

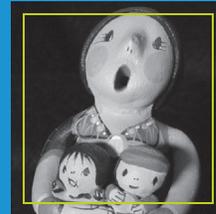


The New Face of Arts Leadership in the West

Symposium Proceedings

Boulder, CO

October 20-22, 2005



WESTAF

Presented by the Western States Arts Federation



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About the Project Sponsor

The Western States Arts Federation (WESTAF)

WESTAF is a nonprofit arts-service organization dedicated to the creative advancement and preservation of the arts. Founded in 1974, the organization fulfills its mission to strengthen the financial, organizational, and policy infrastructure of the arts in the West by providing innovative programs and services. WESTAF is located in Denver, Colorado, and is governed by a 22-member board of trustees drawn largely from arts leaders in the West. The organization serves the largest geographical area and number of states of the six mainland regional arts organizations. WESTAF's constituents include the state arts agencies, artists, and arts organizations of Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, and Wyoming. WESTAF is funded in part by the National Endowment for the Arts.

WESTAF is engaged in information-systems development, arts-policy research, state-arts-agency development, and the convening of arts experts and leaders to address critical issues in the arts. In addition, the organization is committed to programmatic work in the areas of performing arts presenting, visual arts, literature, and folk arts. Programs in these areas include activities such as the convening of leaders from an arts discipline; the development of model programs; and the sponsorship of long-term, region-wide programs that fill a gap in the arts infrastructure of the West. WESTAF has also developed a number of Web-based programs designed to benefit the future well-being of the arts communities of the West.

In 2000, WESTAF created a multicultural task force to provide inspiration and guidance for the organization's commitment to multicultural policies and values. After eight meetings in locations across the West, the task force presented a report and recommendations to the WESTAF Board of Trustees, which adopted the recommendations with the stated intent of infusing

WESTAF with multicultural values and placing it on a path to evolve into a truly multicultural organization. The trustees then institutionalized the work of the task force and transformed the group into a permanent advisory committee. The Multicultural Advisory Committee now regularly meets and advises WESTAF on a wide variety of issues. *Cultural Identity in the West* was the first in a series of planned convenings on topics related to multiculturalism and the arts in the West. *The New Face of Arts Leadership in the West* is the second in that series.

Introduction

By Len Edgerly

The New Face of Arts Leadership in the West began with a bang the first night, when co-facilitator Shane Moreman busted the Baby Boomers in a smart and funny rant against my generation. The following day, Tony Garcia, executive director of El Centro Su Teatro Theater Company in Denver, continued co-facilitator Brenda Allen's eloquent Boomer response, grouching that "I'm not dead yet," even though sometimes it seems the younger crowd can't wait to move him out of the way in the organization he founded. Tony has been described in the *Denver Post* as no longer being an angry young man. "It's true," he told us. "I'm happy. I'd be happy to kick your ass if I needed to." The Boomer back-and-forth informed much of the symposium, and I loved it. Viewing my generation from outside itself gave me a lift because I love to learn something new about a topic I think I have down cold. This happens all the time in a long marriage.

A striking aspect of this gathering of young, diverse arts leaders was their assertion of the need to "honor the elders," a concept which, decades ago, did not have a lot of resonance for my gang, which made a fetish of not trusting anyone over 30. An eloquent spokesperson for the elders was Annette Evans Smith, who works at the Alaska Native Heritage Center in Anchorage. A Stanford graduate of Athabascan, Yup'ik, and Alutiiq descent, she described herself as "a daughter turning into a mother," and, sure enough, her first child, Daniel Peter Smith, was born on May 8th of this year, a healthy eight-pounder who arrived looking at the world—not crying, just looking. At the symposium, Annette declined our implied invitation to join an elite group of young leaders who would change the arts world. "I am not a leader," Annette said. "I will not be a leader until I am a grandmother." And until then, she is carrying out the vision set forth by her elders: To keep her native languages and culture alive for

another 10,000 years. "If this had been a room in my community," Annette said, "I would have asked permission to speak from my elders first."

This is not to say that the young dynamos at the symposium were shy about finding their own ways through what James Early of the Smithsonian called "this global moment." Shawna Shandiin Sunrise, a fifth-generation Navajo weaver, told of a time when she was dressing in full punk-rock regalia and had to fill in for her mother to teach a weaving class in Taos. The adult students were shocked at first and understandably resistant until Shawna's skill became obvious. "I helped them fix their knots," she said simply. "After that, they saw me as who my mother brought me up to be." Shawna and others made vivid the tragedy of disappearing human cultures, especially through their languages. She had a chance to visit New Zealand, where the Maori culture has been affirmed and brought back during the past 30 years. "When we got off the plane, we took a bus to a hall where we were greeted by 600 children singing in Maori," she told us. "I listened to them for my mother. I listened to them with my mother."

Samuel Aguiar Iñiguez of Sacramento inspired me with his indefatigable work in the arts. He has created his own time-management system based on daily, weekly, monthly, and annual agendas, which he uses to assure he will have time for his own art. At 33, he mentors younger artists by stressing the values his father taught him, such as "keep your word." Organizations like WESTAF and the state arts councils are doing essential work. But we fool ourselves if we think that our disappearance would keep Samuel from creating his next film or play or bohemian rap piece. He is simply unstoppable.

By the end of the two days, the Boomer topic has pretty well played out. In fact, when we divided up into five discussion groups, only two people attended the topic of "Baby Boomers: Problem or Opportunity." One of them, Ricardo Frazer, Seattle hip-hop impresario

and WESTAF trustee, noted that he had been a presenter at our 2004 symposium in Los Angeles, speaking on behalf of youth, but the 2005 event's even younger collection of speakers made him feel he had aged several years. He spoke of mentoring and recommended, "Instead of moving a Boomer out of the way, I think you should grab hold of a Boomer and ride that horse until it dies."

WESTAF didn't invent the power of youth and diversity. All we did at this event was to bring a diverse group of young people together, feed them, put them up in a nice hotel with soaking tubs in the rooms, and stand back and watch the show. The result was, for this Boomer, incredibly satisfying. On the first night, I pointed out to Brenda Allen, our Black Boomer goddess co-facilitator, that she and I had been born in the same year, 1950, along with Stevie Wonder, whose music I'm listening to as I finish this introduction. "It was a very good year," I told her when I reached up to give her a hug as the room cleared on the last day.

The 2005 Symposium changed me, and it also changed WESTAF. In fact, three of the symposium presenters, Samuel and Annette, as well as Charles Lewis, founder and executive director of Ethos Music Center in Portland, Oregon, are now members of the WESTAF Board of Trustees, and Annette joins the board as a member of the Executive Committee.

Which is not to suggest that she has changed her mind about leadership. In a recent e-mail, she had this to say of her new role as a mother:

The amount or weight of responsibility is tremendous, and you don't really understand that until your little one is handed to you for the first time and the nurses leave the room. I see myself very much in the mother stage of my life. And when I am a grandmother and great-grandmother, I will consider myself more of an elder. The concept of when you become an elder is very fluid, there isn't a set time and it is not always about age, either. Not all people who might be old

enough are elders as it has a lot to do with knowledge and passing on that knowledge. In a sense, you really have to be recognized by other people as an elder to be an elder. I still don't really see myself as a leader.

I accept that. I also know that, in Boulder, I recognized Annette and other new faces of the arts in the West as already doing the work of passing on knowledge to the future for the benefit of many generations, including mine.

—Len Edgerly, WESTAF Chair
September 8, 2006

Symposium Participants

The information listed here was current in October, 2005. Some information may have changed by the publishing date.

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Tatiana Reinoza
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Sacramento, CA

Orit Sarfaty
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Seattle, WA

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Creator and Producer
NativeZine
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Olympia, WA

Keynote Address: Diversifying the Face of Leadership: Scripts and Improvisations

By Brenda J. Allen and Shane Moreman

Shane Moreman: I don't like the word *leadership*. It connotes military commercials and corporate America and power-hungry men. I really don't understand what leadership is. Well, I have an idea. It means you are the one everyone follows. They seek your advice. They trust you to make decisions.

Me, I have never really been a leader. I know what you are thinking—here is this guy, standing up to talk about art and diversity and leadership, and he begins by negating his credibility. But it's true. I don't consider myself a leader. I don't want to be a leader. I am not interested. In fact, my whole life, I have been intrigued by the people surrounding the leader. I like to look at and understand the quiet spouse, the portly sidekick, the little people who get thanked at awards receptions.

Before earning my doctorate and before receiving my master's, I earned a bachelor's degree in English. In my English literature classes, we would discuss the motives of the main characters and the themes they fulfilled. When it came time to write the paper at the end of the semester, I always wrote about the little people—the people in the shadows. Starting then, I made a career of focusing not on the leader but on those who are led.

Even younger than my college days, as a child watching TV, I would fantasize about being Robin and not being Batman, about being Poncho and not Cisco, about being one of the dancers behind Madonna in the *Lucky Star* video. (*Moreman sings.*) "And when I'm lost you'll be my guide—I just turn around and you're by my side."¹

I have my reasons for rejecting the role of leader. One reason is because I watched my parents—blue-collar line workers—and they were never the organizational leaders.

I've watched them pursue their lives without seeking leadership roles and, although I'm not blaming them for anything, I never learned to be a leader by their example.

Something we are going to talk about here tonight is that my generation has always lived in the shadows of the Baby Boomers. They came onto the scene and made themselves the center, the leader. And the Baby Boomer presence is my second reason for not desiring the role of the leader.

Each decade or so, these babies throw their fits and reposition themselves as the focus of society. It inevitably happens. In the '50s, they were poodle skirts, leather jackets, rock-n-roll and segregation. In the '60s, they were "make love, not war," "if it feels good, do it" naked dancing hippies. In the '70s, they were the synthetic fabric, *Roe v. Wade*, penicillin-popping disco goers. In the '80s, they were the "me" generation. In the '90s, they gave us the deficit, the Iraq war, high hoops to jump with fewer resources. It has always been about them. It's always been about the Baby Boomers.

Of course, their attention seeking and voice raising has brought us a lot of progress—you can't deny that. Like the civil rights movement—civil rights concerning people of color, women, and queers. All of this could not have been possible without the leadership of the Baby Boomers—without the Baby Boomers taking risks.

But how are the Baby Boomers different from us? My generation, what are we called? The *Cold War generation* or the *thirteenth generation* or the *X generation* or the *Y generation* or the *slackers*. We have been consistently told that we are in for a different ride. Our standard of living is less than the generation before us. We cannot expect to work at the same company for the duration of our working lives. I was told in undergraduate school that the job that I would have probably hadn't even been created yet. Social Security will

not be available to us. Indeed, there are social factors that make our lives very different from the lives of the Baby Boomers.

For them, it was free love. For us, it was AIDS; it is AIDS. For them, acid parties. For us, the war on drugs. For them, defense spending. For us, deficit inheritance. For them, first mortgages. For us, still paying off student-loan debts. And now I stand at the cusp of their retirement, as they move onto the next phase of their lives, and they are turning back to ask us, “Who are our emerging leaders?” And we face the possibility of picking up where they left off.

Brenda Allen: I was born to lead. Just call me a natural born leader. From elementary school until today, people have asked me to lead and, most of the time, I have agreed. My teachers said I exhibited strong leadership skills. I was president of the Girl Scouts. I was president of the junior high student council. I was chair of my senior social committee in high school. I was vice president of my senior class. I am currently chair of my department. I am constantly courted by people who have positions they think I can lead. During my first class when my students ask, as you did earlier, “What should we call you?,” I say, “She who must be obeyed.” I also say, “Queen B, and the B is going to mean different things throughout the semester.” So, throughout my life, my sense of leadership, as is the case with all of us, has been socially constructed.

I was a smart, cute little colored girl that White folks called *bright* and people in my community expected to represent, even before we called it *represent*. So, does being a Baby Boomer affect my sense of leadership? You are damned right it does. Because I was raised in a social and political context that encouraged and invited me in particular ways. I was fortunate enough to have role models from within my community and throughout the United States and the world. So there were people like Mr. Murphy at the Settlement House—you all know what a settlement house is?—and Miss Nadine

at the Settlement House. There was Martin Luther King, Jr. There was John F. Kennedy, Barbara Jordan, Mother Teresa—on and on.

Yes, I definitely enjoyed the “free love.” I also enjoyed disco. In fact, when I lived in D.C. in the 1970s, there was a club that had lunch time disco so, during lunch, you could go dance to Johnnie Taylor’s “shake it up, shake it down; move it in, move it round, disco lady.”² And I was one of those disco ladies, OK? However, no acid dropping for me and my friends, no naked dancing—that was a different group. So, it is important to understand there are differences within the groups.

Moreover, when the Kent State murders occurred, I was right up the street at Case Western University, where I went to undergraduate school. We held a candlelight march that I will never ever forget, and there were all kinds of marches, as is implied in some of our music. Marvin Gaye said, (*Allen sings*) “Picket lines and picket signs/ Don’t punish me with brutality/ Talk to me, so you can see/ Oh, what’s going on.”³ So, I was interested in “what’s going on.” Edwin Starr said, “War! Good God! What is it good for? Absolutely nothing! Say it again.”⁴ James Brown, in the meantime, encouraged and, in fact, commanded me and my contemporaries to “Say it loud! I’m Black and I’m proud!”⁵ Therefore, with these kinds of experiences, I grew to think of leadership as something significant and important and something I, if not destined, was socialized to do.

In fact, my journey, my story, resembles that of Wilma Mankiller, former principal chief of the Cherokee Nation, who said, “My own evolution into a leadership position was born absolutely out of my desire to do something about issues that I thought were important for my people.”⁶ In my case, my notion of my people really varies from time to context. My people are African Americans, my people are women, my people are women of color, tenure-track faculty. My people are . . . you get what I am saying.

So, leadership has a much different connotation it seems for me than it does for you, Grasshopper. In fact, I have more than one notion of leadership. What do you all think? If you pause for a moment and start thinking about your stories and your experiences of leadership, when I say *leader*, when I say *leadership*, what kinds of metaphors come to mind? What kind of analogies come to mind? Yes, *mother*, *protector*, *guide*. So it doesn't necessarily have to have this negative connotation that I understand is relatively easy to conjure in these days and times in terms of who some of our formal leaders are.

So, I believe that, as in your reading packet, authors Aguirre and Martinez⁷ point out, how you define leadership influences how you enact leadership, when you think about leadership and diversity. They refer to traditional definitions that often come to mind that speak to things like influence, compliance, followership. I have been reading a book called *Meeting the Ethical Challenges of Leadership*.⁸ That book offers a similar conception in terms of leadership as the exercise of influence in a group context. The author, however, offers a metaphor of light and shadow and explores how leaders can exert their power for either ethical and good reasons or unethical and evil reasons. He bases this metaphor on the work of educator/philosopher Parker Palmer, who wrote, "a leader is a person who has an unusual degree of power to create the conditions under which people must live and move and have their being, conditions that can either be as illuminating as heaven or as shadowy as hell. A leader must take special responsibility for what is going on inside his or her own self, inside his or her consciousness, lest the act of leadership create more harm than good."⁹

Given that, I think we all lead, whether we accept that role, embrace that title or not. I think, then, we need to be proactive. So, I agree with you, Grasshopper, as you say when you are a leader, someone follows you, someone asks you for your advice, someone

trusts you. That means you can choose to cast light, you can choose to engage in leadership practices that are transformative.

Shane Moreman: I want to start off by quoting Kanye West: "And I heard 'em say, nothin's ever promised tomorrow, today/ And I heard 'em say, nothin's ever promised tomorrow, today/ But we'll find a way/ And nothing lasts forever, but be honest babe/ Hurts, but it may be the only way/ With every worthless word, we get more far away/ And nothin's ever promised tomorrow, today/ And nothin lasts forever, but be honest babe/ Hurts, but it may be the only way."¹⁰

Last summer, I had the opportunity to interact with one of the great minds of the behavioral sciences, and that was Dr. Everett Rogers. He is famous for his founding of the diffusion of innovation theory. Therefore, with a very simplified summary, he spent his life theorizing how people adopt new inventions into their lives. For example, some of us buy the Nano iPod early, and some of us buy the Nano iPod late. Of course, there are people within the poles of the late-adopter/early-adopter spectrum—some are leaders, and some are followers.

I was lucky enough to be on a panel with Dr. Rogers. The panel was composed of young scholars, all of our research having something to do with media. The piece I included in the packet—he responded to that piece. Like virgins before the king, we did our intellectual dance before him, hoping for his approval and even his desire. After we all had finished and he had responded to us individually, he remarked how intrigued he was with the pattern that almost all of us were interested in—identity. For him, that was the difference between himself as a scholar and us as young scholars. Two months later, Dr. Rogers passed away, and we are left facing how to pick up where he left off.

When this WESTAF conference was being preplanned, some of the young leaders in this audience today were asked about leadership. We looked around at each other, and we were quiet. One person was brave enough to

say that she wasn't looking for leadership, just better ways to get her work done. The emerging identity of leaders during this time of the post-Baby Boomer age is risk: How to bring the best of the past forward and leave the worst of the past behind. How to heed the lessons of history and maintain an optimism for the future. And how to better get our work done.

Currently, there is much theoretical literature on the topic of identity. The identity model that I lean toward is the hybrid identity model: Homi Bhabha, Gloria Anzaldúa, Néstor García Canclini, Sarah Amira De la Garza. I question claims to pure forms and delve into what is the value of claiming to be mixed. Anzaldúa, like many, resists finding the truth of an identity, but she asks others to interpret and find meaning in their own hybridity, their own multiple selves.¹¹ García Canclini celebrates hybridity as the melding of different forms into a transformation of understanding.¹² Bhabha says that the interstitial of differing forms is where the possibility of something new can actually happen.¹³ De la Garza reminds us that enacting the differing possibilities within ourselves is nothing new. Indeed, indigenous cultures have been celebrating such shape-shifting for generations and generations.¹⁴

As I understand it, she says when we shape-shift, we take on the form of another creature in order to accomplish certain means. To do so is a solemn undertaking, and it requires highly developed awareness to pay attention to the nature of our purpose in the world so that we can take on the forms that are necessary. Our ancestors acknowledged that they were shape-shifters. You can see it in their masks and in their dances when we become jaguars or eagles, snakes or deer. Each form that we take gives us abilities that are unique to that creature. We surrender the abilities of our human form until we return to ourselves. "As a Chicana," she says, "I am not this or that. I am. And my privilege and serious responsibility as a part of this culture of the borderlands is to recognize my own potential, not destroy it or negate it."¹⁵

But how do we tap into that highly developed awareness so that we know which of our multiple selves to call upon? How do we recognize the potential of our leadership without destroying it or negating it? One way is to acknowledge the creativity of our everyday actions. We are not creatures of habit. You have been told you are a creature of habit, and you start to see yourself as a creature of habit. We are not actually creatures of habit. We are creatures that emphasize our habits and ignore our improvisations. We are creative creatures.

