	LIST	777			
	MOLT	I-CULTURAL IN	DIVIDUAL ARTISTS AND FISCAL 1986		ARTS BOARD CO	OMPUTER	
A	В	C-1	C-2	C-3	[C-4	D	Е
			MN State Arts	Board Programs		Regional Arts Cncl	Nat'l Endowment For The Arts
	Racial/Ethnic Characteristic	Applied for a grant	 Fiscal Year in which grant received	Applied to AIE Roster/ Folk Arts Directory	On Percent for Art Slide Registry	Applied for a grant	Received a grant
Larry Blue	Native American	YES					
Simothy Blue	Native American				Váslánie		
Christina Blum	Native American				YES		
arren Bowles	Black						
erri Brightnose	Native American						
isa Briones	Asian						
fillie Burns	Black .				YES		
studio Busqueda	Hispanic						
obert Byrd	Black						
hris Cavender	Native American						
ounxou Chanthraphone	Asian	YES		YES*			

87

86

Cheng-Khee Chee

H Yvonne Cheek

Margaret Chipman

Connee Chivers

Maria Cheng

Heart Chosa

Mattie Clark

Asian

Black

Asian

Black

Black

Native American YES

Native American YES

YES

YES

2

YES

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			LIST I	I			
	MULT	I-CULTURAL IND	IVIDUAL ARTISTS O AND FISCAL 1986	N THE MN STATE - 90 PROGRAMS	E ARTS BOARD CO	MPUTER	
A	В	C-1	C-2	C-3	1 C-4	D	Е
			MN State Arts B	oard Programs		Regional Arts Cncl	Nat'l Endowment For The Arts
	Racial/Ethnic Characteristic	Applied for a grant	Fiscal Year in which grant received	Applied to AIE Roster/ Folk Arts Directory	On Percent for Art Slide Registry	Applied for a grant	Received a grant
C Clarke	Black	YES					
Florence Cobb	Black						
Kenneth Coleman	Black						
J Collins	Hispanic						
Roberto Colon	Hispanic						
Cric Cooper	Black	YES					
Amy Cordova	Hispanic	YES	87				
ranklin Curbelo	Hispanic						
alonzo Davis	Black				YES		
Roberta Davis	Black			YES			
eorgianna Day	Native American			YES*			
rnesto De Quesada	Hispanic						
arrett DeBusk	Native American				YES		
ruce DeShazer	Black	YES					
Malik Del Mar	Black	YES					
obert DesJarlait	Native American	YES			YES		
Russell Dietz	Native American	YES	90				

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			LIST I	I			
	MULT		IVIDUAL ARTISTS OF		E ARTS BOARD CO	MPUTER	
A	В	C-1	C-2	l C-3	C-4	D	Е
			MN State Arts Bo	Regional Arts Cncl	Nat'l Endowment For The Arts		
	Racial/Ethnic Characteristic	Applied for	 Fiscal Year in which grant received	Applied to AIE Roster/ Folk Arts Directory	On Percent for Art Slide Registry	Applied for a	Received a

Jamilah Din Asian Norman DoYone Native American Galen Drapeau Native American Hope Drapeau Native American Anne Dunn Native American Tom Earps Black Mary Easter Black . YES Virginia Ehlert Native American YES Douglas Ewart Black Adriana Ferrer-Perez Hispanic YES Eric Finney Black YES Furry Foote Native American YES Phyllis Gausman Native American Joseph Geshick Native American YES Diane Glancy Native American YES 90 YES Robert Glover Black YES Melveda Goldtrap Native American YES Philip Gonzales Hispanic YES

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	мпт	T_CHIT THIDAY TAID	LIST I		LADER BOARD OF		
	HODI	I-COLIORAL IND.	AND FISCAL 1986		ARTS BOARD CO	MPUTER	
A	В	C-1	C-2	C-3	C-4	D	Е
			MN State Arts Bo	oard Programs		Regional Arts Cncl	Nat'l Endowment For The Arts
	Racial/Ethnic Characteristic	Applied for a grant	 Fiscal Year in which grant received	Applied to AIE Roster/ Folk Arts Directory	On Percent for Art Slide Registry	Applied for a grant	Received a grant
David Grant	Black	YES	90				
Anthony Gregory	Black						
Roberto Guerra	Hispanic				YES		
Robert Gurrola	Hispanic	YES					
Armando Gutierrez	Hispanic	YES	90				
Soyini Guyton	Black	YES					
Anthony Hall	Black .	YES	87				
David Haynes	Black	YES					
Margaret Hill	Native American						
Wallace Hill	Black						
Diane Hines	Black	YES					
Kim Hines	Black	YES					
Judy Hiramoto	Asian				YES		
Linda Hogan	Native American	YES	86				
Ronald Holbrook	Black	YES					
Carolyn Holbrook-Montgomery	Black	YES					
Robin Holder	Black				YES		
Louise Holmes	Black	YES					

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			LIST I	I			
	MULT	I-CULTURAL IND	IVIDUAL ARTISTS O AND FISCAL 1986		ARTS BOARD CO	MPUTER	
A	В	C-1	C-2	C-3	C-4	D	Е
			MN State Arts	Board Programs		Regional Arts Cncl	Nat'l Endowmen For The Arts
	Racial/Ethnic Characteristic	Applied for a grant	 Fiscal Year in which grant received	Applied to AIE Roster/ Folk Arts Directory	On Percent for Art Slide Registry	Applied for a grant	Received a grant
awhar Howe	Black	YES					
harles Huntington	Native American				YES		
tsue Ito	Asian	YES					
illiam Jackson	Native American						
illiam Jeter Jr	Black			YES*			
regory Johnson	Native American						
lazi Johnson	Black .	YES					
eter Johnson	Black	YES					
Morris Johnson Jr	Black						
awn Jones	Black	YES	90	YES*			
eoffrey Jones	Black						
eitu Jones	Black	YES	87,90	YES*	YES		
alter Jost Jr	Asian	YES					
osa Jung	Asian	YES					
aria Junnila	Hispanic	YES			YES		
rances Keahna	Native American	YES	r 5				
aude Kegg	Native American			YES*			
illiam Keyser	Native American				YES		

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			LIST I	I			
	MULT	I-CULTURAL IND	IVIDUAL ARTISTS OF		ARTS BOARD CO	MPUTER	
A	В	C-1	C-2	C-3	C-4	D	Е
			MN State Arts B	oard Programs		Regional Arts Cncl	Nat'l Endowment For The Arts
	Racial/Ethnic Characteristic	Applied for a grant	 Fiscal Year in which grant received	Applied to AIE Roster/ Folk Arts Directory	On Percent for Art Slide Registry	Applied for a grant	Received a grant
Sven Kibira	Black						
Soonja Kim	Asian				YES		
Steve Kimmel	Hispanic	YES	88				
Marcela Kingman	Hispanic	YES		YES*			
Rosa Kittsteiner	Hispanic	YES			YES		
Miriam Knuth	Hispanic	YES					
Patsy Kosuth	Asian .	YES	86				
Chomsy Kouanchoa	Asian	YES	89				
Marion Kroska	Native American						
Leroy Kyles	Black	YES					
Washington Ledesma	Hispanic	YES	87				
Antoinette Lee	Black	YES					
Lisa Lee	Black	YES					
Marguerite Lee	Black	YES					
Walter Lewis	Black	YES					
Russell Littlecreek	Native American						
Cairong Liu	Asian	YES					
Bun Loeung	Asian	YES	86				

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			LIST I				
	MULT	I-CULTURAL IND	IVIDUAL ARTISTS O AND FISCAL 1986		E ARTS BOARD CO	MPUTER	
A	В	C-1	C-2	C-3	C-4	D	E
			MN State Arts B	oard Programs		Regional Arts Cncl	Nat'l Endowment For The Arts
	Racial/Ethnic Characteristic	Applied for a grant	 Fiscal Year in which grant received	Applied to AIE Roster/ Folk Arts Directory	On Percent for Art Slide Registry	Applied for a grant	Received a grant
Lydia Lopez	Hispanic	YES					
Oliver Lyle	Black	YES					
Robert Lyle	Black	YES					
Michelle Malley	Native American						
Sadie Mallia	Black						
Indrani Mallick	Asian	YES					
Anne Marchand	Hispanic				YES		
Terry Maxwell	Native American						
Roy McBride	Black	YES	88,89	YES			
Robert McClain	Black	YES					
Marion McClinton	Black	YES		YES			
Mark McGee	Black	YES					
Donald McRaven	Black						
Stephen Michael	Black						
Elliot Miller	Native American				YES		
George Miyasaki	Asian				YES		
Jay Moon	Black	YES					
George Morrison	Native American	YES	87				

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			LIST I	I			
	MULT	I-CULTURAL IND	OIVIDUAL ARTISTS OF AND FISCAL 1986	N THE MN STATE - 90 PROGRAMS	ARTS BOARD CO	MPUTER	
A	В	C-1	C-2	C-3	C-4	D	Е
		MN	State Arts Board	Programs		Regional Arts Cncl	Nat'l Endowment For The Arts
	Racial/Ethnic Characteristic	Applied for a grant	 Fiscal Year in which grant received	Applied to AIE Roster/ Folk Arts Directory	On Percent for Art Slide Registry	Applied for a grant	Received a grant
Musa Mosley	Black						
Sue Mueller	Native American	YES		YES			
David Mura	Asian	YES	89				YES
Rita Mustaphi	Asian	YES		YES*			
erri Myers	Black	YES					
Darcia Narvaez	Hispanic	YES					
Mancy Nau-Olson	Hispanic	YES		YES			
dward Needham	Native American	YES		YES			
ichael Needham	Native American	YES					
ichael Nerburn	Hispanic						
iet Ngo	Asian	YES	87				
im Northrup	Native American						
awrence Novotny	Native American						
issy Pao	Asian				YES		
eo Parisian	Native American	YES					
lexs Pate	Black	YES		YES*			
race Paulson	Black	YES					
erek Phillips	Black	YES		YES*			

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Karen Porter Native American James Porter Jr Black YES Steven Premo Native American YES James Prom Native American Ranee Ramaswamy Asian YES 89 YES* YES YES	
MN State Arts Board Programs Regional Arts Cncl Racial/Ethnic Characteristic Racial/Ethnic Characteristic Racial/Ethnic Characteristic Racial/Ethnic Characteristic Regional Arts Cncl Fiscal Year Applied to On Percent Applied for Art Folk Arts Slide for a grant Grant received Directory Registry Registry Received grant Received grant Received grant Received grant Mative American Steven Premo Native American YES Native American Native American YES Native American Native American YES YES	
Racial/Ethnic Characteristic Applied for a grant received Directory Registry Received grant Rece	
Racial/Ethnic Characteristic Applied for in which Folk Arts Slide for a grant grant grant grant grant Received	
Karen Porter Native American James Porter Jr Black YES Steven Premo Native American YES James Prom Native American Ranee Ramaswamy Asian YES 89 YES* YES YES	a
James Porter Jr Black YES Steven Premo Native American YES James Prom Native American Ranee Ramaswamy Asian YES 89 YES* YES YES	
Steven Premo Native American YES James Prom Native American Ranee Ramaswamy Asian YES 89 YES* YES YES	
James Prom Native American Ranee Ramaswamy Asian YES 89 YES* YES YES	
Ranee Ramaswamy Asian YES 89 YES* YES YES	
YES YES	
Victor Damond	
Victor Raymond Native American	
Lia Rivamonte Asian YES	
Patricia Robertson Black YES	
Ellen Robinson Native American YES	
Raymond Roybal Hispanic YES	
Alyce Ruikka Native American YES 88	
Josephine Ryan Native American YES	
Cheryl Rydmark Asian YES 89	
Yasue Sakaoka Asian YES	
Satiste Sam Native American YES*	
Coshiko Schwerdtfeger Asian	
uis Serron Hispanic	

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			LIST	II					
D	MULTI-CULTURAL INDIVIDUAL ARTISTS ON THE MN STATE ARTS BOARD COMPUTER AND FISCAL 1986 - 90 PROGRAMS								
A	В	C-1	C-2	1	C-3	1	C-4	D	Е
			MN State Arts	Boar	d Programs	5		Regional Arts Cncl	Nat'l Endowment For The Arts
	Racial/Ethnic Characteristic	Applied for a grant	Fiscal Year in which grant receive	A	pplied to IE Roster/ olk Arts irectory	' :	On Percent for Art Slide Registry	Applied for a grant	Received a grant
Joseph Shalita	Black								
avonna Sherarts	Native American								
Geetha Sivasailam	Asian								
Carol Smith	Native American	YES							
erry Smith	Native American	YES							
Beverly Smith-Dawson	Black	YES							
oaring Hawk	Native American	YES							
hris Spotted Eagle	Native American	YES							
hirley Steen	Native American	YES							
Deborah Stein	Hispanic	YES							
amela Stoddard	Black	YES							
azuaki Sugi	Asian	YES							
dward Summers	Black	YES				Y	ÆS		
obert Tabb	Black	YES							
ark Tang	Asian	YES	90						
ay Tani	Asian	YES							
ames Tanner	Black	YES				Y	ÆS		YES

Arbra Tawwab

Black

YES

			LIST I	r			
MULTI-CULTURAL INDIVIDUAL ARTISTS ON THE MN STATE ARTS BOARD COMPUTER AND FISCAL 1986 - 90 PROGRAMS							
A	В	C-1	C-2	C-3	C-4	D	E
		MN	State Arts Board	Programs		Regional Arts Cncl	Nat'l Endowment For The Arts
	Racial/Ethnic Characteristic	Applied for a grant	 Fiscal Year in which grant received	Applied to AIE Roster/ Folk Arts Directory	On Percent for Art Slide Registry	Applied for a grant	Received a grant
Dominic Taylor	Asian						
Marcella Taylor	Black	YES					
Jefferey Thornton	Native American						
inda Tibbetts	Native American	YES					
obert Toensing	Native American	YES	87				
awn Tomlinson	Asian	YES					
tephen Trevino	Hispanic	YES					
on Tufte	Asian						
rthur Videen	Native American	YES					
ietati	Asian				YES		
sther Wakonabo	Native American	YES	89				
itch Walking Elk	Native American	YES				YES*	
onald Washington	Black						
ames Waters	Native American	YES					
eo Weirs	Black						YES
ranklin Wharton	Black						
ewis Whitlock	Black	YES					
Second President Str.							

87

Busara Whittaker

Black

YES

GRANTS AND INFORMATION SYSTEMS OFFICER AT THE HINNESOTA STATE ARTS BOARD AT 612/297-2603 BEFORE USING THE LIST. PREPARED NOVEMBER 28, 1990.

			LIST I	I				
MULTI-CULTURAL INDIVIDUAL ARTISTS ON THE MN STATE ARTS BOARD COMPUTER AND FISCAL 1986 - 90 PROGRAMS								
A	В	C-1	C-2	C-3	C-4	D	Е	
		MN State Arts Board Programs				Regional Arts Cncl	Nat'l Endowmen For The Arts	
	Racial/Ethnic Characteristic	Applied for a grant	 Fiscal Year in which grant received	Applied to AIE Roster/ Folk Arts Directory	On Percent for Art Slide Registry	Applied for a grant	Received a	
Michael Whittaker	Black	YES	87,90					
rank Wilderson III	Black	YES						
elissa Williams	Black							
ohn Willis	Black	YES						
inona Wilson	Native American	YES						
ewis Winborn	Native American							
avid Wright III	Black	YES						
illiam Yellow Robe Jr	Native American							
aryam Yusefzadeh	Asian •	YES						
essie Zalazar	Hispanic	YES						
osephine Zambrano	Native American	YES	89			*		
herwin Zephier	Native American					YES*		
othando Zulu	Black			YES*				

MINNESOTA STATE ARTS BOARD CULTURAL DIVERSITY ADVISORY COMMITTEE March 8, 1990 AGENDA 10 A.M. to Noon

The meeting will be held at the Minnesota State Arts Board office, 432 Summit Avenue, St. Paul, Minnesota.

- 1. Call to Order
- 2. Approval of Agenda
- 3. Open Meeting Law Guidelines
- 4. Introduction of Committee Members, Arts Board Personnel
- 5. Purpose of the Cultural Diversity Advisory Committee
- 6. Organizing for the Task
 - A. Filing Vacancies on the Committee
 - B. Timelines for Getting the Work Accomplished
 - C. Subjects the Committee Wants to Study
 - D. Presentations the Committee Wants to Hear
 - E. Frequency of Meetings
 - F. Selection of a Co-Chair
 - G. Budget
- 7. Open Dialogue IV (June 7-10, 1990, Oklahoma City, Oklahoma)
- 8. Study Materials for Committee Members
- 9. Other Business
- 10. How to get Reimbursed for Today's Meeting
- 11. Next Meeting Date: Pending
- 12. Adjournment

MINNESOTA STATE ARTS BOARD CULTURAL DIVERSITY ADVISORY COMMITTEE PRELIMINARY LIST

Arts Board Representatives:

Isabelle Robinson, Co-Chair Board Member 432 Summit Avenue St. Paul, MN 55102 612/297-2603

Sam Grabarski Executive Director 432 Summit Avenue St. Paul, MN 55102 612/297-2603 Karen Gray, Ex-Officio Member Board Chair 432 Summit Avenue St. Paul, MN 55102 612/297-2603

Committee Members:

Lou Bellamy Penumbra Theatre 270 Kent St St Paul, MN 55102 Work: 612/224-4601

Yvonne Cheek 4329 Oakland Avenue South Minneapolis, MN 55407 Work: 612/625-6668 612/823-4829

Albert DeLeon Council on Asian-Pacific Minnesotans 205 Aurora Avenue St. Paul, MN 55103 Work: 612/296-0538

Juanita Espinosa 1109 East 28th Street Minneapolis, MN 55407 Work: 612/292-3249 Home: 612/872-8711

Brenda Flintrop Region 9 Regional Development Commission Box 3367 Mankato, MN 56001

Irene Gomez-Bethke 4949 Decatur New Hope, MN 55428 Home: 612/537-0469

Work: 507/387-5643

Phyllis May-Machunda 1220 28th Avenue South Moorhead, MN 56560 Work: 218/236-8479 218/236-2975

Cynthia Mayeda Dayton Hudson Foundation 777 Nicollet Mall Minneapolis, MN 55401 Work: 612/370-657

John Mentzos Lowertown Lofts 255 East Kellogg #407 St Paul, MN 55101 Work: 612/292-3258 612/222-2308

Jim Northrup 266 Northrup Road Cloquet, MN 55720 Home: 218/879-1691

Michael Robbins Illusion Theatre 528 Hennepin Avenue Minneapolis, MN 55403 Office: 612/339-4944

Jack Rueler Mixed Blood Theatre 1502 South 4th Street Minneapolis, MN 55454-1106 Office: 612/338-0937 Toshiko Schwerdtfeger 8580 Lakewood Shores Road NW Rice, MN 56367-9802 Work: 612/255-3833 612/255-1828

Kent Smith Indian Studies Bemidji State University Bemidji, MN 56601 Office: 218/755-3977 Maryann Wilimek (Alternate) Region Two Arts Council Bemidji Community Arts Center 426 Bemidji Avenue Bemidji, MN 56601 Office: 218/751-5447

Paul Williams 333 Sibley Street St Paul, MN 55101 Office: 612/291-8335

GENADM: CDROS.LST (2/27/90)

MINNESOTA STATE ARTS BOARD CULTURAL DIVERSITY ADVISORY COMMITTEE PROFILES

Lou Bellamy: Executive Director, Penumbra Theatre; actor, director.

Yvonne Cheek: Director of Public Education, Humphrey Institute of Public Affairs; past Chairperson of the Music Education Department, School of Music, University of Puget Sound.

Dr. Albert de Leon: Executive Director, State of Minnesota Council on Asian-Pacific Minnesotans; appointed first permanent Executive Director of the Council in 1986; past Executive Director of the Central Arizona Human Resources Community Action Agency; past Executive Director of the Pueblo Human Resources Commission in Colorado; member University of Minnesota Regent Candidate Advisory Council; member Human Rights Commission, City of St. Paul. Represents the Council on Asian-Pacific Minnesotans.

Juanita Espinosa: Program Associate, Native American Cultural Arts Program, COMPAS; past Organizer, People of Phillips; past interim Editor, The Circle; past board member Little Earth Resident Association; currently President Minneapolis American Indian Center; advisory member of Minneapolis Foundation; board member, Red School House. Represents the Indian Affairs Council.

Brenda Flintrop: Executive Director, Region Nine Arts Council.

Irene Gomez-Bethke: Executive Director, Instituto de Arte y Cultura (Institute of Art and Culture); past Minnesota Commissioner of Human Rights. Represents the Spanish Speaking Affairs Council.

Phyllis May-Machunda: Assistant Professor of Multicultural Studies and Humanities, Moorhead State University; Folklorist; and Ethno Musicologist.

Cynthia Mayeda: Managing Director, Dayton Hudson Foundation; and Director of Corporate Giving, Dayton Hudson Corporation.

John Mentzos: Program Director of Cultural Arts Program, COMPAS; past Executive Director, In the City Arts.

Jim Northrup: Individual artist - writer.

Michael Robins: Executive Producing Director, Illusion Theatre; founder of Illusion Theater in 1974; past member of the Minnesota Dance Alliance Funding panel; past member on Board of Directors, Southern Theatre Foundation; and currently serves as a NEA on-site reporter.