Mary Catherine Bateson tries to get us to understand that, actually, in our daily lives, we are having innovative occurrences all of the time, yet we have faded out the unique nuances of life in order to be at ease with our surroundings. The way you have dressed today, the way you have answered the phone, the way you have ended an email—a lot of these are improvisations that you go through on the spot, in the moment, but we don't see that.¹⁶

We are more interested in looking at our patterns. We have faded out the unique nuances of life in order to be at ease with our surroundings. She says, "mostly we are unaware of creating anything new, yet both perception and action are necessarily creative. Much of modern life is organized to avoid awareness of the fine threads of novelty connecting learned behaviors with acknowledged spontaneity. We are largely unaware of speaking, as we all do, sentences never spoken before, unaware of choreographing new acts of dressing and sitting and entering a room as depictions of self, or re-sculpting memory into an appropriate past."¹⁷ She makes a call for us to renew our relationship to our spontaneity, not just our habits.

She says this awareness is newly necessary today. Women and men confronting change are never fully prepared for the demands of the moment, but they are strengthened to meet uncertainty if they can claim a history of improvisations and a habit of reflection. Sometimes, the encounter takes place on journeys and sojourns. Sometimes, change is

directly visible. Sometimes, change is apparent only to peripheral vision, altering the meaning of the foreground. Hence, change sometimes necessitates a new way to look at the world, not always with sharp focus but sometimes with an indirect and therefore a widening awareness.

I have a student in one of my classes who comes from a very strict upbringing. Every Sunday was a day of worship, and the way that it was conducted in her family was such that she could not speak at all except for one hour during the day, and it had to be about Christianity, it had to be about their religion and, once that hour was up, she had to sit in silence for the rest of the day. While in college, she got the opportunity—and I encouraged her—to travel. She had this opportunity to travel to Thailand, and she is totally addicted to the adventure of travel now and she wants to keep going and going to different places. I asked, “Are you going to go to Europe?” and she said, “No way!” She wants to go to places where she doesn’t know the language, doesn’t understand the customs, where she doesn’t look like anyone else. I think it’s because she is reacting to all that patterning she has had in her life. Now she is in these moments where she has to be spontaneous, and she has to be creative.

How do we apply this knowledge of the hybrid self, where you can creatively draw upon all of these different identities and the new awareness of improvisation, into leadership?

Brenda Allen: That was deep. In my generation we would say, “heavy.” That’s a compliment, my son. In terms of ideas about how to improvise new leadership, you have begun to draft a vision to offer some ideas. We should indeed be aware of our hybridity; we should indeed be aware of our social identities and resist the call to be seen as one thing or the other. If some of you read some of my work in the packet, I often invite students and other audience members to think about this notion of social identity, your sense of yourself based upon belonging to a particular group.

I have students do this activity where they draw four circles and then a circle in the middle with spokes going out to the four, and I say, “Now, imagine that you have to identify yourself just in terms of four groups to which you belong to say this is who I am.” So, first of all they struggle with that. Then often they struggle with their sense of how are other people going to respond to what I put in these circles? For instance, White students very rarely put *White* down, not because, as in times gone by, it was invisible to them, but now most of the students with whom I work don’t put it down because they are ashamed or because they think that by invoking their Whiteness, they are invoking the power that, to some extent, they are aware of. With most people of color, that is one of the first things they put down—their race or their ethnicity.

Then we have a conversation afterwards about how easy or difficult was it for you to come up with four social identities that would say “This is who I am.” Most of them say, “it’s hard because I am more than that. I am also this and this and that.” So, I say, “When you meet somebody for the first time, what do you see in them? How many social identities do you imagine they have?” Then they go “oops” because it is probably reduced to gender and maybe race and perhaps age and all of this is going to be contextual. My point is we need to begin by understanding that we are all hybrid to a certain extent and to then go with that notion of shape-shifting.

Formal leadership theory talks about contingency leadership. I like the idea of shape-shifting better because that suggests that I as a leader—let’s say, for example, me as chair of the department—there are times when I need to make a firm, fast executive decision point blank. And there are other times when I need to deliberate, I need to interact with faculty as co-creators of whatever it is we are trying to do. And the answer is embedded in the wonderful examples that you gave about hybridity, about thinking about identities.

So we need to tap into our various selves and learn how to bring whatever seems relevant in a particular situation to the fore. And guess what? I dare to say that everyone in this room already does it. Well, what I am saying in terms of improvising and leadership is to become much more conscious of that as well as to share it with others to be sure that they understand how that might operate.

We also need, then, to be aware and understand that we construct leadership through our interactions with one another. Basically, you can't have leaders without followers, but we don't have to take traditional definitions of what leaders and followers mean. We are going to be talking in the next few days about language. So I invite us to start thinking about how we want to define this. We don't have to rely on those kinds of old, dusty definitions and connotations.

And, as our autobiographies reveal, I think it is significant for us to stop and think seriously about what does leadership mean to me? How have I tended to enact it? How have I tended to respond to it? What, if anything, do I want to do differently about that? Hey, maybe we want to create some new labels. I don't know.

We definitely need to heed Mary Catherine Bateson's sage advice in terms of this habit of reflection. And we need, ironically enough, to prepare to be spontaneous. To do that, we need to do something you may be familiar with, Stephen Covey's work on leadership, where he talks about being proactive. To be proactive, you should be response-able.¹⁸ Response-ABLE. You're prepared in a situation to be spontaneous because you have thought it through, because you paid attention, because you have consulted, because you have accumulated knowledge and ways of being and doing within the world, and you have seen positive and productive results. So that you are response-able and in that moment you can improvise.

You should clarify again and really think about what leadership means not only to you but to whomever your constituencies

are. Quite frankly, I think that just by having a conversation with somebody about what does leadership mean to you will open the kinds of interactions that you can have. Just this sense of acknowledging that you may look at leadership differently than I do—I want to have a conversation with you about that. So then, we need to do some homework and some home-play in terms of sharing with one another.

A few things in the reading packet. Klein and Diket talk about the metaphor of art as leadership, and I think that is pretty intriguing. If you haven't read that piece, I invite you to read that in terms of just opening up our notions of how we think about language and the meaning we give to words. Because the meaning is not in the words, as you well know, the meaning is in you. They talk about how art, like leadership, has the power to inspire, transform, heal, and connect us to something larger than ourselves.¹⁹ Aguirre and Martinez's case study really talks about a transformative model of leadership that also gives us some wonderful perspectives to consider—to recognize that diversity is a social force, not a descriptive dimension of a particular group. Just redefining, just thinking in that way, I suspect that something shifts inside of you, so imagine as a leader or someone who is modeling for leaders or training leaders or inviting people to lead, sharing these kinds of perspectives with them. Indeed, if you haven't fully embraced them yourselves, to entertain that idea.

Chen and Van Velsor talk about remembering that people have different notions of diversity, and they give us some frameworks. They recommend that we build indigenous prototypes of leadership from the literature and practice of a given culture.²⁰ I have an example by an author that I found by the name of Juana Bordas, published in the *Journal of Leadership Studies*, where she talks about Latinos for leadership and she looks at *personalismo* and the individual preparation needed to earn trust and respect of followers. She also talks about *Tejando Lazos*, which is weaving connections and describing leaders

as storytellers, keepers of cultural memory, weavers and dream makers.²¹ So you get my point here in terms of going to the culture. Shawna was sharing with me this wonderful leadership program of which she is a part, and I trust she is going to share it with us more. There are the four *R*'s—responsibility, respect, reciprocation, and redistribution. So the models exist, and we can create more. So I think it is particularly exciting.

I also think that we need to look to our mothers, our community leaders, our grandparents, whomever else and get some of their stories or model some of their behaviors. Most of us probably have those kinds of examples, and so while I am saying let's look at some of the academic literature, let's also look at some of the traditional perspectives because we don't want to leave those behind. We want to engage in a concept called *Sankofa*. Are you familiar with that? It is looking behind in order to look forward. It is a type of bridging, if you will.

Among biographies that are not well known, Wilma Mankiller says that someone in her community saw her leadership potential and encouraged her to go to college. She also talked about the influence of her parents:

One of the things my parents taught me, and I'll always be grateful is a gift, is to not ever let anybody else define me; that for me to define myself, and so someone could literally come up to me and say 'I think you're an SOB or whatever' and that's their deal and that's their opinion and that's separate from my own view of myself, and I think that helped me a lot in assuming a leadership position.²²

Basically, we should learn about and refresh our notions of leadership. We should use that knowledge as we engage in genuine dialogue—genuine dialogue about leading for diversity. Allow me an academic moment—as if none of these other moments have been academic. That dialogue means that we focus on mutuality and relationship rather than self-interest. Dialogue means that we should be more concerned with

discovering than disclosing. Dialogue means that we are more interested in access than in domination. Through dialogue, we can bridge whatever gaps we perceive—generations, races, gender, sexuality, age—to develop exciting and empowering visions of leadership.

So, Grasshopper, you and others in your age cohort do not need to feel like we Boomer geezers are leaving you adrift. No, some of us want to collaborate with you. We don't want our work to have been in vain. Do you think we did it just for the fun? Yeah, we had some fun, but also we had visions. Yes, I know it's discouraging, and, yes, I know it's frustrating and you feel like you have to take a risk, but if you don't do it, who will, and what happens to the generations behind you?

So, we hope—no, we know—that this symposium is going to inspire all of us to develop ways to improvise new leadership through thinking about topics such as language, diversity, and emerging leadership. So we can think about not only helping those emerging leaders but finding those entrenched leaders and asking for their sage advice and building collaborations that will be extremely exciting. We are eager to embark on this journey with you.

Questions and Discussion

Shane Moreman: We are open to taking any comments or questions, compliments—if you would like to provide compliments—any responses you might have.

Margo Aragon: I very much liked the dual presentation. You don't often get to see two people playing off each other and also a bit of camaraderie but a kind of an edge to it as well. I really appreciated that and the expansive ways you have addressed the topic. Already I know that people have questions and thoughts, so you have gotten us off to a very good start. Thank you very much.

Paul Flores: Thank you very much. That was a really cool presentation. I dug it. As an artist and as a thinker and a writer, particularly in the postmodern discourse, hybridity is something I feel is a little overused to describe the current sense of identity that a lot of people experience living in the world we live in now. I think it hasn't really been discussed correctly. I don't think it has been discussed correctly because it comes from a lot of postmodern discourse that comes from Europe and not here; however, I like that you brought it into the Native American tradition, which gives us a different way to look at hybridity and a whole spiritual sense, which I dig a lot. So, I do want to say that was a great way of making hybridity make more sense, particularly to this area and this location.

But, I do want to say one thing about the value of hybridity versus integrity. I think that, for a lot of leaders, we see integrity as a higher value than hybridity. The way Brenda described hybridity as multiple identities in the service of leadership was cool, and I liked thinking of it that way. But, at the same time, I feel like when you talk about the value of leadership now, people are looking for more examples of integrity versus hybridity. What do you think about that?

Shane Moreman: My easy answer is that integrity is one aspect of that hybrid identity. Answering in a very personal way, I think that the reason I am "off" to leadership literature and leadership training and articles and magazine cover stories about leadership is I have just seen some really poor examples in my life. I came of age during Ronald Reagan and after him George Bush, and after him Clinton and after him George W. Bush, so I have just been really jaded by who I see are our leaders. It is interesting that you do bring integrity into the conversation because I think it is lacking in some of the things they have done.

Brenda Allen: I think that, for one, we are at a point that is really germane to what we are going to do in this conference and that is to think about language and meanings. My notion of hybridity is probably different from

Shane's because I am not very familiar with that literature per se. So, when I think hybrid, I guess I am doing as the metaphor implies, which is more of a biological model, I suspect, which says something like when you put different things together, you have one new thing. So with that, I am kind of encouraged to think about the notion of hybridity but then to blend it with another notion I was toying with of chameleon.

When you have a chameleon, that chameleon always has the same heart, same spirit, same whatever, but, depending on the situation and what that chameleon is trying to accomplish, it changes colors. For me, the notion of shape-shifting and allowing one facet of my identity to emerge or be foregrounded has nothing to do with my integrity. In fact, part of why I might do it comes back to my integrity, comes back to my sense of wholeness and my sense of responsibility in presenting myself in particular ways in service of whatever I am in service of at that moment. That is how I would look at it, and I really appreciate you asking the question because I obviously hadn't thought of it, but as I begin to process it, I really like that. I think that is something to think about. What do we mean by hybridity? How might someone look at it and challenge or question it? Does anyone else have any thoughts on that?

Juan Carrillo: I am really pleased that the subject of integrity has entered this discussion of leadership. I thank Paul Flores for bringing that up. I don't think that either of you were necessarily leaving it out. I want to thank you for what seemed to be a jazz performance, with the improvisation that was occurring based on the storage of knowledge you both have, and you used it with spontaneity. This approach represents different ideas and different experiences, and starting this conference in this way is really helpful to the rest of us. It was a new experience for me, and it is something that ought to be patterned for other dialogues and interactions.

Amanda Ault: I would like to follow up on the idea of improvisation. Obviously, you were both well prepared to improvise

tonight. Can you talk a little bit more about the kind of planning and preparation needed for leaders to be ready to improvise? For example, what is the difference between improvisation and not being prepared?

Shane Moreman: For some of you in the audience with a theatre background, you know that to be a good improv artist, you have to have a strong background in acting and you have to know what you are doing on the stage. You are absolutely right—improvisation isn't as much making it up on the spot, but it is combining structures or talents anew. If you look toward theatre for how they do improv, that is exactly how they explain it. It is something that you have to prepare or else it doesn't work out at all. It is just rambling or nonsense up on stage.

Brenda Allen: Something that was particularly brilliant about our collaborating was we did this through email. Shane brought up this idea of improvisation and that is what came to mind for me because I do empowerment training and I do invoke Steven Covey's notion of being proactive. He talks about being response-able. In some ways, that's what that is; it is preparing to be spontaneous. Some specific kinds of things include what we have alluded to here, such as gaining a sense of yourself and what do you think about leadership and why would you want to lead and what is your purpose and what do you see as your potential? It is also gaining some understanding of, quite frankly, what are some of the methods and approaches to leadership? At least, that is what works for me because, you know, I am an educated child, and so I find value in learning about what do people say you should do to do whatever it is well.

Now whether I use all that or not is a different question. I often refer in teaching to this toolbox metaphor, and I invite my students to collect all the tools that they can. I use *tools* very liberally, so it is not just like a hammer and a saw, but it is also—I've got this wonderful egg separator. It is a wonderful invention—have you seen these little things? Where you crack your egg—because I am doing this good-carb/bad-carb thing and

high protein but good protein—so you crack the egg and you put it in this wonderful little spiral thingy and the white falls out and the yolk is there for discard. So my point is to know what a rolling pin is, to take the notion of tool very liberally, collect as many tools as possible, so when you encounter a situation, not only do you know, "aha, that calls for an A-wrench," first of all you know what the heck it calls for, and I've got one and I know how to use it.

So, that's what I think about in terms of preparing to be spontaneous and when it comes to leadership, there may be some more specific kinds of things, but that would be something to share with one another. It is consciously collecting and processing and thinking and feeling about leadership events and issues. I am now part of this academic management institute—I told you so many people want me to be a leader—and I thought, "Let me play with this a little bit because I love experiencing and learning." This (institute) is developed for women in the academy in Wyoming and Colorado, and we were nominated and chosen and we have come together to network three times across the school year. I said, "Yes, I will do that because it gives me an opportunity to learn about leadership." But guess what? How I do it is not only how the speakers get to say what materials we get but through talking with those other women who are various kinds of leaders. How I do it is through talking with them, sharing with them, networking with them, and doing it in a very conscientious and conscious way. Those are some ideas that I hope will be helpful, and this is something that I hope will be a part of our conversation as we proceed.

Shane Moreman: I would also like to respond to something. At the small planning conference or gathering that we had in Denver not too long ago, I hung out with Juan (Carrillo) one night, and I just chewed his ear off talking about some of these same things and my anger at the Baby Boomers. Whatever I think about improvisation, it is true, if you bring it out of theatre, you have to know how to do the technique before you

can improvise. Whenever I hear this example about knowing what to do with the A-wrench, I think that is all well and good, but they are taking the damn A-wrench with them.

So, whenever I hear about these younger leaders trying to figure out how to fund organizations and you are basing it upon what was done in the 1970s, that funding is gone. I just stood in the circle and heard that conversation. It is a different game, and money and resources are a big part of it. I went over this comparison between first-house mortgage and student-loan debt with my colleague, who is in his late 50s and thinking about retirement from the academy, and I said, "Yeah, I've got all this student-loan debt," and he said, "Well, I worked my way through school." And I said, "You did? How much was a semester of school for you?" "Eighty-six dollars." "Eighty-six dollars! That was books for one class."

It is a very different time, and we are going to have to improv how to improv at this point because we are dealing in a very different time with a very different set of resources and mentality. I don't know what it is going to look like, but I do know that we are going to have to get out of looking for patterns of success and honor our creativity that we have within us.