Jack Rueler: Managing Artistic Director, Mixed Blood Theatre.

Toshiko Schwerdtfeger: Assistant Director of University Programming, St. Cloud State University; choreographer, dancer, and educator.

Kent Smith: Director and Professor, Indian Studies Program, Bemidji State University; and past sculpture instructor, Bemidji State University.

MaryAnne Wilimek: Executive Director, Region Two Arts Council. (Alternate for Brenda Flintrop.)

Paul Williams: Manager of Project Development, St. Paul United Way; past Project Manager, Earl Craig Company; independent consultant. Represents the Council on Black Minnesotans.

GENADM: CULTURAL. PAN (2/27/90)

MINNESOTA STATE ARTS BOARD CULTURAL DIVERSITY ADVISORY COMMITTEE JOB DESCRIPTION

The Purpose of this Revision

On December 21, the Policy and Planning Sub-Committee of the Arts Board met to discuss the Cultural Diversity Advisory Task Force. The executive director was instructed to revise the preliminary job description for the task force to include the premises by which this new advisory committee would be established, and our expectations for selected kinds of results. Among the revisions to follow will be a name change to an "advisory committee."

The Need for an Advisory Committee

On November 1, 1988, the ST. PAUL PIONEER PRESS DISPATCH reported that 16.38% of St. Paul's public schools are Asian Americans, making Asians the largest minority in St. Paul as well as the area suburban school districts, a situation that has existed "for several years." Of the 39.47% of St. Paul's total minority students, the rest are black (15.72%), Hispanic (5.63%), or American Indian (1.74%). During a December address to United Arts in St. Paul, Mayor George Latimer confirmed that the majority of kindergarten students in St. Paul are currently Asian Americans. Statistics such as these may indicate that Minnesota is experiencing a change in demographics which may parallel the experiences of many other states in the nation.

The National Endowment for the Arts, the National Assembly of State Arts Agencies, and the Association of American Cultures are among a host of national organizations which are encouraging state arts agencies to establish formal advisory committees to address the subject of cultural diversity. Several cultural and minority service organizations in Minnesota have asked the Arts Board to demonstrate a leadership position on the subject of cultural diversity, as well.

To determine the current status of cultural diversity in Minnesota, and to help the Arts Board to acquire useful recommendations about ways to serve a culturally diverse population, an advisory committee should be created during 1989.

Defining Cultural Diversity for Minnesota

Minnesota has a rich tradition of cultural excellence, and an established pattern of programming for rural arts development, new audience development, and events which challenge audiences to think about contemporary social issues in American society. Furthermore, Minnesota may already be among the most successful states in making the arts available to citizens, regardless of cultural or economic backgrounds.

However, using national discussions as our guide, the subjects which are often discussed under the heading of "cultural diversity" have not been well-studied in Minnesota. Most of the national discussions about cultural diversity have focused on the extent to which racial minorities are participating in the arts, on governing boards and staffs of arts organizations, or as artists or members of audiences.

Because Minnesota has many ethnic minorities, established traditions in the folk arts, thousands of independent creative artists, a progressive educational system, and an established set of committed arts institutions, we are inclined to think that cultural diversity in Minnesota should address more than just racial minorities. One of the first assignments, therefore, for the advisory committee will be to create a working definition of cultural diversity for Minnesota.

The Preliminary Assumptions in Creating the Advisory Committee

Several preliminary assumptions should guite the advisory committee, which are as follows:

- 1. In creating the advisory committee, the Arts Board does not mean to indicate that Minnesota's arts institutions are doing a deficient job in serving culturally diverse audiences. Our primary purpose is to determine the current status of cultural diversity in Minnesota before we decide if anything further needs to be done about the subject.
- 2. To understand the current status of cultural diversity, and to produce workable recommendations about the field or the Arts Board's own operations, the Arts Board recognizes the need to establish a committee of advisors who are not currently involved in the governance or administration of this agency.
- 3. If further study proves that more needs to be done to foster cultural diversity in Minnesota, the Arts Board hopes to receive a series of practical recommendations which may allow for voluntary participation by interested individuals and organizations throughout Minnesota.
- 4. Because the study of cultural diversity in Minnesota may take some time, the Arts Board does not intend to rush the committee towards the completion of its work during 1989.

The Size and Make-Up of the Advisory Committee

The advisory committee will be comprised of up to twenty members serving one year terms appointed by the Arts Board. The committee will be co-chaired by a citizen member of the advisory committee, and a sitting member of the Arts Board's governing board of directors. The following kinds of backgrounds might be considered by the board in making its appointments:

- A. Practicing Minority Artists (Either Working in "Main Stream" Art Forms, or Art Forms Indigenous to Minority Communities)
- B. Practicing Ethnic or Folk Artists or a Folk Arts Scholar
- C. Professional Managers of Minority-Based Arts Organizations
- D. Recognized Leaders from Minority Communities
- E. Designated Representatives from the State's Four Minority Councils (Black, Hispanic, Asian/Pacific, Native Americans)

- F. Auditing/Participating Members of the MSAB Staff and Board
- G. Representatives from Recognized Coalitions of Minority Artists
- H. Professional Managers from Minnesota's "Major" Arts Organizations
- I. Representatives from Minnesota's Regional Arts Councils
- J. Representatives from Minnesota's Funding Community At Large
- K. Guest Resource People with Important Background Information for the Advisory Committee
- L. Public Policy Experts, Government Executives, or Cultural Scholars

Preliminary Discussion Points

The following areas could serve as preliminary discussion points for the advisory committee:

- A. To determine the current status of cultural diversity in Minnesota (including a working definition of cultural diversity for Minnesota).
- B. To recommend ways in which the Arts Board might improve its own approaches to cultural diversity, if necessary. This might include an evaluation of the Arts Board's own programs, services, and policies as such might affect our ability to support artists and organizations serving culturally diverse populations.
- C. To recommend ways to overcome significant barriers that may inhibit cultural diversity in Minnesota, if barriers are shown to exist.
- D. To consider alternative viewpoints on the subject of cultural diversity, including ways that other state arts agencies have addressed this issue. Among the resource guests of the advisory committee might be at least one person who is critical of any state involvement in this area of policy development.

The Responsibilities of a Advisory Committee Member

- 1. To attend meetings as scheduled.
- 2. To participate actively in debates and discussions about the subject.
- 3. To accept reading assignments, as needed, to allow for informed participation during meetings of the committee.
- 4. To keep an open and creative mind on the subject, and to make constructive recommendations only as needed. The results of the advisory committee may validate some or all current approaches to cultural diversity in Minnesota, or they may find practical ways to improve the status of diversity.

- 5. (When serving in such a capacity) To represent a line of communication between the Arts Board and leading minority affairs groups asked to designate members to the advisory committee.
- 6. Other responsibilities to be identified by the Arts Board and the Advisory Committee.

First Meeting

Proposed for the spring of 1989. Others scheduled as needed.

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First Meeting

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MINNESOTA STATE

ARTS BOARD

Minnesota State Arts Board Open Meeting Law Guidelines

Effective March 1990

The Minnesota State Arts Board embraces the spirit and legal intent of Minnesota Statute 471.705, "Meetings of Governing Bodies," By law, all business meetings of the board are open to the public. In addition, it is the board's policy to open all subcommittee and advisory panel meetings to the public. The Arts Board, as a governmental body, is not required to hold a closed session to discuss or act upon any matter. No meetings of the Board or duly authorized board committees are closed or held by electronic means unless allowed by statute.

Minnesota's Open Meeting Law allows any governmental body to make and enforce reasonable rules for the conduct of its meetings to assure that those meetings are orderly, and free from interference or interruptions by spectators. The following rules of conduct are in effect at all open sessions of the Minnesota State Arts Board, and its subcommittees and advisory panel meetings.

- 1. The public may use cameras or recording devices at any open session, provided that the user remains with the equipment, and that the use of such equipment is not disruptive to the open session.
- 2. No special rules of conduct are in effect until the session has been called to order. Rules of conduct shall remain in effect until adjournment with the exception of recesses called by the Chair. All meetings open to the public shall be governed by these guidelines upon adoption by the board.
- 3. Members of the public may be acknowledged during a session, invited to share information on subjects being discussed before the board or given ex-officio, non-voting privileges during all or part of a session, such privileges to be extended at the sole discretion of the Chair or Executive Director.
- 4. Unless privileges as described are extended, members of the public may audit but must otherwise refrain from participation in an open session. At least one duplicate copy of printed materials as available to board members will be available for inspection in the meeting room by the public.
- 5. Persons wishing to make formal presentations to the board must file a written request with the Chair or Executive Director no later than 24 hours prior to the posted hour of the public session. Such presentations shall be allowed at the sole discretion of the Chair or Executive Director. As a general rule, the board does not accept presentations in support of grant applications during the business meetings of the board.
- 6. The public records of the Minnesota State Arts Board, as defined by Minnesota Statutes, Sections 15.1611 to 15.1698 as amended, are open to public inspection during regular office hours, under the supervision of a staff member. Requests for copies of public records may be granted, and will usually include reasonable charges for materials, equipment, and staff charges.

STATE OF MINNESOTA



SPANISH SPEAKING AFFAIRS COUNCIL

506 RICE STREET, ST. PAUL, MN 55103 296-9587

May 1, 1990

Dr. Sam W. Grabarski Minnesota State Arts Board Cultural Diversity Advisory Committee 432 Summit Ave St. Paul, MN 55102

Dear Dr. Grabarski:

At a recent meeting of the Cultural Diversity Advisory Committee (of the Minnesota State Arts Board) 3 Hispanic artists were nominated for open positions on the committee. The person making the nominations was Ms. Irene Gomez-Bethke, SSAC's designated representative on the committee.

These artists were Donna Pena (1108 Humboldt, St. Paul, MN 55118), John Acosta (Acosta Studio, 500 No. Robert St., St. Paul, MN 55101), and Armando Gutierrez (Acosta Studio, 500 No. Robert St., St. Paul, MN 551011).

On behalf of our entire council, I endorse Ms. Gomez-Bethke's nominations and hope that you will move to place all 3 candidates on the committee.

Most Sincerely,

Raul De Anda Acting Director

cc: Irene Gomez-Bethke

Trem Gerney Octhbo Ab-90 Spanish Speaking Offairs Council Our Jady of Guadalupe My name is Dure Domez Bether and I Dave your disegner representing the SSAK in the Mid. State arts Bound, Cultural Oversety advisory Committee She appointment was approved by the State aits Board on Jenuary 18, 1980. The purpose of the advisory tash force Came about because of the demographics indicating an increase in the minnity papellations, The NEA and the N desembly of State lits agencies / assoc. of amer Culture Variong a hast of other encouraged the State acts agencies to address the subject of Cultitial deversity. Using National discussion as a guide Mennesota has not been well-studied in discussing cultural deversity issues notional discussions about cultural diversity have focused on the extent to which rocial minorities are gartice pating in the arts, m governing braids and staffs of arts organizations or as artists or members With this in minothe committe was created to oreview the isenes and define "culture devenity" To produce workable accommendations.

L SSAC - Culturel Divisity Cont. The size afthe commettee is comprised of 20 minutes; there are currently 2 Copining, atotal reportanthe my Hispanie and so I nominated two young Dispanie you applow They are Down Pena music and Gleanite acosto, actual. Athought Ithey includeful the practicing minority artests category. tyl: The make up is 6 belacks 3 asins 3 Native Unieiens and the others are from alls Organizations. The hour met turk times, once in recently were sure at a relies on april 23. The committee the received many on the issues. I advocated for funding equity for Aspanic agencias sind we are underfunded. in Quenderrepresented as the State art Dourd statistics reveal as a prime example a

MINNESOTA STATE ARTS BOARD Irene Gomez Bethke 4949 Decatur New Hope, MN 55428

February 6, 1990

Dear Irene Gomez Bethke:

The date for the first meeting of the Cultural Diversity Advisory Committee has been set for Thursday, March 8, 1990 at 10:00 a.m. Please be sure to reserve this date on your calendar.

I am pleased to confirm your appointment to the Cultural Diversity Advisory Committee of the Minnesota State Arts Board. This appointment was approved by the full Arts Board on January 18, 1990 and will be in effect for the duration of calendar 1990. The Committee is expected to meet several times during 1990. Further information and materials for the first meeting, will be forthcoming.

The Arts Board will reimburse you, up to the maximums listed below, for expenses incurred in attending Committee meetings. If you need air travel, please contact Karmel Kluender, Program Assistant at the Arts Board for your ticket arrangements. Committee members are responsible for their own hotel reservations, reimbursable up to \$55 per night (tax included). A number of Twin Cities hotels will provide a government rate but you must request a government rate. Two excellent hotels in the area that will honor a government rate at that price, are the St. Paul Hotel, 350 Market Street, downtown St. Paul, 612-292-9292 or the Sheraton Midway, 400 North Hamline, Midway area of St. Paul, 612-642-1234. If waiting for reimbursements from the state creates an undue financial hardship, please call Ms. Kluender.

Lunches and other refreshments will be provided at the meeting. If you have special dietary needs, please let Karmel know. Committee members outside the seven-county metropolitan area will be be reimbursed up to the maximums listed for meals while traveling at a rate of \$6.00 for breakfast, \$7.00 for lunch, and \$12.00 for dinner. All Committee members will be reimbursed for mileage at 27 cents per mile.

Let me offer my own congratulations to you on the occasion of your appointment. I trust that you will find it a rewarding and enlightening experience.

Sincerely yours,

Sam W. Grabarski Executive Director

SWG/pt

432 Summit Avenue St. Paul, Minnesota 55102 612/297-2603 1-800-652-9747

PANELS: CDAPPT.LTR

CHAPTER 139

BOARD OF THE ARTS

139.18

139.19

139.07	Definitions.			
139.08	Board of the arts.			
139.09	Executive director; staff.			
139.10	Duties.			
139.11	Publications; legend.			
139.16	Public television grants; purpose.			
139.17	Definitions.			
139.0	[Repealed, 1975 c 297 s 6]			
	- 1 1 1075 - 207 c 61			
139.0	2 [Repealed, 1975 c 297 s 6]			
139.0	3 [Repealed, 1975 c 297 s 6]			

[Repealed, 1975 c 297 s 6]

[Repealed, 1975 c 297 s 6]

[Repealed, 1947 c 237 s 6]

Equipment grants. 139.20 Advisory task force.

General noncommercial radio station

Grants.

grants.

139.07 DEFINITIONS.

139.04

139.05

139.06

As used in this chapter, the following terms shall have the definitions given them:

(a) "Arts" means activities resulting in the artistic creation or artistic performance of works of the imagination. Artistic activities include but are not limited to the following forms: music, dance, drama, folk art, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, costume and fashion design, motion pictures, television, radio, tape and sound recording, activities related to the presentation, performance, execution, and exhibition of the art forms, and the study of the arts and their application to the human environment;

(b) "Board" means the board of the arts;

(c) "Director" means the executive director of the board;

(d) "Sponsoring organization" means an association, corporation or other group of persons (1) providing an opportunity for citizens of the state to participate in the creation, performance or appreciation of the arts and (2) qualifying as a tax-exempt organization within the meaning of section 290.05, subdivision 1, clause (i).

History: 1975 c 297 s 1

139.08 BOARD OF THE ARTS.

Subdivision 1. Membership. The board of the arts shall consist of 11 members to be appointed by the governor with the advice and consent of the senate. One member shall be appointed from each of the congressional districts, and the remaining members shall be appointed at large. Persons appointed to the board shall have demonstrated experience or interest in the arts. No member shall within two years prior to appointment have received or applied for, in the member's name, a grant, loan or other form of assistance from the board or its predecessor, the state arts council. No more than four of the members shall during their terms of office be officers, directors or employees of recipient sponsoring organizations. The board members shall annually select from their membership a chair and other officers as they deem necessary.

Subd. 2. Terms of office. Three of the initial members including one at-large member shall be appointed to terms ending the first Monday in January in each of the years 1977, 1979 and 1980. The remaining two members shall be appointed to terms ending the first Monday in January, 1978. Thereafter, the terms of all members of the board shall be four years. Members may serve until their successors are appointed and qualify. If the governor fails to appoint a successor by the July 1 of the year in which the term expires, the term of the member for whom a successor has not been appointed shall extend, subject to the advice and consent of the senate, until the first Monday in January four years after the scheduled end of the original term.

- Subd. 3. Compensation. Members shall be compensated at the rate of \$35 per day spent on board activities. In addition, members shall receive reimbursement for expenses in the same manner and amount as state employees. Employees of the state or its political subdivisions shall not be entitled to the per diem, but they shall suffer no loss in compensation or benefits as a result of service on the board. Members not entitled to the per diem shall receive expenses as provided in this subdivision unless the expenses are reimbursed from another source.
- Subd. 4. Removal of members; filling vacancies. A member may be removed by the governor at any time (1) for cause after notice and hearing, (2) for failing to submit any report required in subdivision 5, or (3) for missing three consecutive scheduled meetings of the board. The chair shall inform the governor of a member missing the three meetings. The secretary of the board shall inform in writing a member after two consecutive missed meetings and before the next meeting that the member is subject to removal by missing the next meeting. Vacancies on the board shall be filled by the governor, with the advice and consent of the senate, for the remainder of the unexpired term.
- Subd. 5. Reports. By November 15 of each year, the board shall prepare and deliver to the legislature and the governor a report which shall include the following:
- (a) a financial statement showing receipts and disbursements for the year ending the preceding June 30, including a listing of the donors and amounts of gifts to the board or its advisory committees valued in excess of \$1,000;
 - (b) a brief description of the activities of the board for the preceding year;
- (c) the number of meetings and approximate hours spent by board members in meetings and on other board activities;
- (d) the names of board members and their addresses, occupations, and dates of appointment and reappointment to the board;
 - (e) the names and job classifications of board employees;
- (f) a brief summary of board rules proposed or adopted during the period with appropriate citations to the state register and published rules;
- (g) the number of requests for assistance received by the board and the number of written and oral complaints received from residents of the state relating to the activities of the board or the performance of the duties of the board as provided in this
- (h) a summary by category of the substance of the complaints and requests referred to in (g) above and the responses of the board thereto;
- (i) a listing of all grants, loans or other forms of assistance given by the board. This listing shall indicate (1) the recipients of board assistance who are members of the board or its advisory committees, and (2) each recipient sponsoring organization having a member of the board or its advisory committees as a director, officer or employee. The indication required in clause (2) shall also specify the name of the member who is the officer, director or employee. The listing shall also include the amount of money, number of grants, and the basis for the allocations made to major arts organizations, to individuals, for statewide distribution, for regional distribution, for sponsor assistance to community organizations, and for sponsor assistance to educational organizations.

History: 1975 c 297 s 2; 1977 c 332 s 11; 1986 c 444

139.09 EXECUTIVE DIRECTOR; STAFF.

The director shall be selected by a majority of the board, and shall serve at the pleasure of the board. The director shall be knowledgeable in the arts, and shall have demonstrated proficiency in the administration of programs relating to the arts. The director may upon designation and instruction by the board serve as the state agent to apply for, receive and disburse federal funds made available to the state in furtherance of the arts. The director is the chief administrative officer of the board and is responsible for performing the executive duties of the board as provided in this chapter. The director shall not be a member of the board. All other employees of the board shall be in the classified civil service of the state. No employee of the board or its advisory committees may be an applicant for or recipient of board assistance, nor may an employee be an officer, director or employee of a recipient sponsoring organization.

History: 1975 c 297 s 3: 1986 c 444

139.10 DUTIES.

Subdivision 1. The board shall through the following activities stimulate and encourage the creation, performance and appreciation of the arts in the state:

- (a) receive and consider any requests for grants, loans or other forms of assistance;
- (b) advise and serve as a technical resource at the request of sponsoring organizations and political subdivisions in the state on programs relating to the arts;
- (c) advise and recommend on existing or proposed activities of the departments of the state relating to the arts;
- (d) accept gifts and grants to the board and distribute the same in accordance with the instructions of the donor insofar as the instructions are consistent with law;
- (e) promulgate by rule procedures to be followed by the board in receiving and reviewing requests for grants, loans or other forms of assistance;
- (f) promulgate by rule standards consistent with this chapter to be followed by the board in the distribution of grants, loans, and other forms of assistance;
- (g) distribute according to the above procedures and standards grants, loans, and other forms of assistance for artistic activities to departments and agencies of the state, political subdivisions, sponsoring organizations and, in appropriate cases, to individuals engaged in the creation or performance of the arts; provided that a member of the board shall not participate in deliberations or voting on assistance to groups or persons in which that member has an interest as officer, director, employee, or recipient;
- (h) appoint advisory committees which the board determines are essential to the performance of its powers and duties under this section; provided that no member of an advisory committee shall serve on a committee to which the member has an application pending for a grant, loan, or other form of assistance from the board or its predecessor;
- (i) serve as a fiscal agent to disburse appropriations for regional arts councils throughout the state.
- Subd. 2. In performing the duties under subdivision 1, the board shall insofar as reasonably possible:
- (a) avoid any actions which infringe on the freedom of artistic expression or which interfere with programs in the state which relate to the arts but which do not involve board assistance;
- (b) distribute board assistance equitably according to population throughout the geographical regions of the state;
- (c) give special consideration to requests for assistance for the creation or performance of types or variations of the arts which have yet to receive the level of general support and assistance given to the more established types or variations of the arts;
- (d) distribute appropriations to regional arts councils upon receipt of the biennial plan or, in even-numbered years, the annual plan update. These plans are not subject to modification by the board. The annual report from the previous year must be on file at the board before distribution of appropriations to a regional arts council.
- Subd. 3. The board shall be responsible for the administration of the professional touring program.
- Subd. 4. The board shall develop and implement a comprehensive statewide information and publicity system. In its report required under section 139.08, subdivision 5, the board shall summarize its activities pursuant to this subdivision.