Brenda Allen: I think that that creativity is part of it. I can talk with you about ways that I was and have been creative and perhaps we just need to put that on the table more. I also had to be creative coming to college as first generation, and I am not trying to act as if I was the only person who has experienced problems just because I'm a Black woman from a working-class background. I am not doing that at all because problems are contextual. But, in some ways, there are still those similarities and perhaps that becomes part of the sharing and telling of stories. I am conceding that now is a very different time, but in some ways there are still those similarities. It still comes down in a sense to heart, it comes down to what do you really want to do and how important is it to you, really? What are you willing, if at all, to sacrifice? How assertive and aggressive are you willing to

be? Certainly, a lot of what happened in terms of the civil rights movement was innovative for those times, was creative for those times.

Margo Aragon: I just have a quick example for Amanda for that question of being prepared for improvisation. Where I live in Idaho, there is a Nez Perce tribe and within their tribe, they develop speakers and leaders, and they do it at a young age. The way they do it is they call on people and ask them to say a few words. It is kind of nerve-wracking at first because they don't really know what to say. But, there are ones who do show signs of being up to it or being able to speak. So, as they recognize these people at a very early age—maybe 12, 13, 14—those are the ones whom they choose more and more, and they begin to be the speakers in their tribe. These are people without notes, they don't write things down, they speak extemporaneously. I kind of see what's happening here as developing this kind of a group where we do acknowledge that you will be called on.

So, if you can think of yourselves in terms of being ready, that some people will call you at this conference or at some point in the rest of your lives, you will be ready to be a speaker. Those opportunities will come to you and, when they do, just knowing that you may be called upon at some point helps you become prepared. And then, by practice, it comes about. Obviously, those first few times—it happened to me as well, not being a part of their tribe, they will say, "And after this we will have Margo speak." I had no clue about in this context what do people talk about, what is the right thing to say or not? It is a form of example and practice. I completely understand that feeling of what do you say? How do you know? It just comes with the territory. You'll be able to do it.

James Early: Baby Boomer, James Early. For me, being a non-formal artist, which is a way of saying that I am discovering the creative dimension of myself more and more as I get older, but being among formal, self-declared artists, it's really inspiring. One of the challenges, I think, with regard to leadership, is what context

are we talking about? Is it in the context of self-expression? If we are leading, where are we leading to and where are we leading from? Are we leading from the world in which, in the United States, it is now being declared that Latinos, non-English-speaking Latinos, are the greatest threat to the Anglo-American creed? Or are we following the muse and the creative? What context are we leading from? It is something to consider. A new world is possible if we can imagine it so, but it implies that there is an existing world. What are we trying to imagine? Are we trying to get above the mundane, or are we trying to bring the creative, artistic imagination into the mundane?

I think this is critically important given that, when we look around the room at the young leaders here, they are not heading organizations in the status quo. We have great leaders—I just spent some time with the Crips and the Bloods in the last few days, young Black folk who are peace warriors, ex-gang members. Hey, they are leaders. Prisons are full of imaginative people who lead. This is the question of integrity.

Let me stop by saying I think we are in an era of the multilogue. Look at this room. Twenty-five years ago, we would not have been together. We are Black, we are Latino, we are Asian, we are Pacific American, we are gay, we are straight, we are rural, we are urban. Does dialogue really characterize the moment? Not to say that dialogue is not important, but I think trying to find perhaps a more mundane context for leadership among artists and reflective people, such that we are not floating off from where the great majority of our would-be audiences are, is something to consider.

Samuel Aguiar Iñiguez: I want to talk a little bit about some of the same ideas as James. We talked about the hybridity and the leadership and integrity. Something else that is very important in leadership is challenge, the aspect of challenge. For example, he was talking about in what context do we question where is leadership going or what is leadership and what context? I think, as a leader, you should

always be prepared to challenge a statement, a fact, a claim; challenge an ideology, challenge a way you have rules that work if they are unjust. Being able to speak, to let people know that this is not an A or B logical fallacy—that there is C, D, or E, there are other options.

I think also what you two were doing just now—Juan Carrillo said he hadn't seen this performance in his lifetime—I see this type of performance every day in the youth that I teach and the hip-hop generation. They cypher. They challenge each other to become better artists, to become better people. I think also that part of that leadership is instituting these new forms of teaching that are basically being instilled in our new generation. What has happened is that the nuclear family is gone. Telling someone to memorize something for a quiz is gone. We need to apply challenging your knowledge into the context of what's happening.

As I am talking about language, I saw you two being rappers, cyphering. I also saw the tradition of how you both approached your speeches as the Greeks did when they articulated to the masses. You both spoke in the format, the 2-4-3-1 format. That's a good thing. Start off with the second-best part, the information got better, and you ended with a bang. I also think that is being instilled and brought forward.

Anthony Radich: I want to thank you for your wonderful presentations, and I have a question for Dr. Moreman that he is not required to answer, but maybe it can be the last question. You talked about the post-Baby-Boomer era, and my question for you is, if I don't believe we are in such a state, does that mean I am a late adopter?

Shane Moreman: Do you think we are? I think we are. I have just always lived in the shadow of the Baby Boomers.

Brenda Allen: You chose to do that.

Shane Moreman: Well, I am living in the shadow of the Baby Boomers. Let me say that I am not dying in the shadow of the Baby Boomers. I really feel like it has affected my generation and the generations after the Baby Boomers. I don't think it's been written about much, I don't think there has been much art created around it, I don't think we have conceived of it very well, but it's true. When I was in undergraduate school, I was pre-med and I was talking to professors about what type of medicine I should go into and it was all around Baby Boomers. Maybe you should go into podiatry because they all like to work out and when they get old, their feet are going to be messed up.

Brenda Allen: They all do not like to work out! Those generalizations are so troubling because they all do not like to work out.

Shane Moreman: In any area I got into, the spicy area was something around the elderly. "You should start studying how they set up nursing homes and things like that." My whole life, it has always been around that.

Brenda Allen: That was a warped perspective, right? You were counseling with somebody who was trying to use an economic, capitalistic model in terms of career development.

Shane Moreman: It was. But what it comes down to in this room here is also an economic model—money. We are going to talk about language, we are going to talk about diversity, we are going to talk about emerging leadership, but it's all around whether we can sustain ourselves. The way to do that is money.

Brenda Allen: Is it always about that?

Shane Moreman: We can talk about that, too. What I do think is that this Baby Boomer generation has been hugely influential in my life and in their own. Now we are at the cusp of them starting to retire and wondering what they are going to do with themselves, and one more time we have to answer the question what are we going to do with them or what are we doing in

relation to them? It brings it back to them, and I think it is important to acknowledge that and think about how that is another fact in our development of identity and our identity as leaders.

Mayumi Tsutakawa: Is anyone here going to speak for the Gen Ys? I want to know about this group and if they feel like they are in the shadow of the Gen Xs?

Shane Moreman: Is anyone here a Gen Y? We didn't even get a decent name. They got *Baby Boomers*, we get *Gen X*, *Gen Y*.

Brenda Allen: Give yourself a new name.

Shane Moreman: Baby Bust.

Brenda Allen: How do you really feel? Don't hold back.

Laughter and the end of the presentation.

¹ Madonna, "Lucky Star," *Madonna*, Sire Records, 1983.

² Johnnie Taylor, "Disco Lady," *Eargasm*, Columbia, 1976.

³ Marvin Gaye, "What's Going On?" *What's Going On?* Motown, 1971.

⁴ Edwin Starr, "War—What is it Good For?" *War and Peace*, Gordy, 1970.

⁵ James Brown, "Say it Loud—I'm Black and I'm Proud," *Say it Loud—I'm Black and I'm Proud*, Polydor, 1969.

⁶ Wilma Mankiller, "Rebuilding the Cherokee Nation," Address at Sweet Briar College, Sweet Briar, Virginia, Apr. 1993, 28 Oct. 2006 <<http://gos.sbc.edu/m/mankiller.html>>.

⁷ Adalberto Aguirre, Jr. and Ruben O. Martinez, "Organizational Responses to Diversity: Leadership for Diversity versus Leadership in Diversity," 30 Aug. 2005, <http://www.utsa.edu/cpi/hlpant/fellows/leadership2004may/readings/Aguirre_Martinez.pdf>.

⁸ Craig E. Johnson, *Meeting the Ethical Challenges of Leadership: Casting Light or Shadow*, 2nd ed. (Thousand Oaks, CA: Sage, 2001).

⁹ Parker Palmer, "Leading from Within," *Insights on Leadership: Service, Stewardship, Spirit, and Servant-Leadership*, ed. L.C. Spears (New York: Wiley, 1996) 200.

¹⁰ Kanye West, "Heard 'Em Say," *Heard 'Em Say/Touch the Sky*, Rock A-Fella/Def Jam, 2005.

¹¹ Gloria Anzaldúa, *Borderlands: La Frontera*, 2nd ed. (San Francisco: Aunt Lute, 1999).

¹² Nestor García Canclini, *Hybrid Cultures: Strategies for Entering and Leaving Modernity*, trans. C. L. Chiappari & S. L. Lopez (Minneapolis: University of Minnesota Press, 1995).

¹³ Homi K. Bhabha, "Frontlines/Borderposts," *Displacements: Cultural Identities in Question*, ed. A. Bammer (Bloomington: Indiana University Press, 1994) 28 Oct. 2006 <<http://0-www.netlibrary.com.skyline.cudenver.edu/Details.aspx>> 269.

¹⁴ Sarah Amira De la Garza, *Maria Speaks: Journeys into the Mysteries of the Mother in My Life as a Chicana* (New York: Peter Lang, 2004).

¹⁵ De la Garza 134.

¹⁶ Mary Catherine Bateson, *Peripheral Visions: Learning Along the Way* (New York: Harper Collins, 1994).

¹⁷ Bateson 6.

¹⁸ Stephen Covey, *Seven Habits of Highly Effective People: Restoring the Character Ethic* (New York: Simon & Schuster, 1989) 71.

¹⁹ Sheri R. Klein and Read M. Diket, "Creating Artful Leadership," *International Journal of Leadership of Education*, 2.1 (1999): 23-31.

²⁰ Chao C. Chen and Ellen Van Velsor, "New Directions for Research and Practice in Diversity Leadership," *Leadership Quarterly*, 7.2 (1996): 285-302.

²¹ Juana Bordas, "Latino Leadership: Building a Humanistic and Diverse Society Liderazgo Latino: Edificando una sociedad humanística y diversa," *Journal of Leadership Studies*, 8 (2001): 112-34.

²² Mankiller.

Introductions

Shane Moreman: We are going to start with introductions. As you know from the symposium orientation session, we are not asking for a brief recitation of your resume. Rather, we want you to speak about the essence of your current interests and also about what is driving or influencing you in your work. We want to know about how you are going about creating your resume.

I will start. My name is Shane Moreman, and I currently reside in Fresno, California. I am very interested in looking at the art of everyday life and trying to bring a philosophy of art or an understanding of art into the everyday practice of our lives. More specifically, I am interested in how individuals symbolically create and perform their ethnic and racial identities.

Brenda Allen: “Infinite spirit, open the way for the divine desire of my life to manifest. Let the creative genius within me now be released. Let me see clearly the perfect path.” I do affirmations, and this is one of my current affirmations. The notion of the creative genius within me is something that I am excited about inviting.

In January of this year, at a lounge in Caesar’s Palace, I sang with a live jazz band the song “Misty.” What I love is the idea of performance for the purpose of accomplishing goals. So I find the idea that we all are always performing very inviting, but within that I am interested, at this point in my life, in becoming much more creative about that.

Tatiana Reinoza: I am Tatiana Reinoza. I am based out of Sacramento and soon will be relocating to Austin, Texas. My current interest and research is contemporary Latino art that advocates social responsibility.

Shawna Shandiin Sunrise: *Ya’at’eeh alta’asiin lo shi ei ya Shawna Shandiin Sunrise yinishye’ To’ aheadli’ ni nisli , Kiis aani ba’shishchiin.* That is how I introduce myself in our community. The leadership I have been developing for the past couple of years is encompassing the

knowledge that there are Indigenous people everywhere. When you come to a space like this, your relatives could be in the room, so you acknowledge that they could be there. This is how you introduce yourself and how you would introduce yourself to your community. I think those kinds of things are really important; that is how you communicate on a basic level with people and interact with them. This is the basis for building a stronger community as a whole.

Juan Carrillo: Someone advised me to create a persona or something and not to tell you that I am a retired arts administrator. But I’ll skip telling you about my being a surgeon or an astronaut; I’ll let that part of me slide for the moment. For 27 years, I worked at the California Arts Council. I left the Arts Council and traveled some, and I’ve done different things over that time. Much of what drives me and my work and interests is the profound beauty that exists in people and their cultures. I want to see that shared with others and to acknowledge all that beauty.

Meagan Atiyeh: I am Meagan Atiyeh, and I live in Portland, Oregon. In the past few months, I have been thinking a great deal about how to get myself into a place of quiet and contemplative support of others or leadership. My grandfather, who has always been the spirit of the family and the leader of the family, recently spent some time in the hospital. During that period, I have been hearing other people’s reactions to his life and have worked to bring a little bit of that life into myself.

Amanda Ault: My name is Amanda Ault, and I am here from San Francisco, California. Like Brenda Allen, I have recently been experimenting with singing, which is something that is very new for me and kind of scary. I appreciate how it challenges me to step forward and be present in the moment, which helps me practice focusing on the situation at hand. That is the kind of energy I bring here today. Even if you don’t hear me singing, know that I am most certainly feeling called forth.

Ming Luke: My name is Ming Luke. I am from Sacramento, California. The thing that drives me is sensory gratification. I happen to work in Napa Valley, and I have a great weakness for gastronomical delights, as I like to call them. The other manifestation of that is I am an orchestral conductor and, having a large background in dance, I am very interested in how personal, physical gestures can affect a large number of people. I am interested in how gestures can be used as a means of communication, but I am also interested in the extent to which physical gestures can become so powerful that they become tactile. In my work, I can actually feel in front of me different colors in the orchestral palette.

Nan Elsasser: I am Nan Elsasser from Albuquerque. What I have been thinking about a lot is retiring. I have been running an organization that I founded with some young people 17 years ago. I already went through founder's syndrome, and I am on the other side, which is great. I am looking forward to getting out and passing the organizational leadership on to younger staff. My entire current professional staff went through the program, went off to college, and came back. So it is really exciting to be able to work with them in this transition. In terms of current artistic interests, for quite a while, we have been grappling with how to produce thought-provoking theatre and art about New Mexico. We want to bring very contemporary forms to communities that do not get to see very much art and theatre, at least that particular kind of art and theatre.

Margo Aragon: I am Margo Aragon. I am a WESTAF trustee, and I live in Idaho. I do quite a bit of writing, so I am always chasing a story or waiting for a story to appear and call me out. That is how I find stories—there is something going on, and I sort of move in that direction. I am always interested in language, literature, and landscapes. I like to spend a great amount of time outdoors. That is my favorite place, and that is where the stories begin and are

housed. I never really feel like I am writing them down or making them up; rather, I believe I find them and give them a home again.

Mayumi Tsutakawa: I am Mayumi Tsutakawa from Seattle. I come from a family of artists and feel I have spent my life supporting artists. Most of my career has been centered on helping emerging artists of color in visual arts, literature, and film. I feel very honored to be here at the table. I will be listening and learning a lot from all of you.

Samuel Aguiar Iñiguez: My name is Samuel Aguiar Iñiguez, and I am from Sacramento, California. I am an English professor at Cosumnes River College. I am fascinated with the idea of language and, for example, how American language is currently oppressing our cultural identities. In response to that, I am currently working on a book called *Mothafucka': The Rebellion of American Language*, which talks about how the traditional American language has oppressed.⁷ You know, back 100 or 150 years ago, the language was more contemporary. However, now that we have a lot of cultures here, we can't respond, and we can't use the English language in our own direct way. So we need to incorporate our own cultural response to that. This is something I am working on.

I am also looking at the hip-hop genre and considering how it is a tool in teaching language. If you are into hip hop, you understand that there are many genres of hip hop; it is not just what you see on TV. You have *contras*, you have bohemian rap, and each style or genre of hip hop also has a different language that caters to that culture. So I am also looking at those aspects.

Charles Lewis: My name is Charles Lewis. I am the founder and executive director of Ethos Music Center in Portland, Oregon. The main focus of my work is opportunity and equality in education for kids, especially in the area of music education. With all of the budget cuts in the schools, many kids simply are not able to enjoy the benefits of music education. That is

why I started Ethos, and that is my main purpose for working with Ethos. Lately, we have been tackling a big capital campaign—our first one—for eight million dollars. So I am in fundraising mode and trying to raise a ton of money for that.

Suzanne Benally: My name is Suzanne Benally. I have lived and worked in Boulder, Colorado, for the last 30 years, but my original home is in New Mexico, in the Navajo Nation and Santa Clara Pueblo. The work that I do in Boulder is to teach for a small, Buddhist-inspired institution, Naropa University. In the context of that work, I work with developing environmental leaders. I am really concerned with ways to understand through land, culture, language, spirit, and how we remember to remember. That is remembering to connect back to the land and considering what that means for us as individuals and what it means to be activists for the environment.

Orit Sarfaty: My name is Orit Sarfaty. I work at the Seattle Center Foundation. I am a planner by training, and my interest focuses on the idea of place and space and how an organization affects how a community gets together. In particular, I am hell-bent on making sure that arts and culture are an integral part of an urban environment and that there is a way people can respond to everyday life through art and through discovery.

Anna Blyth: My name is Anna Blyth. I am a program coordinator at the New Mexico Arts Division. Through a combination of my private and work lives, the idea of service has really been playing in my head—especially in the last six months. I have been observing unfolding world events and seeing that people need help—and that is really playing on me. Part of me is trying to manifest that in my work environment as an arts administrator—to be of service to the people who call on me to negotiate the bureaucratic system—because what I feel they are doing is creating. To be of service to people who are creating and actually contributing something pretty

powerful to our community is important to me when, on the other side, we are seeing events that are taking away from the community.

I want to further explore volunteer opportunities to be of service in different ways. Currently, I am involved with a group that volunteers through the museum to bring younger people into arts experiences. However, I also want to push service in other realms through the arts, perhaps into dealing with lower income folks in nontraditional ways.