History: 1975 c 297 s 4; 1977 c 332 s 12; 1977 c 444 s 9; 1979 c 337 s 17; 1986 c 444; 1988 c 560 s 1

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139.11 PUBLICATIONS; LEGEND.

Every publication, program, or other graphic material prepared by the board or prepared for use by any other organization in connection with an activity paid for by the board shall bear the legend: "This activity is made possible in part by a grant provided by the Minnesota state arts board through an appropriation by the Minnesota state legislature."

History: 1977 c 332 s 13

139.16 PUBLIC TELEVISION GRANTS; PURPOSE.

The purpose of sections 139.16 to 139.18 is to facilitate the use of public television as a community resource for the public by providing financial assistance to public television stations serving Minnesota citizens, and to provide for cooperation between public television station officials and the department of administration.

History: 1975 c 271 s 6; 1975 c 298 s 5; 1976 c 201 s 1; 1981 c 356 s 317

139.17 DEFINITIONS.

Subdivision 1. As used in sections 139.16 to 139.19, the terms defined in this section have the meanings here given them.

Subd. 2. "Public station" means a station holding a license or operating under a program test authority from the Federal Communications Commission as a noncommercial educational television broadcast station within this state or a station outside the state which received funds under section 139.18 in 1976.

Subd. 3. "Commissioner" means the commissioner of administration.

History: 1976 c 201 s 2; 1979 c 337 s 18; 1981 c 356 s 318,319

139.18 GRANTS.

Subdivision 1. The commissioner shall distribute the money provided by sections 139.16 to 139.18. Twice annually the commissioner shall make block grants which shall be distributed in equal amounts to public stations for operational costs. The commissioner shall allocate money appropriated for the purposes of sections 139.16 to 139.18 in such a manner that each eligible public station receives a block grant. In addition, the commissioner shall make matching grants to public stations. Matching grants shall be used for operational costs and shall be allocated using the procedure developed for distribution of state money under this section for grants made in fiscal year 1979. No station's matching grant in any fiscal year shall exceed the amount of Minnesota based contributions received by that station in the previous fiscal year. Grants made pursuant to this subdivision may only be given to those federally licensed stations that are certified as eligible for community service grants through the corporation for public broadcasting.

Subd. 2. In calculating the amount of contributions received by a public station pursuant to subdivision 1, there shall be excluded: contributions, whether monetary or in kind, from the corporation for public broadcasting; tax generated funds, including payments by public or private elementary and secondary schools; that portion of any foundation or corporation donation in excess of \$500 from any one contributor in a calendar year; contributions from any source if made for the purpose of capital expenditures; and contributions from all sources based outside the state.

Subd. 3. Each educational station receiving a grant shall annually report by July 1 to the commissioner the purposes for which the money was used in the past fiscal year and the anticipated use of the money in the next fiscal year. The report shall be certified by an independent auditor or a certified public accountant. If the report is not submitted by September 1, the commissioner may withhold from the educational station 45 percent of the amount to which it was entitled based upon the contribution of the previous fiscal year, and may redistribute that money to other educational stations.

MINNESOTA STATE ARTS BOARD CULTURAL DIVERSITY ADVISORY COMMITTEE PRELIMINARY LIST

Arts Board Representatives:

Isabelle Robinson, Co-Chair Board Member 432 Summit Avenue St. Paul, MN 55102 612/297-2603

Sam Grabarski Executive Director 432 Summit Avenue St. Paul, MN 55102 612/297-2603

Committee Members:

Lou Bellamy Penumbra Theatre 270 Kent St St Paul, MN 55102 Work: 612/224-4601

Yvonne Cheek 4329 Oakland Avenue South Minneapolis, MN 55407 Work: 612/625-6668 612/823-4829

Albert DeLeon
Council on Asian-Pacific Minnesotans
205 Aurora Avenue
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Work: 612/296-0538

Juanita Espinosa 1109 East 28th Street
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Home: 612/872-8711

Brenda Flintrop Region 9 Regional Development Commission Box 3367 Mankato, MN 56001

Irene Gomez-Bethke 4949 Decatur New Hope, MN 55428 Home: 612/537-0469

Work: 507/387-5643

Karen Gray, Ex-Officio Member Board Chair 432 Summit Avenue St. Paul, MN 55102 612/297-2603

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Kent Smith NA Indian Studies
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Region Two Arts Council
Bemidji Community Arts Center
426 Bemidji Avenue
Bemidji, MN 56601
Office: 218/751-5447

Paul Williams 333 Sibley Street St Paul, MN 55101 Office: 612/291-8335

GENADM: CDROS.LST (2/27/90)

MINNESOTA STATE ARTS BOARD CULTURAL DIVERSITY ADVISORY COMMITTEE PROFILES

Lou Bellamy: Executive Director, Penumbra Theatre; actor, director.

Yvonne Cheek: Director of Public Education, Humphrey Institute of Public Affairs; past Chairperson of the Music Education Department, School of Music, University of Puget Sound.

Dr. Albert de Leon: Executive Director, State of Minnesota Council on Asian-Pacific Minnesotans; appointed first permanent Executive Director of the Council in 1986; past Executive Director of the Central Arizona Human Resources Community Action Agency; past Executive Director of the Pueblo Human Resources Commission in Colorado; member University of Minnesota Regent Candidate Advisory Council; member Human Rights Commission, City of St. Paul. Represents the Council on Asian-Pacific Minnesotans.

Juanita Espinosa: Program Associate, Native American Cultural Arts Program, COMPAS; past Organizer, People of Phillips; past interim Editor, The Circle; past board member Little Earth Resident Association; currently President Minneapolis American Indian Center; advisory member of Minneapolis Foundation; board member, Red School House. Represents the Indian Affairs Council.

Brenda Flintrop: Executive Director, Region Nine Arts Council.

Irene Gomez-Bethke: Executive Director, Instituto de Arte y Cultura (Institute of Art and Culture); past Minnesota Commissioner of Human Rights. Represents the Spanish Speaking Affairs Council.

Phyllis May-Machunda: Assistant Professor of Multicultural Studies and Humanities, Moorhead State University; Folklorist; and Ethno Musicologist.

Cynthia Mayeda: Managing Director, Dayton Hudson Foundation; and Director of Corporate Giving, Dayton Hudson Corporation.

John Mentzos: Program Director of Cultural Arts Program, COMPAS; past Executive Director, In the City Arts.

Jim Northrup: Individual artist - writer.

Michael Robins: Executive Producing Director, Illusion Theatre; founder of Illusion Theater in 1974; past member of the Minnesota Dance Alliance Funding panel; past member on Board of Directors, Southern Theatre Foundation; and currently serves as a NEA on-site reporter.

Jack Rueler: Managing Artistic Director, Mixed Blood Theatre.

Toshiko Schwerdtfeger: Assistant Director of University Programming, St. Cloud State University; choreographer, dancer, and educator.

Kent Smith: Director and Professor, Indian Studies Program, Bemidji State University; and past sculpture instructor, Bemidji State University.

MaryAnne Wilimek: Executive Director, Region Two Arts Council. (Alternate for Brenda Flintrop.)

Paul Williams: Manager of Project Development, St. Paul United Way; past Project Manager, Earl Craig Company; independent consultant. Represents the Council on Black Minnesotans.

GENADM: CULTURAL.PAN (2/27/90)

NAME AND ADDRESS	PHONE #(S)
48	612/224-4601
	612/224-4001
Lou Bellamy Penumbra Theatre Co 270 Kent St St Paul, MN 55102-1744	
	612 625 6668
H Yvonne Cheek	612 823 4829
4329 Oakland Ave S	
Minneapolis, MN 55407-3124	
	612 296 0538
Albert DeLeon	
Cncl Asian Pacific 205 Aurora Ave St Paul, MN 55103	
	612 292 3249
Juanita Espinosa	612 872 8711
1109 E 28th St Minneapolis, MN 55407	
	612 537 0469
Irene Gomez-Bethke	
4649 Decatur Ave N New Hope, MN 55428-4761	
	(10 247 1145
	612 347 1145
Edward Martenson Guthrie Theatre Vineland Place Minneapolis, MN 55403	
	218 236 8479
Phyllis May-Machunda 1220 28th Ave S	218 236 2975
Moorhead, MN 56560	
	612 370 6554
Cynthia Mayeda Dayton Hudson Fndn 777 Nicollet Mall Minneapolis, MN 55402	
	612 292 3258
John Mentzos	612 222 2308
Lowertown Lofts 255 E Kellogg #407 St Paul, MN 55101	
	218 879 1691
Jim Northrup	
266 Northrup Rd Cloquet, MN 55720-9719	
200	

MINNESOTA STATE ARTS BOARD CULTURAL PLURALISM COMMITTEE

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	====	====	====
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St Paul, MN 55118			
	500	000	5440
Brenda Flintrop			5643
Region Nine Regional Dev Comm	800	722	9389
410 S Fifth St Box 3367			
Mankato, MN 56001			
	110	220	0937
	612	338	0937
Jack Reuler			
Mixed Blood Theatre 1502 S 4th St			
Minneapolis, MN 55454-1106			
	612	220	4944
W. L. J. Ballian	012	003	1311
Michael Robbins			
Illusion Theatre 528 Hennepin			
Minneapolis, MN 55403			
	612	544	9781
Isabelle Robinson			
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Golden Valley, MN 55427-4953			
7,			
	612	255	1828
Toshiko Schwerdtfeger			
RR 2 Box 494			
Rice, MN 56367-9802			
	# 1/9/50/50 P.S		3977
Kent Smith	218	751	0999
Indian Studies Dept Bemidji State Univ			
Bemidji, MN 56601			
	612	371	5600
Mark Volpe			
MN Orchestra Assn 1111 Nicollet Mall			
Minneapolis, MN 55403			
	610	201	0225
2	012	291	8335
Paul Williams			
United Way St Paul 166 E 4th St			
St Paul, MN 55101			

Open Dialogue

Vol. 5 No. 4

The Newsletter of The American Cultures

October/November/December 1988

NATIONAL NEWS

New National Council Members Confirmed

Five new appointees were made to the National Council on the Arts, the governing body of the National Endowment for the Arts.

A special congratulations goes to Jocelyn Levi-Straus, an early supporter of The Association of American Cultures.

Phyllis Curtin

In 1983 soprano Phyllis Curtin became Dean of Boston University's School for the Arts after serving as Professor and Coordinator of the Voice Department and Opera at Yale School of Music. While at Yale, she was Master of Branford College. Curtin performed at the New York City Opera and Metropolitan Opera, as well as in South America and Europe. Miss Curtin premiered Carlisle Floyd's Susannah and Wuthering Heights and Darius Milhaud's La Mere Coupable.

Marvin Hamlisch

Marvin Hamlisch has written music for 41 motion pictures, including *The Way We Were* which earned him two Oscars and *The Sting* which brought him an Oscar for his adaptation of Scott Joplin's ragtime music. His later film credits include *The Spy Who Loved Me, Sophie's Choice* and *Three Men and a Baby*. Hamlisch also created the signature theme for television's "Good Morning, America."

Mel Harris

As president of the Television Group of Gulf and Western's Paramount Pictures Corporation in March, 1985, Mel Harris oversees worldwide development, production and sales of programming for network, syndication, pay television, and home video.

Harris serves on the boards of the USA Cable Network, the Motion Picture Association of America, and the Hollywood Radio and Television Society; and he is a member of the National Academy of Television Arts and Sciences.

Wendy Luers

Wendy Luers is Director of Special Projects, Human Rights Watch, New York City, and a freelance writer. She has lectured at the Smithsonian, the San Diego Museum and the Santa Barbara Museum. Mrs. Luers was Cultural Correspondent for Venevision Television in Venezuela, Director of Special Projects, Amnesty International, USA, Commentator-Fundraiser, KOED-TV, San Francisco, Assistant Editor of San Francisco Magazine, and consultant to the NBC White Paper Series on "The Urban Crisis." She founded Friends of Art and Preservation in Embassies and is a Board member of the National Council on Families and Television.

Kevin Roche

Kevin Roche joined the architectural firm of Eero Saarinen and Associates in 1950 and was Mr. Saarinen's principal associate in design from 1954 until Saarinen's death in 1961. With John Dinkeloo, Roche completed the St. Louis Arch, TWA Terminal at JFK International Airport, Dulles International Airport, and Deere and Company Headquarters. Some of his wellknown buildings include the Oakland Museum, the Knights of Columbus tower in New Haven, Ford Foundation Headquarters Building and the Central Park Zoo in New York City. Roche received the Brunner Award of the American Institute of Arts and Letters, New York Chapter of the American Institute of Architects 1968 Medal of Honor, and the Pritzker Architecture Prize.

Jocelyn Levi Straus

Jocelyn Straus is the Founding President and Chairman of the Advisory Board of the San Antonio Performing Arts Association. Past Chairman of the Texas Commission on the Arts, she has served on the boards of the Texas Arts Alliance, the Mid-America Arts Alliance, the San Antonio Festival and the Mayor's Blue Ribbon Committee on the Arts. Presently, she is Founding Chairman of the Foundation for Cultural Arts in San

Antonio whose goal is to preserve and restore buildings for cultural use. She has received the "Key to the Arts" award sponsored by Ariel House; election to San Antonio Women's Hall of Fame; the San Antonio Light's nomination for "Today's Woman"; and the San Antonio Junior League "Volunteer Extraordinaire" award.

STATE ARTS AGENCY LEGISLATIVE APPROPRIATIONS INCREASE IN 1989

State arts agency legislative appropriations for Fiscal Year 1989 (1988-89) increased 10.7 percent over Fiscal Year 1988 according to the annual survey released by the National Assembly of State Arts Agencies (NASAA). The 50 state and six jurisdictional arts agencies reported appropriations from their state legislatures totaling \$268,944,246 compared with \$242,842,294 for FY88.

Forty-six agencies show an increase over their 1988 appropriation with Alabama, American Samoa, Hawaii, Kansas, Nebraska, Oklahoma, and Tennessee receiving 50% or more in FY89.

18.9% in FY85	\$161,413,382
21.2% in FY86	\$195,621,558
10.5% in FY87	\$216,082,115
12.4% in FY88	\$242,842,294
10.7% in FY89	\$268,944,246

The NASAA Survey includes the ranking of per capita spending of the state arts agencies (based on their legislative appropriation), rankings of the agencies by percentage of the state general fund expenditures allocated to the state arts agencies, state legislated line items, and information about state percent-for-art programs.

Letter From The Chairman

I t was indeed a great pleasure and honor to accept the position this year as the Chairman of this new and rapidly growing organization, The Association of American Cultures. As Chair, one of my main goals is to be an active advocate and a good listener. I encourage you as members and friends of TAAC to feel free at all times to contact me in San Antonio if you feel the need to communicate any concern or suggestion regarding the organization.

Before I present the strategy for this next year for TAAC, let me first say a few words about two extraordinary leaders in the cultural diversity movement, John Paul Batiste, Executive Director of the Texas Commission on the Arts and Barbara Nicholson, Executive Director of the D.C. Commission on the Arts. Both are founding members of TAAC and have recently rotated off the Board. They have stepped down from the Board so that they can give greater attention to their important work as state arts agency executives. I can assure you that while both are no longer members of the Board, they have not left the family of American Cultures. Their presence is special, and their input and guidance will continue to play an important role in the development of this organization.

This coming year will be an important one for TAAC. It will be the first year that the organization will have an Executive Director. The search for the new Executive Director is in process and it is expected that the first day of work for the new Director will be January 1, 1989.

We begin this year by addressing an important question, how can we better serve our constituency as a national service agency. As a National arts advocacy organization our role in monitoring national arts legislation is clear. Our role in working in partnership with other national service organizations is also high on our list of priorities. But in addition to those important roles, we are also exploring specific services which can be of benefit to our individual members and their families.

One of the benefits which we are now researching is a health program which would become available to our membership. In our survey of the field last year we discovered that our membership is working under minimum benefit plans associated with their organizations and as individual artists. TAAC feels that a comprehensive health and dental plan should be available and affordable to those workers now making significant personal sacrifices in their community work. In addition, we are also developing a program which will assist in employment opportunities for our members. Presently our benefits are limited to our newsletter, reductions in workshop and seminar fees and reduced prices for our video programs. We will inform you of increased benefits as they are developed and made available in the near future.

Since 1974 the central focus of my career as an arts administrator and as an artist has been to assist in the development of cultural diversity in the arts in this country. I feel fortunate that I am now in a position to take a leadership role in guiding this organization towards this long term goal.

In those early years, I thought that the public/private grants process was a valuable solution to many of our local efforts to deliver increased arts services. Since those days, my experience has lead me to the conclusion that the most viable

solution to our problems in financial support is to strive to achieve economic independence as organizations and artists. In this land, economic independence is the result of earned income, rather than "Giving" programs. As the Chairman of TAAC, I will do all that I can to assist in the development and understanding of the concept of earned income.

In a conversation with a fellow arts worker last year, I asked how this person visualized working with TAAC in the future. Her answer was, "I'm going to wait and see what TAAC does, before I become involved." My response was that I felt that this was a mistake. TAAC is "Our" organization, and if you wait to see what it will do, it will never successfully move forward. We must accept the responsibility of taking charge of our own destiny. And so I invite you to come on board the train we call . . . The Association of American Cultures. How fast the train goes, and what direction it takes is up to you, but you must get involved. Please fill out the membership card in this newsletter and take the first step. Join TAAC and climb on board, your seat is waiting, next stop... the future.

Louis Leroy Salsa Graphics

SUBMISSION INSTRUCTIONS

The Association of American Cultures encourages submissions from individuals and arts organizations on topics relative to the objectives of our organizations. We are particularly interested in essays discussing aesthetics. Submissions of 500 words or more are guaranteed a by line. All materials must be typed, double-spaced, with name on each page. Send to:

The Association of American Cultures Stables Arts Center 410 8th Street, N.W. Suite 605 Washington, D.C. 20004

Materials returned ONLY when requested and accompanied by a self-addressed stamped envelope.

Deadline for materials is the first day of the month preceding publication (i.e., February 1st for the March/April issue; April 1st for the May/June issue).

THE ASSOCIATION OF AMERICAN CULTURES

The Association of American Cultures (TAAC) was founded as a non-profit organization in 1983. Resulting from two conferences that addressed issues affecting the preservation and advancement of ethnic art and culture in the United States and its Trust Territories, TAAC is dedicated to:

- * encouraging the preservation and advancement of culturally diverse art;
- * increasing the public awareness and understanding of ethnic aesthetics as manifested in arts institutions;
- * furthering the involvement of culturally diverse artists and arts organizations in the development and implementation of national arts policy;
- * encouraging regional and national dialogues on the special needs of culturally diverse artists and arts organizations;
- * analyzing and evaluating on a biennial basis the state of the culturally diverse arts industry in the U.S. and its Trust Territory; and
- * systematically promoting the culturally diverse arts industry through a variety of programs, publications, and other activities.

BOARD OF DIRECTORS

Louis Leroy, Chair Salsa Graphics

Kimberly Camp, Vice Chair PA Council on the Arts

Ricrado Hernandez, Treasurer Texas Commission on the Arts

Pamela Holt, Secretary D.C. Commission on the Arts Barbara Bayless Ohio Arts Council Carmen De Novais XICANINDO, Inc.

Eluid Hernandez Illinois Arts Council Robert Lee Asian Arts Institute William Strickland Manchester Craftsman's Guild

Tex Wounded Face
North Dakota Economic Development
Commission

The opinions expressed herein by guest writers do not necessarily reflect the opinions or policies of The Association of American Cultures.

Developing Support for Asian American Art Within the Asian American Community

The history of Asian American art, which includes painting, sculpture, dance, film, theater, etc., is a record of struggles by Asian artists against racial exclusion to have their works recognized in the American society. This does not mean, however, that support from the Asian American community for these struggles can be taken for granted.

Many in the community do not appreciate Asian American art. In Chinatown, for instance, some who grew up in China are holding onto traditional standards which highly prize form and technique. They frown on paintings that lack in good calligraphy and refined brush strokes. Other Asian Americans, adopting to mainstream America, favor paintings by European masters and contemporary abstract artists. They judge Asian American arts through glasses that are colored.

To this effect Asian Americans, as well as the general American public, need to be won over. Therefore, Asian American artists need to educate others about their work. In the Asian American community this can be done through thematic exhibitions with detailed explanation notes and through forums where community audiences can ave discussions and exchanges with the artists.

If one believes that "being determines consciousness," then The Pan-Asian

Repertory Theater based in New York is a good example of the mutually beneficial artist/community dynamics.