Erica Garcia: My name is Erica Garcia, and I am from Santa Fe, New Mexico. I am with the New Mexico History Museum, and I deal with the education of children who come through the museum. What has been playing on my mind and what I have been trying to focus on is working with children to bring the community back into our institution. Not just our institution as a state museum but our institution as a people, our institution as a community. By targeting children and giving them a sense of identity, giving them a sense of self, I think we can outreach to a community that has felt as though there is no longer a community. I am interested in the process of trying to bring people back together.

James Early: Good morning. My name is James Early. I am an eclectic. I travel quite a bit all around this globe. I do a lot of different things, and I sit on a lot of different boards. My fixed-space-and-time identity is as Director of Cultural Heritage and Policy at the Smithsonian Institute Center for Folklife and Cultural Heritage. There, I work on the principle and practice of cultural democracy with a lot of colleagues. My main work, if there is a main work for this last period, has been around the cultural democracy policy that was just approved in UNESCO by a vote of 151 to 2; the U.S. and Israel opposed it, and the Philippines and Australia did not vote. I spend a lot of time in Latin America. I guess, finally, with regard to this particular gathering, I was thinking last night that, somewhere in the past, I described myself as a reluctant leader. I guess that was my way of saying to myself that I know how to lead myself but I

am really more interested in social leadership, particularly following this new, young-adult, 21st-century group that has yet to name itself.

Annette Evans Smith: My name is Annette Evans Smith. I have three names—it sounds awfully official, but if you were in Alaska, you would know when I say *Evans*, it means I am from the interior, and it means that my grandparents were wonderful and honorable people. If you hear the name *Smith*, then you know I am from Bristol Bay on my mother's side, and you know that I married into a family of wonderful and honorable people. So that is why I have three names. Quite literally, I am a daughter turning into a mother, as we speak, which is a very fun process that drives my work in many, many ways. *Yup'ik urwa* means I am Yup'ik, but I am also Alutiiq, and I am also Athabaskan. *Canu yung ut*. I am from South Naknik, which is a small village in rural Alaska of about 80 people and not connected to anything by any road. My biggest fear and what drives me the most is the thought that my children and my grandchildren or my great grandchildren will someday say, "My great grandmother was Alaska Native." I hear that very often from people I talk to. They say, "My great grandmother was such and such" or "My great grandmother was such and such." That means that they aren't any more; they are that disconnected that they aren't anymore. That is what drives me and that is why I am here and that is why my life and passion and my love is Alaska Native culture and preserving that and doing everything in my life that I can to preserve it.

Sunya Ganbold: My name is Sunya Ganbold. I am originally from Mongolia. I have lived in Denver and have recently relocated to East Stroudsburg, Pennsylvania. Like Mayumi Tsutakawa, my career path has been supporting the arts and creative genius. In my quest to unleash my creative genius, while I was in Mongolia in September, I shot hours of footage following my grandparents, who are a great inspiration to me. They reconnect me with my roots and help me grasp the magnitude

of where I come from. When I was reviewing the footage from that filming, I also realized that it was not only a quest for reconnecting with who I am and where I come from, it was also a journey of relearning the history of my country. This is the case because I went to a Russian high school, where I was taught to appreciate Russian literature and history, while I was not taught my own cultural history. So, through following my grandparents' lives and their paths, I have discovered that this is also a way for me to reconnect with my history.

Danielle Brazell: My focus, my love, my passion is creating spaces for art to happen. When I am lucky, I get to participate in them as an administrator, as a curator, as a programmer, or as an artist.

I remember looking at a piece of paper with stick drawings depicting basic emotions: *happy, sad, angry, frustrated, mad*, etc. It was kind of like a chart of feelings, and I would keep that chart of feelings close because I didn't have the language to say, "I am angry. I am sad. I am angry and sad. I am angry and sad and frustrated." That chart helped me develop a language to talk about my emotions. When I think about that saying from the '90s, "Art saves lives," I think, what does that mean? Do we really own that? Do we really mean that? Yeah, we mean it. The reason we mean it is because we see it. I believe everyone at this table has seen art transform, has seen art change people, has seen art influence a change in action. For me, art enabled me to take that chart of feelings and fuse it into an artistic language entirely my own—a language that could not be refuted.

My mom used to say, "No one can deny the way someone feels. You feel what you feel what you feel." Taking that philosophy as a way to help others transform feelings, perceptions, and voice into art with the idea of creating artistic spaces is a driving force behind my work.

Tony Garcia: My name is Tony Garcia. I am the executive and artistic director at El Centro Su Teatro, which is a cultural arts center located in

Denver. I have been with the company for 33 years, and what has been going on with me is two things: TR and toys. TR is “time remaining.” I am 52, so I am not ready to crap out yet, but the idea is, with me, infrastructure building is really important to our community, whether it is economic, whether it is artistic, whether it is political. That is a really important part of everything that I do. But the first 33 years of my life with the company went really, really fast. I figure that, during the next 33, I have to really plan—so I think a lot about the time remaining.

Now I have gotten to the point where people bring toys like theater spaces, lighting designers, and wonderful artists to work with. In the last few months, I have been able to direct a spoken-word piece, an opera, and a full-length original piece, so those are kind of cool toys for me to play with. So many cool things have been happening and so much change has been happening within the organization that my friends have been teasing me because there was a recent article that stated, “Tony Garcia is no longer an angry man.” I said, “That is true, I am happy. I’d be happy to kick your ass if I needed to.”

Discussion

Brenda Allen: Well, I sensed, and I am sure the rest of you did—and the rest of you knew more than I do along these lines—that we have an exciting and creative and devoted and potentially radical group of people assembled here. What I want us to do for a moment is for each of you, as you have talked about where you are right now in your lives, to pause for probably about three minutes and, if you were here last night, to reflect on the experiences that we had together from the keynote presentation and the discussion, as well as the reception and so forth. Think also, when you were invited to be a part of this, what did you think you might do when you got here? Since you have had your assignments and prepared for them, how, if at all, has that shifted or changed?

So take all of these things into mind and pause to meditate on what you hope will happen between now and when you leave this place. I am inviting all of us to center ourselves and to be prepared for what we are going to do in our wonderful time together and to reflect on the privilege of interacting with one another to accomplish the kinds of purposes we have in mind. So, if you want to close your eyes, that would be fine. I am going to do this for about three minutes and, after that time, I would like you to just write something down in terms of what you anticipate receiving and sharing during our time together. This is for your eyes only unless you wish to share with the rest of us.

Be mindful of this as we go through our time together—not allowing it to become a boundary or restraint—but more something that guides you as you go through this type of consciousness in terms of being aware. Tony, when you said, TR, it reminded me of the letters I like to use, PMA. Anyone know PMA? Present Moment Awareness. The idea of really, really being in the moment. I know all of us have projects that are waiting. We probably have family members and relationships and so many things beyond this space. So what I am inviting us to do is put those on the back burner and try to be fully present as we interact with one another. There was a wonderful quote Shane gave us last night regarding being aware that when we are interacting, we are creating, we are doing moments that have never happened before. And how exciting and inviting I find that to be. So I intend, as we move through our moments together, to keep in mind my personal goal for being here. Then, within those interactions, to let that guide me. So, again, this is just an idea that I invite you to consider. It may be the way that you do life already and, if it is, please accept it as reinforcement.

I also invite you to try, while you are here, to establish or begin a brand new relationship with someone. Again, this is something that may have happened on its own, but I am inviting you to reach out to do that, to optimize our time together. One of my areas of research and

scholarship is computer-mediated communication, and I teach an online course. I have taught this course for continuing education at the University of Colorado, Boulder, for almost 10 years. What is intriguing about it is how often students romanticize face-to-face interaction. They say, "It's the very best. People are honest and open and you can read cues, and blah, blah, blah, blah, blah." What I try to do is say to them that there is also potential in alternative ways of interacting. I am not contradicting myself here to say, let's optimize what we can get through face-to-face interaction with one another. Let's really think about that and value that and cherish it. So, those are some ideas as we move forward. Is anyone inclined to share what you hope to get from this time together? If not, that's OK. You can keep it a secret. I wish you well as you move forward with that.

I want to take this time to delve a little more deeply into a topic Shane and I introduced last night. Tony Garcia brought up something related to it that is provocative and germane to what we are trying to do today. I would like for him to share it briefly with you. Again, if we are so inclined, we might discuss it just a bit more before we move into our sessions.

Tony Garcia: We talked a lot last night about improvisation. Being somebody who comes from the theatre world, my comments to Brenda this morning were that we use improvisation in theatre as a means of building vocabulary, gestures, actions. Many times we have those within us, but actors who are beginning sometimes forget about this. They sometimes think there is a single appropriate response to give on stage. Improvisation helps them expand on those responses because a lot of the time, you can't watch yourself—it is almost impossible—and doing video doesn't work. So you need a third eye, which is usually the director, who comes in and says, "This is what you have built, and this is how you are responding." Individuals have a variety of choices to make in any given situation, and they can use those choices to ensure a level of spontaneity on stage. You never know

if you are going to sneeze or if someone is going to have an epileptic fit in the front row—which has happened to me. But you still have that vocabulary to deal with it. So going back to improvisation, for us, improvisation is a tool for learning, it is a tool for expanding how you speak a theatrical language, and it helps to build what we call *planned spontaneity*. Theatre is planned spontaneity. Everything has been rehearsed and rehearsed and then you just hope it goes a certain way, but there are so many elements of spontaneity within that because we are human and we do human things.

Brenda Allen: Thank you so much. As I said, I was struck by that concept and really liked how it corresponded with what we were talking about last night in terms of being proactive. And I hope that, Amanda, it also gives you additional insights into your question, "How do we do that?"

I think one way to do it, then, is to understand and to observe yourself and also invite others to observe you. And, here, I see some room for mentoring. One way that we can mentor leaders is through giving them feedback in terms of what we see as they are interacting and so forth. Sometimes, I have found myself—particularly with young women students—inviting them to think about how they present themselves. One woman whom I mentored is now a very close friend of mine. We actually co-authored a relatively controversial piece that challenges the notion of Whiteness in organizational communication literature—and she is a young White woman herself. She was a graduate student in my program, and she had an appointment with me. I was talking with one of my colleagues when she came to my office for the appointment and she said, "Oh, I am so sorry. You are meeting with someone. Should I just come back?"

And I said, "No, this is the time for your appointment."

She said, “Are you sure? Because . . .” It is one thing to be gracious and considerate, but she really was, I think, devaluing herself. So I said, “No, this is our appointment time.”

When she tells the story, it goes something like, I said, “Get in here right now; it is your appointment time!” It really wasn’t quite, I hope, that extreme, but she says that was a turning point for her because, when she sat down, I told her something like, “Please be aware that you are important and this was our time to get together.” She said that she then started watching herself in other situations, and she realized that she was probably denying that she had agency, denying that she had an appointment, and she has gone on to be quite an important leader and scholar. I am not saying that it was just because I said that to her, but I trust that that was one moment and one piece of feedback that she got that helped her in terms of what she has done.

So I think this notion of thinking about improvisation as a way to build vocabulary and working with ourselves—but also thinking about those persons, especially those of us who are more mature leaders—to think about how we might invite and help developing leaders to establish that tool box, that vocabulary, or whatever else we might call it. Does anyone else have any responses to that notion?

Amanda Ault: Expanding on my question from last night, part of what I was getting at and part of what I was feeling kind of curious about in the comments was, where does that exchange of tools or the evaluation of existing tools take place? In this world of improvisation, where we are using things that we learn in some way spontaneously, at what point are tools put away that are no longer relevant? Shane was noting that the funding world is changing and that there are certain things that younger leaders just don’t need to be as well versed in as their predecessors. Where can established leaders in a field work with their emerging counterparts to help do a little assessment around that

toolkit? That is something that was really a question and a drive for me. Where do we meet? What is that forum where we share that?

Shawna Shandiin Sunrise: My comments are in the form of a story because that is the way I frame things. About two years ago, I was invited to just sit in on the Indigenous Forum in Geneva. The meeting participants were all talking about ICTs (Information and Communication Technologies) coming to Indigenous communities. About half the people there believed that there was a destruction to the story telling and oral history within the community. Everyone was really getting down on the use of the Internet and digital media. I was sitting there as an independent producer thinking, “I have been using those as tools.” I am a traditional weaver, but weaving is a transformation of a tool—you take on a different identity—the transformation of a being into another being. I see that as a tool. I literally held up my camera, and I said, “This is a batten, this is a comb, this is my new warp, this is a new way of creating that I have transferred my tools to, and I am not afraid of it. I am embracing it and utilizing it. It has the same idea of the creative process to which I was introduced to create these things.” And it actually gave a lot of people an understanding on a whole new level that we can do that, we can use that traditional thought toward any object or thing and kind of rebirth it, re-title it, re-feel it on that same level, that same essence. At the same time, we are creating in a different way, but it is still the same.

Samuel Aguiar Iñiguez: I just want to add that, metaphorically, that is her 47th chromosome.

Brenda Allen: That is fascinating. Say a bit more.

Samuel Aguiar Iñiguez: That’s enough. The minimum is the maximum.

Shane Moreman: I love the question that Amanda asked about where or how. It gets me back to the Buddhist Zen question, “Which is the path?” Do you know the answer to

"Which is the path?" for the Zen master? The answer is "Go." The idea is do something, try it out. If you follow what has been designated for someone else before, it might not be the path that you need or the path that will get you to where you want to go.

As I have aged, one of the things I have noticed when I am talking with younger people is that I sound so sure of the path I have been on. They ask me how I got from A to B to C. And I can tell them how I got from A to B to C and how it took planning. And it did take some planning, but actually—and you have probably noted this, too—we don't live our lives with our face forward. Brenda talked a little bit about looking over your shoulder as a way to look forward, but I think we live our lives walking backwards. Let me just demonstrate this for you. (*Moreman stands up and walks backwards.*) We tend to think that we live our lives like this, facing forward into the future, and here we go, into the future. But that's not it at all. We live our lives like this. We can see everything we have done in the past, and we can see everything that has historically been there. That's what we can see so clearly. We are looking over our shoulder to see what's next, and we are not sure. And that is what's scary—because we might fall or we don't know where the path is. But whenever I talk to younger people about where I have been and how I am getting to where I am going, it is so easy for me to say, "From there to there to there and there and there . . ." (*pointing*). They are thinking I am facing forward doing that, but I am facing backwards. So we need to trust not knowing and trust the fact that we have to be creative.

James Early: I guess that the Baby-Boomer 1960s' radical is speaking to me as I listen to these really wonderful individual perspectives about how to find self. One of the spirits, if you will, that arose in my mind is Amílcar Cabral. Amílcar Cabral wrote a paper called "National Liberation and Culture."² He was assassinated. He led the revolutionary movement in Angola and Guinea Bissau and Mozambique against

the Portuguese. He was an agronomist, and he worked with grassroots people in rural areas. He said that you cannot eradicate a culture unless you actually commit genocide because the creative perspectives, the imaginations of these people, are always taking the others' language and religion and dress and drawing it in through their own ways of knowing and being.

I raise him because I think there is a caution I want to note from my vantage point. What has kept these diverse cultures outside of the institutional public spaces is not just vocabulary, which we have to learn, it is entire languages, it is entire ways of knowing and doing. We are not spontaneously around the table, and we will not get around the table simply through individual voice, and I mean the "we" of all of us, irrespective of what our backgrounds are. So my caution turns into an observation that I hope will be useful, and that is we have to think in larger social constructs, ourselves as social individuals, not just our individual voice, and we have to be able to bring this innovation, this spontaneity, with some consciousness, or we will continue to be the extraordinarily interesting others who do get on the stages as a blip.

When you look at who runs the foundations, who runs the arts councils, who runs the National Endowments for the Arts and the Humanities, don't they generally share a single market perspective of what is good, true, and beautiful? We will be individual voices but we perhaps will have deceived ourselves about social progress, yet we may have made individual progress. I think it is very important, if we are going to draw from our communities, that we think about these systems of language and thought and values that have us on the outside and that we be careful to not be overly indulged with our individual expression, our individual muse.

Annette Evans Smith: One thing that occurred to me when Shane was speaking was that we don't have to limit ourselves to a notion of time as straight because, to me, time is cyclical. Whatever you don't accomplish this season, you can accomplish next season because time

is cyclical. That is an Indigenous perspective from where I am from because you do certain things in the fall and then you do certain things in the winter and you do certain things in the summer and so on and so forth. So when you are thinking of improvisation or when you are thinking about leadership or whatever, your accomplishment, your path, is not necessarily straight. I think that cyclical notion of time is comforting because whatever you don't do this season, you can do next season.

One other thing I want to share, especially in relation to Indigenous cultures, is that it is really easy to feel entitled to information. I was telling Shane about this perspective this morning. There is an article that was written in *The New Yorker* called "Last Words," which is about the last Eyak speaker—Eyak is one of the Alaska Native cultures—and she is in her 80s.³ The reporter asked me what I thought about the article, and I told her that, overall, I liked it, but there were a couple of things that dinged me. It took me a little while to remember why I was dinged by the article, and why I was dinged by the article was that the reporter went into it with the sense that she was entitled to the information that Chief Marie Smith Jones could share. With information from Indigenous groups or culture, you are not entitled to it, you have to earn it, and it has to be earned only if that person wants to share it. So that is another perspective that I think is really important. Is it important for culture to be on stage for it to be valued? I don't think so. I am not a person who is on stage.

Nan Elsasser: I want to thank Tony Garcia because he helped me begin to look at an organizational challenge in a different way. The organization I work with was not planned. It just grew out of a small, volunteer project and kept growing and growing. One of the blessings of that is that we are basically free to undertake any project that comes along that interests the people who are here at the moment. But that has also led us to burnout and to being overwhelmed and overworked all of the time. I never really thought, even

though we have a theatre component, about looking at organization as a balance between improvisation and rehearsal or given text. So it is interesting to begin to think about how you balance those often contradictory components, just like with every performance you have to bring something new, you have to bring that moment, but you also have a rehearsal and a text. I think maybe it is going to help us think about organization in the same way.

Tatiana Reinoza: In response to what James was saying, I was thinking that something I struggle with when thinking of the changing of our institutions is that, in my generation, I feel there is a feeling of apathy among young people. They do not want to work with large institutions. They don't even want to work with nonprofit models, and that is something I struggle with when thinking about how are we going to change institutions—like the Smithsonian, for example—institutions that are beginning to address polycentric aesthetics. How are we going to get this generation mobilized into actually addressing that?