Very often, however, the Asian American community is skeptical of Asian American artists. Some see the situation as a one way street. Asian artists recruit support in the community when they are not accepted by the American society. When their success comes, they disappear. For example, after years of urging and promoting by the Asian artists and the Asian community, American media finally "discovered" that Asians could be good actors, and that Asian themes can be popular, as shown by the success of the Academy Award winning movie The Last Emperor. Today things are improving for some Asian actors, as there is a gradual increase in roles they can play, although most of them are still exploitative in nature (such as gang members and stereotyped Asian women roles). But the question is: once Asian American artists have been accepted, do they still identify themselves as Asian American artists? Do they remain concerned with Asian American issues? This further raises a whole array of complex questions. Do Americans see successful artists as "ethnic"? Do they recognize David Hwang or I.M. Pei as Asian Americans, or simply as Americans?

Some Asian American critics would say that an individual is successful because

he/she has adopted to the mainstream taste, and has compromised his/her ethnic heritage, and therefore, is not really Asian. At times the same artists deny any role of Asian heritage in their formation, preferring to see their achievements as a result of individual hard work.

By classifying certain work as "Asian American," we are attributing individual work to the group experience. This is very controversial, because it is subjective. Open discussions of this, however, may only help to develop a deeper individual understanding of the nature of Asian American art. And that in itself serves a purpose. Therefore, the Asian American art community should take action to ferment this type of discussion by holding forums, debates, questioning artists and soliciting art criticism.

PETER KWONG was born in China and educated in Taiwan. He earned his Ph.D. at Columbia and lived in New York's Chinatown for many years. He teaches political science at SUNY College at Old Westbury, Long Island, and is the author of Chinatown, N.Y.: Labor and Politics, 1930-1950.

Reprinted Courtesy of Artspiral, Fall 1988, N.Y., N.Y.

NEW DIRECTORIES

The 10th edition of the Exhibition Directory for Artist and Photographers is now available. The directory includes only juried fairs/festivals for fine artists and photographers. \$10/copy. Send check or money order to: The Exhibit planners, Box 55, Delmar, NY 12054.

MAIL ORDER INTERNS

California Institute of the Arts will list your organization's and/or individual artists' needs for interns to assist in art related activities in both the visual and performing arts. The listing is free, and will be seen by hundreds of artists across the country. Write to CalArts for brochure and "Host Information Form" at: CalArts, Internship Program, 24700 McBean Pkwy., Valencia, CA 91355. (805) 253-7871.

NATIVE AMERICANS ON FILM

Native Americans on Film and Video, Volume II, by Elizabeth Weatherford and Emelia Seubert is now available from the Museum of the American Indian. More than 200 recent documentaries, animations, and short fictional films are included. The catalog also features new productions by Native American Media Makers and leading Independents. Purchase copies at \$7 ppd. from the Film and Video Center, Museum of the American Indian, Broadway at 155th St., NY, NY 10032.

INFORMATION EXPRESS

Information Express is a National information Bank for Staff, Board members and volunteers of non-profit organizations. Offered by the Support Centers of America, it is a management and accounting information service for non-profits which provides the following kinds of information: materials, training schedules, referrals, answers to typical nonprofit management questions, and much more, all free. Contact: Information Express at 86 Weybossett St., Suite 308, Providence, RI 02903. (401) 521-0710.

JOBS, JOBS, JOBS

The National Arts Jobbank lists arts and arts administration jobs available across the country as a service to employers and jobseekers. Jobbank is published every other Friday with a break at midsummer and Christmas. To list, send a description including whenever applicable, position title, salary, responsibilities, qualifications, starting date, application

deadline, procedural and contact information to THE NATIONAL ARTS JOBBANK, 207 Shelby Street, Suite 200, Santa Fe, NM 87501. Nonprofit employers list for free while profit employers pay \$15 per run.

PERCENT FOR ART OPEN COMPETITION

LaGuardia Community College of the City University of New York announces an open competition for works of art to be included in its new building in Long Island City, New York. This four-story, 372,000 square-foot facility is scheduled for completion in late 1990. Four major sites have been identified which are appropriate for the installation of free-standing sculpture, relief sculpture, mosaic murals or related media. Total budget for this project is \$342,000. Completed applications are due January 15, 1989. For site specific details and application information contact: Art Selection Committee, LaGuardia Community College, 31-10 Thomson Avenue, Long Island City, NY 11101.

FUNDS FOR INT'L FESTIVALS

A new fund for U.S. Artists at International Festivals and Exhibitions is enabling more of America's best art and artists to participate in exhibitions and performing arts festivals abroad. The Rockefeller Foundation, the U.S. Information Agency and the National Endowment for the Arts established the fund which provided \$625,000 in 1988.

The purpose of this public-private partnership is to help U.S. artists participate in major international events, especially in parts of the world that are less familiar with American art.

For information on major international exhibitions, contact Susan Stirn, Program Manager of Exhibitions and Media Support, Arts America Program, USIA, 212-485-2779.

For information on support for participation in performing arts festivals contact Beverly Kratochvil, Program Officer, International Activities Office, National Endowment for the Arts 212-862-5562.

GRANTS DIRECTORY

The publication *Grants for Arts & Cultural Programs* lists 6,500 grants totaling over \$320 million awarded for arts and cultural programs by independent, corporate, and community foundations. It is available from The Foundation Center (\$40 per copy plus \$2 shipping). To order with MasterCard or Visa,

or for more information on services of the Foundation Center, call toll-free 800-424-9836; or send a check or money order payable to The Foundation Center to: The Foundation Center, 79 Fifth Avenue, Dept. AU, New York, NY 10003.

MONEY TO WORK: GRANTS FOR VISUAL ARTISTS

Due to the organizational restructuring of the Center for Arts Information, the National Endowment for the Arts has transferred the completion of the book, *Money to Work: Grants for Visual Artists*, to Arts Resources International. All checks received by the Center for Arts Information have been transferred to ARI for fulfillment and those who have sent checks should receive their copies in the near future. Copies of *Money to Work* may be obtained by sending a check for \$8 (post paid) to Arts Resources International, 5813 Nevada Avenue, NW, Wahsington DC 20015. If you have any questions please contact ARI at (202) 363-6806.

ETC.

Amoco Foundation, Inc. funds tax-exempt organizations, including a limited number of grants in the visual and performing arts. The purpose of these grants is to enrich society through the support of cultural institutions and to improve urban quality of life. Contact Donald Schroeter, Amoco Foundation, Inc., 200 E. Randolph Dr., Chicago, IL 60601. (312) 856-6306.

Black Ice seeks daring, nontraditional fiction. Submissions considered for the Margaret Jones Fiction Award. Send manuscripts to Dale Shank, Editor, Black Ice, P.O. Box 49, Belmont, MA 02178.

Shooting Star Review: The African-American literary and visual arts magazine seeks fiction, poetry, personal essays and visuals for its "Justice and Injustice" and "Salute to Black Women Writers" issues. Payment negotiated. Deadlines March 1 and June 1. Manuscripts, requests for guidelines and queries to: Shooting Star Productions, 7123 Race Street, Pittsburgh, PA 15208 (412) 731-7039. SASE required with all correspondence.

MULTI-CULTURAL COLLABORATION

Through the New York City Board of Education Arts and Cultural Education Network, six organizations collaborated to provide multicultural educational experiences in specific historical contexts. This initiative involves students in studying how different cultures reacted to environmental stresses and pressures and survived.

Each of the collaborating organizations developed specific programs for this venture.

The Asian American Arts Center's performing, visual and folk arts program entitled "Legends of Loyalty" is based on Kuan Ti, the Red Faced War God who is revered for maintaining a peaceful environment.

Ballet Hispanico of N.Y. presented a demo/performance on the history and beauty of Hispanic traditions. One show explains how Spanish dance found its way into modern Jazz dance.

The Brooklyn Museum's collection of Afrian, Asian, Egyptian, Islamic and Native American art investigates images of magic and power that are protectors from danger and evil.

Jamaica Arts Centre's program is entitled "Native American Art—the Ghost Dance Religion & Native American Beadwork—A Response to Crisis." Children learn about the Sioux (LaKotah) Ghost Dance and the creation of magical symbols that protect the wearer. In "Beadwork," children learn why the Plains Indian used beadwork to maintain their self esteem and how intense concentration alleviated emotional pressures.

The Jewish Mu's presentation, "Golum! Danger Deliverance and Art" describes a manlike creature who is brought to life with magic and the Divine Name in the hopes that this force will protect the Jewish people from enemies. Creativity as well as modern weapon systems are tied together to guide children to an interpretation of their contemporary environment.

TheatreWorks/USA presents "Mythical tales of Wonder" and "African Folk Tales." Using folktales, a tribute is made to human curiosity and the ingenuity exercised by all cultures.

It is hoped that this collaboration will serve as a model for connecting myriad cultural resources, particularly with institutions that have a stake in how their indigenous cultures are interpreted and presented.

TAAC RESOURCES



Tapes Available (Please allow 4-6 weeks for delivery)

The Washington Dialogue—'88: Highlights the issues and concerns presented at Open Dialogue III held in Washington, D.C. in June of 1988. The video will cover testimony presented from the field on the state of cultural diversity in the arts, a new data base for ethnics. A synopsis of the panel discussions at the Dialogue are included in the tape. This tape can be a valuable tool in helping organization enlist new support for your programs. (30 minutes) \$35.

Open Dialogue II: Highlights of the conference are condensed into an informative and entertaining summary of Open Dialogue II activities. (60 minutes) \$50.

Elma Lewis: Founder, artistic director of the Elma Lewis School of Fine Arts in Roxbury, Mass., a school that won her nomination by The MacArthur Foundation's Search for Genius, shares her insights and experiences in a moving celebration of life. (30 minutes) \$35.

Luis Valdez: Founder and artistic director of El Teatro Campersino describes his works as writer/director of "Zoot Suit," a play and film, and "Gringo Viejo," a film in collaboration with Jane Fonda that dynamically addresses the myriad blending of American cultures and art forms. (30 minutes) \$35.

The New Funding Priority—Earned Income. With the increased growth in the arts industry, the competition for the available arts dollars has become a serious problem. This videotape highlights those discussions that took place on earned income at Open Dialogue III. This tape can be a valuable tool for your board, staff and supporters in beginning to explore the area of earned income as a new alternative of support for your programs and activities. The tape can be an important first step for organizations in

coming up with solutions for generating new monies. (30 minutes) \$35.

An Introduction to The Association of American Cultures. This video presents background on the beginning of the Association, its goals and objectives as well as the role the Association can play as a national advocacy organization for cultural diversity in the arts in America. This can be a valuable tool in helping to clarify an organization's role in a national movement involving culturally diverse arts programs. (10 minutes) \$20.

Cultural Diversity in the Arts—A National Report: An important video synopsis of eight Regional Forums attended by representatives of culturally diverse arts programs in the United States. The Forums took place in New York, Miami, Chicago, Boston, New Orleans, Phoenix, Philadelphia and Los Angeles and highlighted the present status of the programs in those regions. (18 minutes) \$35.

Publications Available

Open Dialogue III Summary Report. A full display of the issues and concerns addressed in Washington, D.C. June 9-12, 1988. The words and feelings, the sights and sounds as well as the technical knowledge imparted by presenters and conferees alike. Available Fall 1988.

Open Dialogue II Summary Report. A synopsis of the dialogue and activities of Open Dialogue II that resulted in the formalization of The Association of American Cultures. \$3/members; \$5/non-members.

Culturally Diverse Organizations in the United States—An Organizational Survey: Results of the 1987/88 Survey of Culturally diverse organizations conducted by The Association. Analysis presented in both statistical and narrative form. \$3/members; \$5/non-members.

\$35

bers

People Who Put Color Ahead of Art

By Jacob Neusner

PROVIDENCE, R.I.

Is A. B. Spellman, director of the Endowment

"people of color," is
making its appearance these days on the
near horizon and with
its agathering storm is
taking shape. "People of color" are
every hue but white and are nonEuropean in origin. And only "people
of color" are authentically American,
so we now are being told.

At the August meeting of the advisory council to the National Endowment for the Arts, representatives of
a newly formed arts lobbying organi
Jacob Neusner, professor of Judaic
studies at Brown University, is a
member of the National Council on
the Arts.

See Spellman, director of such orsan director of such orsan strong supporter of such orsan supporter of such orsan supporter of such orsan stro

PROVIDENCE, R.I.

providence of color," is chief sponsor within the Endowment is A. B. Spellman, director of the Endowment's expansion arts program. As a strong supporter of such order to the presentation. I was the council member who had asked for the presentation. I thought that this new group would thereby estitle and are non-

We're told

others.

Along these same lines, moreover,
Assembly members told those at the
same meeting that if the boards of directors and museums and symphony
orchestras are to continue to receive
public funds, they must now include
adequates. representation from the public lunds, they must now include adequate representation from "the community" — meaning the now minority, but soon to be majority, community of people of color.

Surveys of the racial makeup of the boards of the paramount cultural agencies in San Francisco were

passed around the table to prove a prima facie pattern of discr

color will be a majority, and whites will be a minority. The clear implication was that people of color would then be in a postion to exclude whites and that, meanwhile, Federal agent of education and culture should the properties of education and culture should be the color of education and culture should the color of education and culture should be the color of education and culture should the color of education and culture should be colored to the color of education and culture should be colored to the color of education and culture should be colored to the color of education and culture should be colored to the colored to th

over the Stanford curriculum and the over the Stanford curriculum and the supposed priority accorded to books written by white male Europeans takes on an ominous character indeed. It now appears to be the first salvo in a coming kulturkampf — or war over culture.

soon we shall near a sustained bar-rage that is not aimed at opening gates of bastions long closed to blacks, Hispanics, Nailve Americans, Asian Americans, and other sched-uled castes, not to mention women. The target will be the sustaining walls of the citadels of Wes zation in this country. For, in the rac-ist imagination, Western civilization is deemed to speak only to and for white male Europeans (excepting

white make Europeans (excepting those of Hispanic origin, to be sure). Beyond doubt, the prognosis is unfavorable for the delegitimization of "white culture" as un-American by the ideologues of "people of color." The reason is that all efforts at exclusion and the self-ghettoization of mi-

Is this

the first salvo is the very foundation of this country. in a coming culture war?

In conclusion, Mr. Neusner's piece is total fiction. Not only is the information about the Association inflammatorily incorrect, but "quotes" attributed to representatives of TAAC at the National Council on the Arts presentation are also a total fabrication. More importantly, Mr. Neusner is not simply wrong. His is dangerously and irresponsibly divisive in his monologue to a national arts community that is trying to grapple with making sure there is a place for everyone at the lean than the conception that color of lack of it dictates who is or is ho

matter, it would have been discovered

same sense of justice and equality that

e other, and people aspire to a place the mainstream, not in stagnam Many people want to be many things at many different times: sometimes Jewish or black or Irish, and, at other times, undifferentiated

I doubt that many people of color are going to go along with the radical and racist rejection of everything created by people not of color. I cannot think of anything more un-Ame-

article, we have since discovered that many in our constituency have believed the so-called "facts" in his article simply because they appeared in a news organ as prominent as The New York Times. It is therefore imperative that every effort be given and space prominently provided to correct this egregious error, and that this letter be printed as one of the primary steps in that

table. As a result of Mr. Neusner's American, whether in culture or, for that matter, in civil rights.

Louis Leroy Chairman

To our readers: These articles are part of an ongoing dialogue regarding The Association of American Cultures' presentation before the National Council on the Arts. To be sure, the issues raised are thought-provoking. Let us know what you think. Send comments for the next Open Dialogue newsletter to: The Association of American Cultures, Stables Art Center, 410 8th Street, NW, Suite 605, Washington, DC 20004.

Excerpts from TAAC Response

September 15, 1988

We are the organization Jacob Neusner writes about on your Op called The Association or the National Ed page on August 31, 1988... Mr. Neusner's article misquotes, Endowment for the Arts, for that misinforms and irresponsibly misleads...

We are The Association of American Cultures (TAAC), and that our organization is based on the not the "Assembly" as Mr. Neusner states. TAAC was established to enhance the preservation, growth, development and visibility of cultural diversity in the United States and Trust Territories . . . We are not a lobbying group; in fact we are a non-profit 501(c)(3) national arts service organization.

TAAC has produced three conferences on a bi-annual basis, entitled "Open Dialogue"... the last of which was held this past June in Washington, D.C. titled, "OPEN DIALOGUE III: The Family of American Cultures in the Twenty-First Century." It was attended by over 750 conferees from throughout the nation. Attendees, hosts, speakers, observers and sponsors were of all "colors" including caucasians...

The very name "Open Dialogue," also the name of our newsletter, was selected to connote inclusion. Webster defines dialogue as "... an exchange of ideas," and open as "... without restrictions as to who may participate." The Association has never said, implied or counternanced the notion that "there is no room for whites" either with TAAC or in "Federal agencies." Mr. Neusner more than implies that what we are about is the delegitimization of white America. Well, that just ain't so. Perhaps because the core of TAAC's energy comes from those historically excluded constituencies in America, we recognize more acutely and certainly with more passion than others, the importance of equal representation and valuation of all cultural origins.

Our presentation to the National Council, at its invitation, was another opportunity to dialogue. The survey discussed was one funded by the NEA on "The State of Multi-cultural Organizations" in the country. As anyone present during our presentation can attest (Mr. Neusner was not present), there was nothing radical or exclusionary in our dialogue.

This "Kulturkampf" that Neusner uses to describe the cultural war he insists is being waged against whites in America by TAAC has substance only in Neusner's mind. We are more than a little disappointed that The New York Times should print this piece without prior verification of facts. Had Mr. Neusner or the Times

Membership Benefits

· Subscription to TAAC's bimonthly newsletter.

· Access to TAAC's Clearinghouse of national information on culturally diverse artists and arts organizations.

· Discounts on publications and videos.

• Discounts on Association-sponsored seminars, workshops and

Individual Membership

Open Dialogue Newsletter

49Professional
99
and over

Organization Benefits

- All individual benefits plus:
- Access to TAAC information on legislation, as well as national, state and local governments' funding practices and priorities.
- · Access to TAAC information on Corporate and Foundation spending practices and priorities.
- Access to TAAC's Technical Assistance Program.
- Access to consultants and speakers on issues related to cultural diversity.

Organizations

-	\$150
_	_ \$300\$100,001-\$300,000
=	_ \$1,000\$300,001 and over
-	_ \$1,000 State and Regional Arts Agencies

- All individual benefits plus:
- Increased visibility as a corporation that supports ethnic cultures through the arts.
- Access to Upcoming Events and Sponsorship Opportunities nationwide.
- · Acknowledgment of your assistance on all promotional and educational materials where appropriate.

Foundations/Corporations

-	\$500
_	\$1,000
_	\$5,000
_	\$5,001 and over

TAAC Resources

(allow four to six weeks delivery for stock items)

The Washington Dialogue '88	\$35
The New Funding Priority	\$35
An Introduction to TAAC	\$20
Cultural Diversity in the Arts	\$35
Open Dialogue II	\$50
Elma Lewis	\$35

\$3 per/postage and handling

Luis Valdez

Video Tapes

APPLICATION

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Open Dialog	ue II Summary Report
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Grey	White

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Thank You.

Organization

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The Association of American Cultures is a non-profit, tax-exempt organization. Contributions are tax-deductible to the extent permitted by law.

THANKS FOR A GREAT YEAR...

This has been an exciting year for The Association of American Cultures. We have celebrated the "Family" with Open Dialogue III and are now focusing our energies toward Open Dialogue IV and several regional forums slated for this and next year.

The Board of Directors and staff want to thank you for your member-

ship. Your contribution insures that the issues and concerns of culturally diverse artists and arts organizations are addressed both locally and nationally. Your commitment and contribution to the ideas and interests represented by TAAC are appreciated and will surely impact on the future of American art and culture.

Hopefully, your association with us has been fulfilling and it is further hoped that you will want to continue as a member. Please check your membership certificate for the date on which your membership expires. That date is also the time in which you should renew your membership. You can forward your

membership fee to: THE ASSOCIA-TION OF AMERI-CAN CULTURES, 1377 K Street,

N.W., Washington, D.C. 20004.

Please do not hesitate to contact us if you need assistance or if an issue should arise in which you feel TAAC should be involved.

We can be reached at (202) 727-4088.

Your continued support will make things happen. The Association is determined to fashion a bright future for all members of the "Family."

REGIONAL FORUMS

The Association of American Cultures will convene a series of Regional Forums once again during the 89-90 Fiscal Year. The focus of this year's forums will be the Individual Artist. TAAC will attempt to survey the field and assess the state of the individual practitioner in culturally diverse communities throughout the U.S. and the Trust Territories.

We are looking for Host Organizations for each of the forums. As TAAC attempts to be responsive to a national constituency, the forums this year will take place in geographic locations other than those previously visited by the Association's representatives.

Current target sites include, but are not limited to, Hawaii, Alaska, the Seattle/Portland area and the Dakotas. Any organization interested in hosting a TAAC Regional Forum or that has an interest in incorporating a Forum into existing plans anywhere in the U.S. should contact Ricardo Hernandez, TAAC boardmember at (512) 463-5535 or Texas Commission on the Arts, P.O. Box 13406, Capital Station, Austin, Texas, 78711.

THE ASSOCIATION OF AMERICAN CULTURES

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Membership

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