Erica Garcia: I have been thinking about what a lot of people are talking about: How we are going to move forward and create leadership, how language is going to be developed, how people are going to be able to put themselves out into the world, whether it is on stage or within institutions, within art, or within more traditional fields, such as history. I think we need to look at ourselves before we ask other people to put themselves out there. We need to create extensive ownership of self, ownership of what I have earned, as far as developing myself within my culture, developing myself within my community. Once there is ownership, there is confidence, and once there is confidence, you might not necessarily be walking backwards all of the time, but maybe a little sideways. So I think that is an important thing to add to how we are going to be leaders and create leaders.

Tony Garcia: I wanted to respond to what you said about the seasons and time because I know we are going to have discussions about succession. It's interesting, people keep coming

up to me and asking me who is going to take over, and I am not dead yet. It's like wanting to take your house, and you are still living in it. I also heard that the Gen Xers are turning 40, right? It is the other side of the rainbow, my friends. The idea is, "I am going to go to this point, and then I am going to stop, and somebody is going to take it over from that very same place." What I have seen in terms of succession in arts organizations is that it becomes what it is after you are gone. It's like a phenomenon: Once you die, something else happens. It's a void that happens, and something fills it. I am starting to think about succession; I am going to go as far as I can go, and then something else will fill that space. And it may not be exactly the same kind of thing that you may have spent however many years creating because there are a number of things that will change within that.

This may be a jump, but somehow there is a connection here. When people talk about computers and individuals rejecting new technology, I understand what they are talking about. As a theatre artist, I have tremendous frustration with one aspect of technology. Because of the microphone, because people can't sing loud anymore, actors all want to be mic'd. But this is a double-edged sword. We used to speak loudly because we didn't have microphones; we performed out on the streets and did it wherever we had to do it. So there is a danger of losing that skill, which is a valuable skill. On the other hand, we are seeing people use technology to do other creative things with the voice, things they were not able to do before. So the intrusion of technology presents us with an interesting dichotomy.

Brenda Allen: That raises something that came up earlier for me in terms of thinking about technology period. Do you know the definition of *technology*? Technology is very simply extensions of what we can do. So these glasses are technology. They extend, they allow me to see. This microphone is a type of technology. Any medicine you take is a type of technology. I am struggling with what I

want to say here. It has something to do with the idea that there is nothing new under the sun, if you will—that there are different kinds of manifestations, but the challenges of the changes brought about through the introduction of new technology are nothing new.

Shawna Shandiin Sunrise: A batten and a comb.

Brenda Allen: In terms of weaving, yes. In some ways, with new technology, you are still doing something basic, but you have alternative and new ways of doing it. So it seems to me that part of what we might do, as we think about emerging leaders, as we think about transforming and innovating and so forth, some of our conversations might be around what is the root, what is the essence of that with which we are dealing? And then to share with one another: Here are some ways that we have done it or our generation has done it. What are some newer ways with the technologies that are inviting to you? So I think this is something that is really worth exploring and playing with. I hope I have been at least relatively clear with that, and I will try to work on it more as we move through the session. But I think there is something really significant within that that we might miss if we are looking just at the thing instead of asking, "What is underneath this or what is overarching this that we all can agree upon?"

Now I want to turn to a question that James Early brought up last night and also to something that Samuel Aguiar Iñiguez mentioned, which is the notion that we are talking about leadership. I don't think we have clarified that point and, therefore, we may be coming from so many different places with it that our conversations may seem fruitful and engaging, but we may be missing one another. So what I want us to talk about for a few minutes is what we mean when we say *leadership*. What are the different kinds of contexts in which you lead or that you see yourself leading or that you would like our conversations to turn to? We may benefit from a listing of various perspectives on leadership.

Would someone offer some ideas or contexts of particular leadership roles you see as germane to our conversations in the next day and a half?

Suzanne Benally: Perhaps I could just start this out, and this is kind of a transition from the last few moments. One of the things I immediately started thinking about is collective visioning—collective listening, collective visioning, collective building that is intergenerational, that is very multicultural, that is very diverse, that is all of those things. What was really nice about the last few minutes was that we went back to what Tony Garcia started us off with. That is, how do we improvise, and how do we build a language? How do we build a framework that will allow us to talk about this?

One of the things I heard emerging really nicely was this notion of cyclicity and repetition and transition and change. These dynamics are all a part of that as we are talking about the area of new leaders and emerging leadership. It is all within that context of still being able to hold some kind of continuity, some kind of continuum of what we know, who we are and what we bring to this. Look at change in the context of how we do work. This notion is one of the individual voice connecting to the self, connecting to roots, and connecting to whatever our contemporary lived experiences are. The individual then brings that forward into the larger social construct James Early talked about. And there are new kinds of questions we need to be asking along the way around the subject of entitlement to information or not. Where do we learn to say, “I have enough. I can draw on my own resources and the collective resources to know. I don’t have to keep seeking something”? At the same time, the tension is continually wanting to know what to seek. So what comes to me, then, is collective visioning.

Samuel Aguiar Iñiguez: I see it the same way: Collective visioning. Being an artist and an educator and also an administrator in my past, I am going to talk about the public school curriculum. We need leadership. In the last five or ten years, there have been a lot of charter

schools, there have been a lot of private schools that have developed their own core curricula and electives. Something that I always see as constants are math, four years, and English, four years. I think something that establishes a lot of language is abstract thought—critical thinking—and it is not being developed. I am an advocate for a core four-year art program. I think this is something we should start dialoguing because it gets pushed underneath the table. It’s just like, “What is art?” It’s not woodshop. It’s poetry, but it’s also not just Shakespeare. We need to engage our students in the continuing act of what’s contemporary art and what is past art and where that art came from. We need to have a historical aspect of it but, at the same time, we definitely need hip hop in the classrooms, we also need urban literature, and we also need animation because the new generation is using these tools more effectively than past generations.

I will give you the example of being in Sacramento and talking to the RCAF (Royal Chicano Air Force), and they tell me, “Samuel, you never boycott. I never see you out here, anymore.” And I respond, “Look at a chess-board game. Not to mean any disrespect, but you guys were pawns, moving papers around, and now this new generation, we are knights. We jump over things. We can feint, we have more access to more tools. Let’s use these tools, let’s make these tools available to our youth.” I don’t see a lot of educators in charter schools, public schools, fighting for art as a four-year curriculum that can bring a lot of leadership, a lot of tools that we can establish.

Margo Aragon: Thinking about leadership and what we are each drawing from it and bringing our ideas to it and thinking about the leaders who have influenced me, I think about how they are able to draw strength from each individual person. They seem to recognize that talent and know they have the ability to somehow draw it out, either by word or action or by their presence. This space we are creating, being here now—we may not see each other again after

Saturday—I am not certain that we all are really cognizant of the fact that we have just this little time together to create something together. I know it is possible for us to move toward that shared experience; however, I notice some hesitancy to step into that space and really be a part of it. We need to just get in there and mix it up. We need to feel that it is OK to move forward without knowing where we are going.

Sunya Ganbold: When I think in terms of leadership, I think of the nurturing kind of leader—a leader who inspires and develops the potential of the people around her or him. From this symposium, the emerging leaders can take away a great deal of learning from the participants regarding a range of diversity issues, especially the fluid definition of what it means to be an effective leader. I think when we go back home after this symposium, we—as emerging young leaders—should encourage a similar kind of open atmosphere in our workplace, one that would nurture diversity. The kind of environment that does not simply encourage assimilation to the dominant culture but rather allows people to acquire a variety of skills and tools for improvising in the act of leadership that can be applied in various cultural settings. This is why I am here, and this is why I am so inspired. The approach to leadership discussed here is really transforming.

James Early: I would like to suggest that *leadership* is a neutral term, even though we have been using it in a very positive way. Hitler was a leader. Again, the prisons and the jail cells are full of leaders. Paul Flores—I think it was Paul last night—who introduced the term *integrity*. So what is the content of leadership as a rhetorical question? Can I be a leader? Erica Garcia talked about ownership of self as perhaps the first expression of leadership, perhaps away from the collective tradition. The challenge may be not just to envision that I will be a leader like everybody else. If we all did that, the world would not change. As we go through a sense of ethics and values, what are we trying to lead about and for? Are we simply trying to replicate the good that has been, or are we trying to birth

ourselves—not just find our roots? Are we trying to do more than just reconnect? Shouldn't we be trying to create something new by drawing on some ethics of the old because the ethics of the old are always juxtaposed by some vulgarity? So the content of leadership, going back to Paul's issue, is of integrity and having people think about what integrity is for me.

Brenda Allen: Let's get back to that in just one moment. Let's call out some characteristics of what we would consider positive, productive, ethically oriented metaphors or analogies or synonyms of a leader.

Comments voiced by the group: Advocate; mentor; listener, knower; recipe book; compassionate; not the person who speaks first but who speaks last, as in Yup'ik culture; recognition from your community; praise for others; empowerment; the ability to speak the truth; the ability to speak quietly and people still listen; the ability to share what you have when somebody needs help without reservation; offering feedback, even if it may potentially be painful; a person can be leading from the front and pointing or from the back, making sure everyone is safe; willingness to speak; courageous; temporary, that there will be someone else to pass on; inherently teachers; persistence; committed; risk taker; story teller; careful; non-judgmental; sense of humor; doesn't need to be liked; heckler; supportive; resilient; flexible; group hug of a lot of communities; representative; transformative; strong instincts; decisive; emotional; empathy; capable.

Brenda Allen: Thank you. The goal here was to get these terms out in the open and to have them as ideas for you to consider. These are particularly wonderful contributions you've all made toward us thinking about leadership and what we mean by that. I like the reminder that *leadership* is essentially a neutral term. I would like us to agree that what we are talking about is from the standpoint of these notions of leadership. We are almost idealizing them. We are also recognizing that we can reach

for that ideal. We can, through what we share with one another and begin to envision, decide that that's what we are aiming for.

Danielle Brazell: Where do progressive leadership styles intersect with this dialogue? We know that there are many, many ways of engaging effective leadership. The military essentially is effective leadership and it is, in fact, a very diverse organization, although not socio-economically. In the spirit of improvisation, I am not quite sure where I am going, so I am going to just jump right in.

Brenda Allen: Maybe you could tell us what you mean by *progressive leadership*.

Danielle Brazell: Thoughtfulness, leadership that is inclusive, leadership that does not necessarily follow traditional corporate models, leadership that empowers or creates empowerment opportunities for the stakeholders, the organization, and the people. Maybe that is what I mean by *progressive leadership*.

Juan Carrillo: Can you tell us if you have experienced that? Do you know people who are like that?

Danielle Brazell: Yes, and one of the challenges in running a so-called progressive organization with a very progressive mission is that we have been mired in a non-progressive model—the nonprofit, 501(c)(3) corporate structure. That structure seemed to constantly trip us up. My question is how, in this progressive dialogue in which we are seeking to create social change and social justice through an art-making practice, do we work in the traditional models of governance and leadership that do not necessarily support the mission of our work?

Samuel Aguiar Iñiguez: I understand what you are saying about progressive leadership, and I also want to talk a little bit about progressive reform. You talk about the corporate structure. I have worked in nonprofits, and I know how each nonprofit is the synergy of a parent organization that is owned by a corporation. As a synergy,

we nonprofits have a governing board, and in order to get approval to do stuff, we have to almost change the bylaws. In a way, our hands are tied. As people who are working with these organizations, if we have a good idea or a progressive idea, it will get brought to the table, and it will die there. It is kind of like what Shane Moreman was saying, walking backwards, looking backwards, and looking at the whole concept of what a nonprofit is and looking at all of the synergies attached to this organization and seeing where these synergies can be changed to allow that change.

Brenda Allen: That does come back to the point you raised about leaders challenging what is going on. I suspect that is another place where we can collaborate with one another and harvest some ideas of how you have succeeded with that, if anyone has. I also believe that there is probably information in history as you look at different ways groups have resisted and have transformed where we are in society. I suspect there is some guidance, some wisdom, within that. So those might be some ways to begin to get at your really important concern.

Tony Garcia: It seems to me like a lot of the discussion about progressive organizations and about building progressive leadership has to do with power dynamics as well. People are talking a lot about not being in control of those organizations or in those situations or not being in control of that power dynamic. As a result, we are looking at the leadership that already exists there from the outside. One of the things to consider as we go through this is how to ally ourselves or become part of new organizations or new ideas so that, once we get into position, we can take over those power dynamics. A lot of the conversation is about the leadership that people have experienced, and this is how it happened, but we were outside of that power dynamic. But the evolution of things indicates that, at some point—that is why we are here—we will be in positions to

be that leadership and be in control of that power dynamic. Maybe that is something we need to consider as we go through this.

Danielle Brazell: How do we do that within the traditional White, nonprofit, hierarchical structure governed by Internal Revenue Service rules of 501(c)? How can we comply with those rules when they may not work with our particular focus or organization? How can we revolutionize that process, transform that governmental process, and open it up to allow more staff and different kinds of stakeholders to have a voice in guiding the way the organization operates?

Brenda Allen: I think, for one, you decide that is what you want to do, and you find allies who are interested in helping you accomplish that goal. I think it is very important to become resolute about it. When you are resolute, you can attract more ideas and allies.

Danielle Brazell: I am curious to know if anyone else around the table has this concern or has found this to be an issue in their work.

Juan Carrillo: You brought up the subject of art making for the purpose of social justice, and you equated art making with social justice. I'm not sure I heard that expressed earlier as clearly as in your statement. The assumption that art making should be used for the purpose of advancing justice in our communities is not shared by everyone. I share that assumption with you, and that perspective has been a big part of my belief that artists should be engaged in work that connects them to their community.

Many years ago, at the California Arts Council, we encountered people who didn't want to work in the traditional nonprofit structure. There were individual artists who wanted to work in cooperatives and did not have a nonprofit legal structure in place. We were challenged to find a way to provide financial support to those artists to assist them in their work. We were fortunate in that we were able to fund individual artists. As a result, we funded individual artists representing those cooperatives.

At the Arts Council, staff shared this sense that somehow we had to find a way within the structure to support artists in doing what they believed needed to be done to engage in community work. We struggled to find a way for government to carry out its commitment to support artists, whether through established channels or through new loopholes that paved the way for new practices and procedures.

Brenda Allen: One quick recommendation, which is from Stephen Covey's work.⁴ Perhaps you have heard of this notion of circles of influence? The analysis is used to gain clarity regarding where you do have power and how you can wield that power to accomplish whatever it is you are trying to do. We need to recognize those larger systems and not deny their power, but just trying to figure out what one's circles of influence are and brainstorming what can be done in those circles is useful. Within this room, I dare say, we have a great many circles of influence. As a result, we have much more power than sometimes we believe we do.

Nan Elsasser: I want to respond, Danielle, to what we did when we were challenged. We started our work as an all-volunteer entity. We had no structure or organization. Then we morphed into a sort of collective kind of organization. Then we ran into 501(c)(3) kinds of issues. For example, there are foundations that tell you they want grassroots representation but that really want just the opposite. They say, "Well, I don't know anyone on your board" or "Who in New York is on your board?" They also adhere to standard 501(c)(3) procedures against having staff on boards and so forth. So what we have done is we have a traditional board in terms of their credentials, but part of our agreement with them is that the staff and students of the organization have total control over policy and artistic decisions. You have to be willing to trust that. The board members do a lot of work for us, but they join the board knowing they are not going to have certain powers. We also invite board members to

participate in our art. We also always have some board members who are both participants—actors or artists—in the program.

Shane Moreman: Great. I love it. I love the seriousness and the gravity of the end conversation segment and value all of the wisdom. I want to encourage everyone in this room to be absolutely wrong and take a chance and take some risks and say something really stupid and reply and use your voice, even if it shakes. There are going to be multiple truths floating around here—not just one truth. So listen for those multiple truths and consider how they all can speak to you.

¹ Samuel Aguiar Iñiguez, *Motherfucka': The Rebellion of American Language*, unpublished manuscript, 2005.

² Amílcar Cabral, "National Liberation and Culture," trans. Maureen Webster. *Program of Eastern African Studies Occasional Paper No. 57, Syracuse University* (Syracuse: Syracuse University Press, 1970).

³ Elizabeth Kolbert, "Last Words," *The New Yorker* 6 Jun. 2005: 46-59.

⁴ Stephen Covey, *Seven Habits of Highly Effective People: Restoring the Character Ethic* (New York: Simon & Schuster, 1989) 81-91.

Topic One: Language as it Relates to Ethnicity, Leadership, and People Working in the Arts

Flores Presentation

The presentation opened with a video of Youth Speaks, featuring performance clips and interviews of teenage poets from all over the United States who participated in Brave New Voices: The 7th Annual International Youth Poetry Slam Festival in Los Angeles, CA, 2004.

Paul Flores: This is called “Voice of a Generation.”¹

If it hadn’t been for Governor Pete Wilson, I might have never become a spoken word artist. The year was 1994, and anti-immigrant hysteria was running rampant through the California legislature and on the AM radio waves. Speakers were blaming the state’s dire economic situation on costs related to servicing undocumented workers. According to the Governor Wilson, “illegal immigrants” didn’t pay income taxes. So not only were they stealing money from California, but they were costing the state whenever an undocumented child was educated in a public school or whenever a doctor delivered a Mexican baby. I was a college student in San Diego at the time (thanks to affirmative action). Proposition 187 had been passed, denying immigrants the right to public education and health services (including the emergency room). The measure also encouraged snitching on suspected non-citizens. It was the first piece of legal racism that directly crossed my path. It would be followed by Propositions 227 and 209, which removed bilingual education and affirmative action. In response to this personal attack on my family, I began to write about what my grandfather had done to exchange his life of poverty in Mexico for that of an American steelworker, now retired in California.

I wrote about how dark his skin was, how he wore long-sleeved shirts and a sombrero, how he went back to school at the age of 40 to get

an American high school diploma. I wrote of my teenage cousin, Tommy, being sent to secondary at the San Onofre immigration checkpoint because he was *moreno*, a dark-skinned Mexican. I wrote a poem that could be used as a weapon to combat those who would deny my family the rights of citizenship and the rewards of their labor. It was the first poem I ever read at a Chicano open mic. I was 22 years old, and I had finally figured something out about myself.

I could see/Mexicans running/into
themselves/into their *padres*/into their
compadres/
into life they want returned/into their
tierra/desconocida/aislada/matada/run-
ning to a home they
know/*en sus corazones que*/it’s theirs without
papers.

—“Vista,” 1994²

It was amazing. And it was just the beginning. By sharing my personal experience and connecting it to a larger issue, I became part of a much larger movement. I began performing spoken word to have a voice and articulate injustices. I wanted to speak for myself and represent my community. Ten years later, I make my living in San Francisco and perform in cities all over the world, connecting my personal narrative not only to a specific community but also to an entire generation. Young people and Latinos in particular are what Antonio Gramsci defined as subaltern: “groups left out of established structures of representation.”³ I believe that the spoken word movement is uniquely capable of reaching out to these segments of the population that still stand on the margins in order to dismantle the mainstream.

I realized a long time ago, through my own work and through mentoring young writers, that there is no speech without freedom. In other words, the best way to defeat stereotypes and empower the disenfranchised is to offer the tools of language so that we can recreate our existence in the most authentic way possible.

How can you ask someone to take responsibility for their actions in words that don't reflect their experience or understanding? You can't.

In 1996, I began working at Youth Speaks, a nonprofit organization devoted to creating safe, uncensored spaces for teenagers interested in creative writing and spoken word because I wanted to feel part of a community of writers. I had previously enrolled in a boring MFA program, and heading to Small Press Traffic readings or The Poetry Center was no longer satisfying me. The readings were stuffy and pompous for no reason I could understand. I did know, however, that I was usually one of only three people of color in the room, and if you hadn't published a book, no one really paid attention to you. So when James Kass, the director of Youth Speaks, asked me if I wanted to visit high schools to perform poems and lead after-school workshops for San Francisco youth, I was excited and motivated. This was the person I wanted to be: a literary activist, a mentor, a spoken word poet, an important part of something new.

I had already been working with Los Delicados, a touring group of Latino spoken word and theatre—including Darren de Leon and Norman Zelaya, formed out of the SFSU (San Francisco State University) writing program—for about a year, performing poetry for the Latino community. But it wasn't until I began working with the young writers at Youth Speaks that I learned the full potential spoken word contains. These teen poets taught me. They weren't impressed by my MFA. They wanted to know if I could "bust" in the classroom as well as on stage. They helped guide my voice toward honesty. I couldn't fake my words or force my leadership skills; I couldn't pretend I was somebody I wasn't. This is what I had wanted from the instructors and writers in the MFA program, and instead I found it in these teenagers. They challenged me and, in the process, I found the perfect intersection of my art and my politics.

My language is STRONG like struggle./Sorry if I curse, but my mother worked all day/
and I was on my own after school/a latch-

key kid
kicking it behind the 7/11/drinking brew,
listening
to Ice Cube/"Since I was a youth I smoked weed
out/Now I'm the motherf***er that you read about."/I used to like to fight and shout obscenities/
to get attention. /There was no man around the
house, / except THE MAN./Who knew me and
my mom so well/I had to change my last name / to
kinda Mexican/ just so people wouldn't think my dad was a cop./
So I became like Cyrano's Chicano twin/
and bled
la vida loca from my pen.

—"My Language," excerpt 2003,
with quote from NWA's "F#@k tha Police"⁴

Hip hop is central to the whole project. I am part of the generation that grew up with hip hop and that participated in its development, so I use a lot of references and allusions to rap and hip-hop history in my work. Many Youth Speaks poets feel they have more in common with Tupac or Lauryn Hill than Robert Frost or Maya Angelou. So I sing and I rhyme, I evoke MCs when I'm on the mic. I give props to hip hop because it tells the gritty story of my generation—of urban Latinos and Blacks growing up segregated, bitter and easily manipulated by all that we never had: money, clothes, cars, access, respect, a nuclear family, status. But hip hop held transcendental power for us. It was our creative burst that took us beyond those psychological and class-determined limits and into mainstream culture.

Now, quickly aside, Youth Speaks wants to bring voices from the margin to the core in order to dismantle the mainstream, not to enter the mainstream. We can talk about this more, but this is something I want you to think about. I am not trying to help kids become part of the

mainstream. I want them to destroy the mainstream and create something new: a new form of representation, a new form of democracy.

I also have that MFA in Creative Writing, which means I have studied the history of poetry, its forms, its trends, its styles, and I have read the so-called masters of the Western canon. I am thankful for this training because it gave me time to experiment until I found my own poetic voice, which I realized was decidedly nonacademic, non-institutional. I don't want to be like Mark Strand or T.S. Eliot. I want my work to move as far away from theirs as possible. I write for a different purpose and a different audience. It is necessary to read Strand's and Elliot's poetry on the page in order to understand it because some of the abstractions are meant to be deciphered through close reading. I, on the other hand, seek continuity with oral tradition.

A pure, transparent, rhythmic storytelling—and always with a narrative structure—is the kind of poetry I write and perform. Immediate reaction and connection to a live audience, as in much of early hip hop, is always the goal. I want action. I want group dialogue. I want call and response. I want community. I want a massive artistic movement for our generation.

It sounds utopian, but it just might happen. I was recently in Miami on a residency teaching spoken word to young people in East Little Havana. Most of them were either Latino immigrants or the children of immigrants. They suffered multiple issues of racial and cultural identity confusion: Were they Black or Latino? Hispanic or American? Victims or criminals? We attempted to clarify some of their problems by writing poems about ancestry, home, social status, and assimilation. Committing to an identity by these means—or perhaps at all—was still too complicated for some. But more than anything else, they all responded to hip hop.

They understood the language of hip hop. They knew what *fresh* meant, *crunk*, *ice*, and *shorty*. They could expound on the merits of Tupac, Biggie, and Eminem. In short, they knew exactly

where they stood in relation to this medium of expression. Many of them were not fluent in English, but they could recognize the rhythmic patterns of rap like it was their mother's *gallo pinto* and *carne asada*. I encouraged them to use hip hop and Spanglish in their writing so that they could feel like the poetry they wrote was indeed theirs and not the tradition of dead White men. I told them spoken word was done with the language they already had on their tongue—it was the voice in their head, natural, organic, and true to their experience.

You don't know me/You think I am a hoochie
because of
what I wear/You think I always lose/ but at
least I intend
to try/You think I will have a lot of children/
because my
great-grandmother had ten/You think I am
worthless/but
I am worth more than what you wear/
I don't care what you think/I know I can
dance until my
feet fall off/I know I can play good soccer
and score three
goals/I know how to make spicy food that
will make you
lick your fingers/and I know I will raise my
children perfectly well.

—“*Untitled*” by Juana, Fourteen, Miami, FL⁵

The workshop took off after that, and before long, I had a roomful of teenage Spanglish rappers and spoken word artists ready to bust about why country music was so “square” and reggaeton was hot. How dreams were nothing until you actualized them, how the police harassed them for no reason other than being brown in numbers, and whether getting rich was the answer to all of their problems.

Spoken word is the voice of this generation. It is how we connect to the oral/aural messengers of the past: the griots, the storytellers, the shamans, the folksingers, the MCs, and rappers. But it is also the only way we are going to ensure active literacy in our future. I would like to reach

people who can't even read and show them that they still have a voice, a means to express themselves, a means to dialogue creatively, to criticize, to construct a reality with words that isn't dependent on any institutional validation or degree. This is the populism of spoken word.

To pick up Gramsci again, I think of it as my own subaltern project. This past September, I appeared on *Def Poetry* on HBO and shared a poem about the military's manipulation of citizenship and college-tuition money for immigrant youth who end up dying in Iraq. Thanks to Russell Simmons and to the overall rise in the popularity of hip hop and spoken word, I have found a way to use the media to vocalize that which the media often ignore.

They say that history is told by the victors. But there is always a struggle over who gets the right to tell the story of the past and who gets to articulate the events of the present. Spoken word empowers the subaltern, the otherwise ignored, to "tell it like it is." It prioritizes the individual "testimonial" voice. It creates a continuity of artistic languages, such as hip hop or Spanglish, identity politics, race and culture, into a single art form. Above all, spoken word brings all of these elements together not just for entertainment but for a greater political and social purpose. Spoken word can help build an identity into a positive force, exemplifying community activism with artistic means. The fact that it is garnering so much interest is a sign that our generation is coming of age.

If you are interested in learning more about Youth Speaks, please go to www.youthspeaks.org and purchase materials for sale—books, CDs, DVDs, and other materials. Thank you.

¹ Paul Flores, "Voice of a Generation," *Bookmark Now: Writing in Unreaderly Times*, ed. Kevin Smokler (New York: Basic Books, 2005) 170-77.

² Flores, "Vista", quoted by Flores, "Voice of a Generation," 171.

³ Antonio Gramsci, *Prison Notebooks*, trans. Joseph A. Buttigieg and Antonio Callari (New York: Columbia UP, 1992) quoted by Flores, "Voice of a Generation," 172.

⁴ Flores, "My Language," *The Rain*, quoted by Flores, "Voice of a Generation," 173.

⁵ Juana, Fourteen, Miami, FL, "Untitled," quoted by Flores, "Voice of a Generation," 176.

Ganbold Presentation

This text is a slight revision of Ganbold's oral presentation, which included an accompanying PowerPoint Presentation with video stills of America's Next Top Model and textual emphasis.

Sunya Ganbold: While I have been living in this country for the last five years, I have acquired a taste for watching reality television shows. Despite my inner dialogue and my conscience that advise me against doing so, I can spend hours watching reality TV. Of course, I rationalize and tell myself that I watch these reality shows for sociological and anthropological inquiry, which I suppose isn't entirely disingenuous. I feel like these shows teach me about the implicit and explicit codes of American culture, as well as the ways to navigate relationships and day-to-day interactions. Through reality TV, arguably as unreal as any typical drama or sitcom, I learn how to interact within American society. The reality program that most significantly impacted my own cultural path and (inter)national identity was *America's Next Top Model*¹ on UPN 20. This show forced me to question my place within American culture.

Hosted and produced by supermodel Tyra Banks, *America's Next Top Model* is a reality show where beautiful girls from all over the country compete to become the next "it" girl in the fashion industry. Naima, a 20-year-old coffee shop waitress from Detroit, is one of the top contestants. She is beautiful but somewhat shy and soft spoken. To me, she seemed like a mysterious and serene creature. Throughout the competition, Tyra and the judges point out her shy personality. In one episode, Tyra is concerned that Naima can be seen as quiet; Naima responds that sometimes she is soft spoken, but it is her way of distancing herself from an angry past.

At the time of deliberating for the next round of eliminations, judges wonder, "Who is Naima? We don't see her personality," and wonder if she can hack it. "Naima has a fire inside, but it's weak," the judges ponder. "We don't know if her personality is strong enough to connect

with America." Naima barely misses being eliminated and quickly learns that something needs to be done about her weakest point. She becomes more outspoken, learns to wear her emotions on her sleeve and, in the end, prevails. She is "America's Next Top Model"!

While I was watching Naima's victory and her path to glory, I saw her dilemma and transformation unfolding in front of me. In order to win, in order to "connect with America," Naima had to change her personal identity to suit the audience. What does one do when faced with a choice between changing personal and cultural identity and simply modifying behavior in order to succeed in any career field? What am I to do in my quest to become the next America's Sweetheart?

Growing up, I was taught by my grandmother that the highest virtue a Mongolian woman can have is modesty. Her definition of modesty entailed being soft spoken, keeping facial expressions to a minimum while interacting with other people, and knowing when it was the right time to speak—rarely and quietly. I took her advice to heart—what else did I know? I grew up with the understanding that I should at least appear demure, diffident, and reserved.

Oddly enough—and to fuel my already conflicted emotions—years later, my father coached me and encouraged me to brush these virtues aside. Currently, I am on the job market in New York City. "Don't be shy," he says, "Use your elbows." He says, "Sell yourself with no shame, like Americans do!" As a result, I have come to realize that living in a different culture presents a dialectic between the cultural codes and data that I receive everyday and the qualities I have been taught growing up.

I realize that living in a different culture presents an array of cultural data that conflict with my own on a daily basis. But do I need to shed the virtues valued in one culture in order to succeed in a culture that values an opposite virtue? Now, I don't claim to have found the answer

to this question, but I might be onto something when I say that, throughout my career path, I have learned to “talk to the talk.” Literarily.

Often, in my work experience, I have felt that these cultural notions of modesty have stood between me and showing pride for a successfully completed project. Many times, modesty prevented me from gaining credit for a job well done. Modesty is also to blame for my response if anyone asks me how many languages I speak. Indubitably, my answer is, “I know a couple of Russian words.” (Russian is my first language, and I can speak three more.) On numerous occasions, I failed to voice any success or accomplishments Pumping myself up, or pimping myself up, was always a significant difficulty for me because of the cultural codes I was taught.

Ultimately, I am pleased that I came to realize the value of being assertive and being more outspoken. The transformation I experienced was necessary in order to be able to gain respect from my colleagues and peers in this country. Not surprisingly, I discovered that I can accomplish this through language and, in particular, through the use of action-oriented words in order to empower myself to portray and convey my competency in my work environment. Look at my resume, and you will find them: “played an instrumental role in ensuring such and such, negotiated and secured, explored and seized opportunities, cultivated and maintained.” Sometimes, I feel like Lewis and Clark when I work on my resume!

Not only did I have to learn these empowering words, but I also had to learn how to effectively deliver these messages to convey my competence in the workplace. A Mongolian proverb states, “*Turuulj duugarsan khukhuunii khushuu khuldunu*,” which means “a cuckoo that cuckoos first, freezes her beak.” It reminds us that, in a conversation, there is a certain hierarchical order. In Mongolian culture, people who are in a dominant position are the ones who speak

first. And usually, people who are in a dominant position are older males or people who are in a superior position in the work environment.

When I started at my previous job, I was the youngest among my colleagues, not to mention this was my first serious job out of college. During staff meetings, I refrained from contributing to discussions because I believed that it would be disrespectful of me toward my colleagues. The signals I received from my co-workers led me to understand that my silence was perceived as a sign of ignorance, insecurity, and lack of initiative and leadership. Yet again, I had to defy the primary virtue I had been taught my whole life in order to communicate that I do have leadership skills and that I am capable and competent. In order to portray this, I had to learn a new communication style: assertive, self-confident, self-assured, and even aggressive.

Also, in the Mongolian workplace, employees usually look to a superior person or boss for guidance. A person in a dominant position is the one who “sets the stage” and presents ideas while the subordinates look up to the leader for direction. In contrast, I have noticed that in America—and I could be wrong about this—a superior poses a question and subordinates are expected to generate, produce, and perform. Edward Finegan and Niko Besnier, experts in the linguistics field, support my observation by stating, “In American work settings, superiors commonly initiate conversations by asking a question and letting subordinates report. Thus subordinates hold the floor for longer periods of time than superiors. In other words, subordinates perform while superiors act as spectators, while in some cultures, superiors talk while subordinates listen.”² In other words, it appears as though the roles, duties, and expectations are reversed.

Another striking cultural difference I have encountered that also could have been perceived as weakness or diffidence, at least initially, is in delivering statements. In my culture, we use words that convey an element of uncertainty and indecisiveness as a means of implicit respect to the ideas of others. These conditional

assertions are an effort to avoid looking like you are too aggressive or that you appear to know more than you really do. In contrast, while in America, I have quickly learned that, in order to look successful or to be able to convey my leadership abilities, I had to learn a more direct way of conveying statements and a more straightforward way of delivering them. Moreover, the circuitous and circular way of delivering messages so characteristic of Asian communication styles is something that I had to shed. I was shocked when I wrote my first business letter. I quickly learned that I had to state my main point in the first paragraph and then elaborate in the following paragraphs. While receiving my education in Mongolia and China, I had been taught that the main point should be saved for last. It is the treasure at the end of your path.

I have also discovered that language cannot only empower an individual, but it can also help one to assimilate and “fit in.” I caught myself using idioms and office jargon to create a sense of a shared frame of reference. Words that I never imagined using before, like “alright-y then” or “what’s on your plate?” or “this needs to be tightened up” or “are we on the same page?” or “let me pencil you in” are common expressions that I learned to use in order to convey that I was “up to par” in my language skills. In reading online articles, they all seem to agree that office jargon is widespread and people often use it in meetings as a way to show off, be in control, or display their expertise. But I feel that I needed to use these words in order to accommodate those around me and in order to demonstrate a kind of understanding or way of letting others know that “we are on the same page.”

Like Naima from *America’s Next Top Model*, I have undergone an identity transformation in order to succeed. I certainly wonder about the extent to which I have compromised the values and traditions of my own culture to succeed in another. Have I undergone a total identity transformation, or I have I merely adapted and assimilated to the values of my

new discourse community? I ask myself, am I becoming a different person or am I just picking up the tools on my journey toward leadership? Perhaps the truest test will be whether or not I can take these tools back home to my own country and become Mongolia’s Sweetheart.

¹ *America’s Next Top Model—Cycle 4*, writ. and prod. by Tyra Banks, UPN, March 2, 2005 – May 18, 2005.

² Edward Finegan, *Language: Its Structure and Use*, 3rd ed. (Fort Worth, TX: Harcourt Brace, 1999) 311.

Evans Smith Presentation

*The presentation opened with an Alaskan Native version of the song "My Country, Tis of Thee."*¹

Annette Evans Smith: The most powerful part of that song is the last sentence for me; it is "we would like you to let us be."² There are two things I want to talk about in my presentation, and those two things are language and math. I want to talk about them because of what they are doing and what they have done to Alaska Native people and how we can use language to empower ourselves and continue our culture.

The first thing is math. I just want to address it quickly. I am a hybrid of a hybrid. I am 1/8 Alutiiq, 1/4 Yup'ik, 1/4 Athabascan, 1/8 Russian, 1/16 Welsh, 1/16 English, and 1/8 Irish. How many of you know your blood quantum to that degree? When you are Alaska Native, you know. When you are a Native American, you know. Because blood quantum and math can be used to restrict you, to define you, and to basically leave you out of culture and who you are. Because, for us, blood quantum was a way to measure whether or not, early, early on, the federal government had any reason to provide some sort of service, whether health care, social service or whatever. So if you didn't meet the federal standard of blood quantum, then you didn't deserve or require services, so it was exclusionary early on. Tribes have then also adopted this blood quantum status, so each tribe in America sets its blood quantum as to whether or not a person is recognized and a part of that tribe. And a lot of people don't know and a lot of people don't understand that, unless you are Native, unless you know, you are 1/8, 1/4, 1/4, 1/16, 1/16, 1/8, and 1/4. It all has to add up to 100% in the end. So that's the math piece.

Now I want to get into the language. I introduced myself earlier a little bit in my language. One of my great sadnesses is that I am not fluent. I speak only baby Yup'ik, only words that my grandmother would say to me, words that make sense within a family structure for me to hear. My grandmother called me *Picari*

in Yup'ik, and on my Athabascan side, my grandmother called me—she gave me her name—*Nehonelo*, and that meant "one to travel and go everywhere." She gave me her name and that is what she called me. I only speak baby Yup'ik because there are a lot of different things that have happened in Alaska, as our history has progressed, that have dictated why our languages are in the situation they are in, which is that some of them are dying.

I feel the need to present a little Alaska 101. How many in the room have been to Alaska? How many are familiar with the different cultures in Alaska or how diverse they are? I see a few hands, and that's one of the reasons I think we need to go into this a little bit. There are 21 different languages in Alaska (*Evans Smith shows a map of Alaska broken into language groups by color.*) Every color is a different culture group, so we have in the North, Inupiaq, and St. Lawrence Island Yup'ik; in the yellow region, Yup'ik and Cup'ik; in the purple, Aleut and Alutiiq; in the green, Eyak, Tlingit, Haida, and Tsimshian; in the red, Athabascan. Even within these languages, there are dialects, and that is why I say 21 and not 11. So there are 11 culture groups, 21 different languages. To give you some perspective, our state is 530,000 square miles, so if Alaska cut itself in half, Texas would be the third largest state. So we are an enormous state, and the majority of our state is not connected to the road system. So you fly. You rely on an airplane to get around. Flying is an integral part of your life because it is the only way you can get anywhere.

Why I show you this map and why I want to talk about language is partly because everyone is familiar with the term *Eskimo*, right? That word means nothing to us—it means absolutely nothing. It was a name given to describe many of us. If you are Athabascan and someone asks you if you are Eskimo, then are fightin' words, very seriously. The cultures that they consider Eskimo cultures are Alutiiq, Cup'ik, and Inupiaq. And in all of our languages, like Yup'ik, for example, basically that is literally translated, "the

real people.” Everybody is “the real people” in their own language. What we have seen and what we have experienced is that contact with Westerners and the length of time over which contact has occurred have significantly influenced the strength of our languages.

If you had the unfortunate luck to be the first to have contact with Westerners, as the Aleut did—or *Unangax* is what they call themselves (the Russians called them *Aleut*)—then you have a long history. Unfortunately, you increased incidences of diabetes and heart disease and other health problems as well because you have been separated from a completely traditional way of life much longer than say, the Yup’ik and Cup’ik, whose contact is much more recent. So I feel the need to get into a little bit of Alaskan history in the sense that it wasn’t that Westerners arrived at the same time everywhere; yet, over time, their contact in Alaska has impacted each of these languages.

I am going to bring up the Eyak language right now and that is because the Eyak are small in number of people and, unfortunately, there is only one speaker left. That speaker is in her 80s, and her name is Chief Marie Smith Jones. People often ask her questions and want to interview her and reporters want to talk to her about the Eyak language. I don’t know if they understand what they are asking her when they want to interview her. In my own view, that is because, when she is talking about her language, in a sense, she is writing her language’s obituary. I don’t think people understand that. Can you imagine what it would be like to be the last person who could speak your language? The last? That is why I work for the Alaska Native Heritage Center. That is why my life is the Alaska Native Heritage Center. We are very young; we are only seven years old. We are created to preserve, share, and perpetuate Alaska Native traditions, languages, and values. It is a huge mission because there are 21 languages and 11 culture groups. And we have got to preserve traditional knowledge as well as language.

Why are we preserving language? Why is language so key? It is key because it is the vehicle for everything for us. It holds our stories. It holds our knowledge. It holds our art. It holds our history. What we are fighting against is time because we only have our elders for so long. Ten years ago, there were 60 to 90 Dena’ina Athabascan speakers; now, there are unfortunately only 30 to 40. And those are fluent speakers and that’s the Dena’ina language and that’s the PowerPoint piece that I just showed you. Eyak, another one—like I said—one speaker. Yup’ik/Cup’ik, however, is much stronger because contact was much later, and they were able to maintain their languages within their villages because they were so isolated and so remote.

So right around the time I came to work for the Heritage Center, a tape surfaced. This is my Amoun story—my Amoun is my great grandfather. He was born in the 1860s, and he lived to be 119, so he died in the 1970s. He died before I was born. Before he died, my grandmother made a tape of him speaking in Yup’ik, telling stories and singing some songs. She made two copies—one she kept for herself and one she sent away to a university. She doesn’t know who or when or what university. She lent the tape to her cousin. We don’t know when, where, why, or who, but somebody threw the tape away. We know this because about two years ago, there was a man named Glenn in our village who is kind of “touched”—I guess is the word—profoundly, in a “Boo Radley” kind of way, touched. So he was at the dump, and he was looking for things that would be useful that he could take home and use later on. He found a tape and he picked it up and he put it in his pocket and he took it home. Shortly thereafter, he had to come into Anchorage because his mother was going to have surgery. So my aunt had to accompany him and, because my aunt was flying into town, my grandmother flew into town. And that is not a normal combination to be flying into Anchorage. At my cousin’s house, my aunt was going through Glenn’s belongings—the things he had packed for himself to

come to Anchorage—and she was pulling out all of this random stuff because he packed really, really odd things to bring to town for himself for four days. And one of the things she pulled out was a tape, and she recognized my grandmother’s handwriting on it. It was “Amoun telling stories, side one.” Since I have been at the Center, I have digitized it and we use it and I listen to it. My baby will listen to it. She or he listens to it even now, which is important to me.

The reason why I say this and I am here is because I am a survivor, and Alaska Native languages are survivors. They have been around 10,000 years, and my job really is to keep them around for 10,000 more. Not two generations, not three generations, but 10,000 more years because that is how long they have lasted. Every time you lose an Alaska Native language or a language, period, you lose a worldview. You lose a perception of the way things are because, in a language, for example in Yup’ik, *nergyuquq*, that is basically saying, “he wants to eat.” But it is backwards in relation to English. It’s “wants to eat he does.” There are values within the language and there are values like, in Yup’ik culture, relationship is everything. It is not the Western, be really busy, cut people off, interrupt people because, in Yup’ik culture, there is no bad time to stop by somebody’s house. You don’t call ahead and say, “I’m going to come by. Are you busy? Is it a good time?” There isn’t a bad time because everything is about relationships and valuing time and that person. So you never cut a person off or interrupt them.

So one thing people ask me is why don’t you speak your native language? And that is, of course, one of my great sadnesses. But it was a decision my grandparents on each side made because my grandparents are the last fluent speakers in my family. So my grandmother and my grandfather on my Athabascan side made the conscious decision that they did not want their children learning Athabascan. They did not allow them to speak it in their homes. And this is because there were many practices that were very unfortunate in Alaska,

such as boarding schools. It was policy from the late 1800s until 1972 that Native children would exclusively speak English, and they were punished severely for speaking their Native languages. So my grandparents on my father’s side made a very conscious decision not to let their children speak. It was very similar on my mom’s side. My grandmother could have taught my mother Yup’ik, and she did not.

The reason for not passing on my grandfather’s language—he is Alutiiq—is very different. It is because the influenza came and what happens when the influenza comes is it takes the older people. It takes your parents and grandparents and leaves the children. So my grandfather’s mother was one of three survivors out of a family of 12. She was six. The oldest survivor was 15. What happens to the language then? My great-grandmother, who is still with us, can hear and can understand, but she cannot speak.

So there have been a number of things that have prevented or deferred Alaska Native languages from continuing. I know because I am a survivor and in my culture, we are all survivors, and I feel that there is hope. I look at the Maori and then I think the Maori are where we are going to be in 25 years. At the preschool level, they start teaching Maori. They gave up on the people who were my age and older, and they started with the preschool kids to teach them the Maori language. Now they can teach Maori and conduct class in Maori through the Ph. D level, and I think that is amazing progress. I think that is where Alaska Native languages will be in hopefully 25 to 30 years, and that is why I am here today and why language is so important is to me, as well as math.

(Evans Smith shows a short video clip of a woman demonstrating how to remove bark from a tree.)

This is Helen Dick, and this is a part of a series of videos intended to impart traditional knowledge with language.³ In this video, she is teaching how to remove the spruce bark on a tree. We are going to create other

videos—*How to Remove Birch Bark, How to Create a Basket*—simple videos like this because this traditional knowledge is incredibly critical and important to understand.

Responses and Discussion

Samuel Aguiar Iñiguez: Sunya’s description of the experience she had with Naima and watching the reality shows to learn the language and see how Americans interact with each other was a really good approach. I related that to my mother watching soap operas in English and also listening to country music because it is slower—you can understand. At the same time that you are learning how to interact, a question came to my mind. Why do we comply with American attributes and culture and at what cost? When the denominator of language is used to articulate an idea and learning the tools of a language is a tool for your successful life as far as economics, business, family, culture, then what is it that we lose as we transform ourselves to use the dominant language?

You were saying that, through watching the reality shows, you learned these tools, these words you never used before like “what’s on your plate?” That reminded me of an essay I read recently that talks about gender. We do gender every day, and we can’t run away from it because either we display some kind of gender, like this young lady right here, who is wearing pink (*Aguiar Iñiguez points to a woman running the audio/visual equipment*). We attribute gender to her because we have been raised that pink is for girls, blue is for boys, so we are already defining who she is through the feminine. We ascribe to someone feminine or masculine traits, just as we also define someone through cultural traits, as when you are talking American or saying “that’s cool, dude.” You can learn from MTV or you learn in the hip-hop world; you are learning these things. At the same time, you are displaying your gender, whether it is a masculine trait or a feminine trait; you are also displaying cultural values. People

then perceive your culture. They are attributing cultural traits to you because of how you talk. So language is very universal in that way.

I really, really loved your presentation, and you said it at the end: “identity transformation.” For me, doing what I needed to succeed was me gaining the tools. I don’t think your identity is complete yet because you have these tools, and I wonder what is going to become of these tools? What is your purpose now, knowing that you know how to articulate in the pop-culture language, knowing how to articulate, knowing how to dress, knowing how to interact in various reality shows, knowing when you are talking to someone more academically as opposed to someone more informally. You know these tools and techniques. How are you going to teach the language that you learn to people from your community? At what cost will you tell them to assimilate and at what cost will you tell them to keep and preserve your language?

Sunya Ganbold: The ultimate question, I think, is how does one reconcile the duality between the mainstream/dominant culture and one’s own culture? I think the answer I am coming to from our symposium discussions is that I can view my learned cultural behavior and transform it as a tool that I will use to improvise and to teach improvised leadership. I am realizing that leadership is not a kind of fixed idea but is a notion that is ever evolving and ever transforming. I could use the same kinds of skills and communication approaches that make me effective in American society and incorporate that with a Mongolian communication style that is most successful in order to create something new—a different definition of leadership. So, in a way, one can create an improvised and hybrid kind of leadership. My answer is not in assimilating and losing one’s identity in order to be successful but to pick the best parts from different styles and incorporate them. In other words, evolve.

Samuel Aguiar Iñiguez: I would like to add one more thing regarding the hybrid identity. I wanted to reference a Ben Harper song called “Two Hands of a Prayer.” In

the chorus, he says, “Am I the man I want to be? Am I the man I used to be? Or am I the man that I will become?”⁴ We don’t know what our identities are at this point.

James Early: “America, you are not America to me/ America you will be.”⁵ That was the voice of Langston Hughes, a poet. A spoken word person. Read that poem. What is America if it is not becoming? What is Mongolia if it is not becoming? What is Alaska if it is not becoming? It is important for us to reconnect, but why reconnect if we are going to be what has already been? If we are just going to be that? We are in a global moment, and I think that all of our speakers manifest that. This notion that we are one thing and not anything else is not true by the very fact that we are here. We are connected not in abstract ways to many things; we are connected to different countries and traditions and times, even in the present. We are something new that has never been seen at this scale before. The real question is will we be the ones who we are, or will we try to fit the mold of whatever tradition, whatever identity, has already been and is becoming something else but does not want to give it up?

Brenda Allen: One of the issues that arises from your presentations is when we think about language and we think about communication and we think about audience, always when we speak or we write or whatever it is we do, to some extent we have an audience in mind. Threading through your conversations is this idea of this really powerful audience. The mainstream that begins to dictate what you say or the mainstream is what you are resisting in using your language. This relates to how much power is given to the audience. When I teach communication, I say, “Think about your audience.” But I believe there is room to revisit that advantaging of audience. Perhaps there is a way I can revise that notion of playing to the audience and make it more of a notion of being flexible in terms of how they might interact with me—how they might present themselves to me.

I like the idea of thinking about creating something new, which suggests that there may be ways again for me to reconsider the relationship with audience. I can start to think about how the language of the person with whom I am interacting affects our interaction. I should be thinking about how they might want to express themselves. I should be thinking about what might I learn from them. This is something, again as leaders, we might begin to think about in ways we may not have thought about before.

In the area of allowing different modes of expression, I have begun to be a little more flexible with that with students, even in terms of a final project, where the tradition would be a word-processed document that follows a certain style and so forth. This also goes back to something I struggled with earlier, which is asking the questions, “What are you really trying to do? What is the root here?” If I, as teacher, really want students to feel empowered to express themselves, then I should not limit them in terms of “this is how you need to do it.”

One of my sister’s kids said recently as an adult, “Aunt Brenda, I like how you made us talk right.” They would use the Black vernacular, and I would correct them. What I learned to do, however, was to intervene in a way different from what I did initially—the way people treated me, which was very punitive: “Don’t say that like that!” What I learned to do was to help them understand you will be in different kinds of situations, and you need to read them and present yourself in ways that you can be effective, right? So this relates back to that notion of improvisation. But in doing so, we need to avoid any tendency to give up your power. I value the fact that, in some ways, I am multilingual. I don’t speak a lot of languages, but I can move across vernaculars. I can be in a board room and use mainstream language or I can be at a bar in the ‘hood and use the appropriate type of language there.

Annette Evans Smith’s point of what language does and why we want to preserve and invite a variety of ways of expressing is important.

Meaning does not lie solely in the words themselves, but the words do frame our reality. Sapir and Whorf formalized that theory.⁶ So, it is so important to understand that language does frame and shape your reality. There truly is power within it—ways that we can think more deeply about it, invite alternative forms of expression, learn from ourselves other ways of communicating, build our abilities and flexibilities. I just heard on the news that something healthy for preventing memory loss is learning a new language. Now isn't that fascinating? For me, personally, this motivates me to further immerse myself in Spanish for very practical reasons, but if it can help me not forget and begin to lose memory, then that's an added benefit.

Suzanne Benally: I have a different reaction here. I first want to deeply appreciate the presenters because, in listening to their stories, I recognized what leadership is about in those three individuals. One of the things I heard is that leadership remains grounded in survival issues, it is grounded in a form of resistance, it is grounded in the recovery, that Paul was speaking of, and I think it says something to me about our work not being done. There remains a continuity here in which the new leaders are emerging and, at the same time, seeking new strategies and new kinds of tools to interrupt the way things are. I really appreciate that.

I want to speak to all of these Indigenous voices. In those voices, the notion of language and culture is deeply tied to who we are as a people and how we define our existence. As a result, when we begin to lose that language, we begin to lose a kind of identity that ensouls you to the land. Indigenous peoples understand their relationship to the land with which they identify and express artistic forms in songs, paintings, and other artistic processes, which are sacred. That to me is the process of becoming who we are. So I don't want to lose the importance of looking back to our cultures. I am saying we know who we are to become

as a result of those cultures. In many ways, we are tied to them, and they influence the ways we engage with this contemporary world.

Finally, I want to say that I see the voices we heard this morning as recovering that subtext and, at the same time, becoming the new story tellers. To me, that is the spirit of the sacred process.

Samuel Aguiar Iñiguez: Leadership is grounded in survival, and each of the presenters established language as an item needed for survival. Annette talked about the last person to speak a language, and if it is not documented, if it is not taught, we have almost a conceptual genocide here, where this language will be a victim of genocide. This idea, this artistic movement like Paul and the kids who don't respect his MFA, they don't care; can he "bust?" This new form of ciphering, boom, boom, it's the new expression that needs an identity, that needs a tool, a language tool. It just can't be pushed underneath the table because you are genociding that idea. I think in a way leadership questions and challenges the concept of genocide, even if it is just conceptual genocide.

Mayumi Tsutakawa: I wanted to follow up on your strand, which addresses the concept of audience. My question to all of you presenters is how do you know which audience will hear your voice? Who gets the microphone? I think that corporate mass media has a definition of who our leaders are. Who is a greater leader? Al Sharpton or Rosa Parks? Who recognizes and defines who our leaders are? So that is my question. Of course, my answer is going to be that we need to control the media. I am a great proponent of community-controlled media, but the newspaper I worked on in Seattle, *The International Examiner*, has a circulation of maybe 3,000. How will we get to control the microphone?

Paul Flores: That is an interesting question: How do we recognize our leaders? Who recognizes that you are my leader? That is something that I ask myself all of the time. That is why I

have a couple of different radical opinions. One is to totally open the border between Mexico and the United States, to dismantle it immediately, and let there be free passage back and forth. I also think we should do away with the vote. Those are two things that I believe are, at this point, holding us back from changing American society. I don't know if I have a total alternative to what the vote would be yet. But we are in a stagnant situation and should demand more creative leadership.

So who recognizes who our leaders are? I'll tell you that the kids I work with don't recognize any of the traditional leaders. They only recognize the leaders who inspire them to do something new. I think that's fine because if a leader can't inspire me, then he ain't my leader. I am rarely inspired by anyone older than me now.

About the media, I think they do a great job of telling us who our leaders should be, how we should talk, how we should dress, who we should love. And most of us eat it up. "Mmm. Tell me who I should love. What music should I buy? What food should I eat?" We are all pretty much dogs, basically, and that's what I feel about our society. I feel that the majority of Americans are stupid, and I am one of them. I am stupid, too, because I buy clothes from Calvin Klein and all these things. And these are the people who are our leaders. Calvin Klein, Donald Trump, Gotti, Paris Hilton—these folks who make money—these are our leaders, and these are the ones we recognize as leaders because they are the ones we see being successful, having nice cars. Leadership in our society is money.

So is justice, for that matter. Justice in our society is measured by money. When you want to get redressed for getting beat up by the cops, what are you going to do? You are going to sue for cash. You look for money. When somebody broke your car up or something, what are you going to do? You are going to sue for money. So money is justice just like leadership is money. It's really a crazy society that we live in, so that's what I have to say about leadership.

Annette Evans Smith: My audience is my family and my close community. It is not the media, it is not the state of Alaska, it is not the United States because my message and my story and my whatever are very personal and are also for my family. If there were media in this room, I would be less reluctant to share what I have to share. And when I think about leadership, I don't consider myself a leader right now. Although I am a leader of an organization, I don't consider myself a leader. I am only a leader when my grandparents ask me to speak for them, but then I am only leading because my grandfather asked me to. So if he has an issue with Fish and Game because they are limiting the amount of fish he can catch because he is trying to put up his fish and he calls me and he says, "Annette, I need you to speak for me," then I will exert a leadership position. But I look at leadership, I think, very differently from how many in this room do. My message isn't for the media, and my message isn't because I am a leader or expect to be a leader.

Brenda Allen: This gets us back to the point of defining terms and connotations and thinking about contexts and what we mean by the term *leader* because I hear you saying that you are leading, in essence, a movement to keep your language alive. You, of course, get to decide how you frame that, but my sense of what you are doing and your intentions is that I see you are very much a leader in that perspective. Of course, as a leader, you always get to decide who is your *audience* and who are your *followers*, and we are limited again by those terms. We need to go back to essence and what it is we are really talking about. That's what I hear you saying, and that is who I see you as.

Annette Evans Smith: For me, my grandparents are my leaders, and my great-grandmother is my leader, and it is very personal like that. It is not Bill Clinton or any of those people.

Sunya Ganbold: *Audience* has a different context for me. My context for this presentation was from an ethnicity standpoint where I stand as a minority person in a dominant

culture. In that scenario, my audience is the dominant culture that surrounds me—the U.S. society. That is my audience for this presentation. But I do have different audiences in many different facets of my life.

Tony Garcia: In this society, we associate articulation with intellect. I always think it's funny when someone speaks to someone in another language, and they start to speak louder as if that will help. I want to get a t-shirt that says, "It's not that I am stupid. I just can't understand you." I just don't get it. You don't have to yell at me. I just don't get it. But within this, there is this power dynamic of naming—what I call myself, what I allow someone else to call me. Historically, we have allowed others to name. Annette, you were kind in bringing up, for example, the Navajo and the Diné, Indigenous peoples' names for themselves and being renamed. There is a lot of power in naming yourself. For example, during the Chicano movement, we chose to call ourselves *Chicano* as a means of claiming ownership of who we were—who we are. In contemporary society, there is this dynamic of the rapid evolution of terminology. I teach on a campus where one day I will hear one of the kids say something and, by the next afternoon, all of them are repeating the same term. I don't know how it transforms that fast, but it is almost instantaneous.

Finally, Paul, my resolution is for all of us to apply for Mexican citizenship. Mexico allows dual citizenship. So if we all took out dual citizenship, nobody would be saying anything about Mexicans because we would all be Mexicans.

James Early: One of the common things that I heard in all of the presentations was a response to some not different context but a larger context that said, "Do not be yourself. Be this." And it is life defining. It is what you call yourself. It is how you address me, whatever that other thing is. We need to be very aware of our individual voices and our individual contexts. We always need to consider if there is something larger that is defining us—something that says we cannot speak our own language or refer to our heritage.

I think it is particularly important for younger adults, in this global moment, to talk about who you think your audience is. That is very important. But I also think younger adults need to ask themselves, "Who is in the audience that I am not thinking about?"

Everybody looks at America. Tell me someplace that does not. Because of that fact, what you are doing here is literally going to circulate around to the world. Because of this fact, I think we need to extend our consciousness of our particularities, even as we deal with others to recognize that you have entered a moment in history of the development of this planet where your voices, your images, are going all around the world. Go anyplace on this globe and tell me you will not find hip-hop culture. There is no place you will not find it. I found it in Japan in 1985. It is everywhere. It's in Cuba, it's in the Ministry of Culture in Cuba, it's 78-year-old Harry Belafonte saying this is the aesthetic and the expression of this generation. I have but one complaint and conflict with him about that, with which I will engage you. What is your integrity? Not what is your aesthetic?

I think we have to look at these as somehow larger projects of naming the world. One of the things about this global moment in which we live is that it is perhaps the most expressive moment that human beings have ever known. We know where expressions are coming from because of the technology. We can deceive ourselves that we have more democracy, more self-expression, more self-naming, I'm a hybrid, I'm a this, I'm a that. We can do it in our garages. We can make books. We can make TVs. We can beam up, we've got all kinds of satellites, we've got community radio, we can do it all.

But there is a large narrative out there that says food, clothing, water, shelter, and who I want you to be when I want you to be—this is what the deal is. In our individual expressions, we are not paying attention to that narrative and becoming the new mainstream. I think we will deceive ourselves and frustrate ourselves and the spirits that we want to bring

forth from the past will have limited reach because there is another naming system out here that we have to really be insurgents against and be transformative about.

Amanda Ault: I am feeling a little distressed. What I am feeling is discord in the terminology we are using to recognize leadership. This morning, we were invited to look at the definitions of *leader*. I think we can push ourselves even farther in expanding those definitions. Already in our conversation, I feel there is a pattern of prepermission for the acts of leadership we exhibit at every stage of our professional lives. This morning, we shared a vision of leadership that included things that I believe many of us embody all of the time. We are committed, we are teachers, we are listening, we are speaking, and I think that, in this conversation, it would be a shame if we didn't recognize and honor that ongoing act of leadership. The tone of our conversation suggests to me that *leader*, or the term *leader*, is something outside of myself—something I am not already connected to in my life and that I am not currently acting as a leader. Personally, I am trying to let go of that sense that I will someday be a leader, narrowly defined, and instead recognize the leadership characteristics, coming from various traditions, that I already exhibit. I feel that one of the more valuable measurements of leadership is the degree to which people can embody these characteristics in multiple areas and phases of their lives. I pose this question to the group: How can we create more synergy between our personal sense of leadership and the language we use to define it?

Paul Flores: I always thought that the art would lead. Don't ask me to elect a president. Don't ask me to run for public office. As an artist, I will create art that can give another vision, that can show an alternative perspective, represent a whole other image. That was also my response when Danielle Brazell was talking about being frustrated with nonprofit organizations. I remember talking to a young man who I work with now who was getting criticism from his

friends. "Why do you work with Youth Speaks? You're a Black nationalist. That's not a Black organization. Why are you working with them?" But what he told me was, "What else is there? What else is there? What are you going to do? Are you going to work for a corporation?"

The idea of how we define leadership is what we do. That's the way I believe. I am not always the best delegator. I don't always say, "You should be doing this." I like to lead by example. My example is by creation and creativity and the things that I do. This is what I always tell people when they ask me how to incorporate spoken word into a classroom. I am in front of students every day. If you are a teacher, you know how to be a performer. So just be who you are. Don't rely too much on the things that you taught before. Try improvising leadership. That's a great way of doing it. Let people see your actions, even if you think it leaves you vulnerable.

I think that every leader, every person, has a leadership skill related to the talents and strengths he or she has within. But to be a leader, you must be willing to take a risk and risk looking like a fool sometimes. Just because you are a ninth-grade English teacher doesn't mean that you can't create something that will inspire something else. I think the art will lead in that sense—whatever you consider art to be.

Shawna Shandiin Sunrise: We are all at different levels of understanding, and we need to recognize that. You are here for a reason. I am here for a reason. We are all here for a reason. There is a purpose here, and whether we landed here accidentally or on purpose, we can actively—proactively—acknowledge this fact and go "OK."

What Amanda is saying is that we are all here for a reason. I don't consider myself in that position when I am in my community. In that community, there are other people I look to to show me the way to make the best bread, to show me the way to weave a certain way so that it looks like it is even and balanced, to

show me the way to be the most humble when I speak to my people, to show me the way to stand behind and to know that it is the time to bring everybody up and push them forward. I think that is the essence that we are all getting there. I love that part of being Indigenous; it is like I am ready, and I want to go for it, but you hold yourself back because of your traditional background. I think the more we show it by example to youth, that is the part of leadership that they are just waiting for—they are hungry.

Ming Luke: One of my conducting teachers had us all give an upbeat to a cue in a clear gesture. One of the things he asked everyone to do, like I am going to ask all of us to do, is to respond with a “da” when you think that I am giving you a signal to say the word “da.” (*Luke conducts the group.*) The conductor’s point to us was that, on the podium, if the ensemble does not play together, it is all your fault—it is all the conductor’s fault. There are tales of great maestros who yell at the orchestra and what not, but, in reality, if the conductor does not give clear signals, it is all the conductor’s fault.

Another way of looking at this is to think of the power you have on the podium. There, your influence is much greater than what you think it is. Previous speakers have noted that leadership does not necessarily have to be a characteristic for which we strive. I don’t strive or desire to become a leader as a conductor. But, in reality, it is the passion on the podium that makes conductors seem like great leaders.

Annette Evans Smith was saying that she does not consider herself a leader. But when she was talking about her personal experiences and her passion for keeping those languages alive, that really transformed the entire room. At that point, she was guiding us along as a leader, but the word *leader* is not necessarily what we are striving for.

Annette Evans Smith: I think I will be a leader when I am an elder, not before, because the progression of how I am taught is to be a daughter, a mother/aunt, a grandmother. And

until I am a grandmother, I will always defer to my elders, and I will always defer to that wisdom and to their vision. So it is only when I am a grandmother that it will be my vision. Even the Alaska Native leaders that we have—the ones who get up on the podiums and the ones who have MBAs and law degrees and Ph.Ds—they always defer to their elders. If I were following tradition right now, before I would have even spoken, if I were speaking to a group of Alaska Native people, I would have asked for permission from my elders first. I would do so because that is where one’s ability to speak comes from and where one’s ability to grow into a leadership position eventually comes from. So I will become a leader when I am an elder.

Juan Carrillo: I was thinking about the idea of being an American. Paul Flores and I were talking about the experience of being Chicanos in Paris. He was asked by a Frenchman who he was and where he was from. He went like this for a minute (*shrugs his shoulders*) Chicano? American?

I am a Chicano. I am an American, too. I was born in Mexico. The term *American* is something that many of us have tried to stretch farther than some people believe the word *American* encompasses. We can feel a pride in this country, America, a place to where so many people have come. At the same time, there are restrictions by signals, instructions, rules, and laws about what an American can be. Paul talked about the English-only laws that were passed. I was working at the California Arts Council at the time, and government had to speak only English. That became a really strange moment for us. We didn’t know quite what that meant. Of course, being the lawbreakers that we are, on occasion, Spanish continued to be spoken.

Many years ago, I taught American history in college. The whole issue of being an American and relating that to language is a particularly interesting and personal one because I was born in Mexico of Mexican parents and Mexican grandparents. Who knows how far back that lineage goes? But I have no recall of growing up and

speaking Spanish. I was brought to this country when I was four. My memory of my speaking has always been in English. My mother wanted us to be good Americans. For her, that meant you had to learn to speak English. Much to the dismay of my father, who never really learned to speak English well and preferred Spanish, all of his kids spoke English around the house. I learned English to the point where I couldn't speak to my grandmothers in Spanish. I couldn't speak to my father in Spanish. I saw my father as someone who couldn't really speak well until I spent time with him in Mexico and there he was articulate, he was funny, he held the stage, people came to him asking for his advice. They would ask him to tell stories, and I looked at my father and said, "I never knew the man completely."

It has been a struggle to get back my Spanish. I tried immersion. I've gone to Mexico for long periods of time. You go to Mexico and Mexicans say, "You're not a Mexican." I remember somebody in a marketplace one time, it was a young shoe-shine boy in northern Mexico, and he asked me if I wanted a shoe shine. I was wearing tennis shoes or something and I said "No, no gracias," and as I walked away, I heard him say, "*Pinche gavacho*." Here I am, born in this country, Mexico, being Mexican, and now, to this boy, I am a fucking *gringo*, right? When did that happen? Did that happen when my mother said I'm going to teach my kids to speak English? Is that when I became a *pinche gavacho*?

My relatives used to laugh because, in the Chicano movement, we began to take on the symbols and trappings of our initial culture. I remember I went to Mexico and bought myself a poncho and huaraches. As young students, we were all looking for something that dealt with our identity not of being an American but of being a Mexican or Chicano, but without speaking Spanish. I was around a lot of guys and ladies who were Spanish speakers in the Chicano movement, but I couldn't speak Spanish. An American, trying to be *Chicano*, a term I never used previously because we were always *Mexicans*, and now we were *Chicanos*.

I would go to Mexico during that period of time and because of the movement and the Chicano style, my relatives would say, "You're more Mexican than we are." Their style was to become and look more like Americans. They buy American-made or European-made clothes, and I'm in my poncho and my huaraches, and they are looking at me.

Language is the point here. It is about learning English, as I had to do, as my parents tried to do, so we could become American. More and more, the idea of becoming American is related to U.S. history. America started out as an idea. It took something like 17 years for the word *American* to take hold back in the 1700s. There was no concept of America. It had to grow, people had to develop it, people had to talk about what is America? And it got defined, of course, on the East Coast. In U.S. history, we talk about coming west. I didn't come west; I came north. So my part of becoming American was with people going north, not coming west. Yet, I was born in the West; I was born in western Mexico. I am a Westerner. I am from Mexico. Mexico is part of North America. America is a continent. America is an idea. America is about becoming something, it is about being something, it is about having been something, it is all of these things. Being an American, learning language, speaking language, losing language. I lost language. I am an immigrant. My grandmother was an immigrant. My mother was an immigrant. My son is married, and he is married to an immigrant. My granddaughter is an immigrant. There is this household of five generations of immigrants; it doesn't stop. We just continue to be defined as immigrants. But we are Americans.

I want to thank you for what I knew would happen: You have touched me very deeply with your ideas, words, and presentations. Thank you.

¹ "My Country Tis of Thee," Native Alaskan version, recording, private collection of Annette Evans Smith, Anchorage, AK.

² "My Country Tis of Thee."

³ Helen Dick, *How to Remove Spruce Bark*, video recording, private collection of Annette Evans Smith, Anchorage, AK.

⁴ Ben Harper and the Innocent Criminals, "Two Hands of a Prayer," by Ben Harper, *Burn to Shine*, Virgin, 1999.

⁵ Langston Hughes, "Let America Be," *The Collected Poems of Langston Hughes*, ed. Arnold Rampersand (New York: Vintage Classics, 1994) 191.

⁶ Edward Sapir, *Selected Writings of Edward Sapir in Language, Culture and Personality*, ed. David G. Mandelbaum (Berkeley : University of California Press, 1949).

Topic 2A: Perspectives on Diversity in the Arts Today: Issues Related to Biracial Individuals and Cross-Group Prejudice

Sarfaty Presentation

Sarfaty showed a Powerpoint presentation with images of cultural festivals in Seattle while she spoke.

Orit Sarfaty: In my biography, I mentioned that I am also an urban planner. I work at the Seattle Center. At the Center, one of the missions is to present a series of community programs to the public. One of the programs we are most proud of is our series of cultural festivals that we have called *Festál*. My presentation is about culture as it is filtered through these cultural festivals. What I find most interesting is that, as culture and our idea of culture are evolving, I, as a member of the festival executive committee, have to grapple with how the festivals can accurately and relevantly portray culture to the community.

First, some background. The Seattle Center is a product of the 1962 World's Fair. It is where the Space Needle is located. As a community member and a planner, my observation is that the Center is the closest thing Seattle has to a town square. It is where the naturalization ceremony happens; it is where the running marathon begins and ends; and it is where, on 9-11, thousands of people spontaneously gathered for a five-day vigil. That town-square element is particularly relevant for the *festáls*, the cultural festivals that come to this campus under the backdrop of the Needle—the city's totem pole, if you will—and present their wares to mainstream society, to anyone who comes by. These are free, mostly outdoor festivals that occur in tandem with the Sonics basketball games, with the Wagner Ring Cycle, with people walking their dogs.

The mission statement, "The *Festál* showcases events that promote the cultural and ethnic traditions of our heritages for the enjoyment and enlightenment of all people in the larger

community," points out two things. The first is that, for a community to decide it wants to show its wares in a very public setting, at Seattle Center, that community has to think about what it wants to represent to the outside community. Depending on where that community is, as a new immigrant culture, as an established culture, as one that wants to dispel stereotypes, the festivals reflect that lens. The festivals are born out of the community. A leader of a community comes to Seattle Center and says, "I want to participate in this series. I am from the Pakistani culture and I want to have a three-day festival. Will you help me with labor, with cultural facilities, with marketing?" That is what Seattle Center does. It also performs a service in introducing many people who aren't familiar with the process of grant writing and fundraising to that process, and that has become very helpful as well.

The second point of the mission statement is the community-education piece. The belief at Seattle Center is that you don't want to be talked to. The word *education* is used very sensitively because that word, in some circles at Seattle Center, is seen as condescending. If culture is presented at the Seattle Center, then it should be on everyone's own terms. If you want to get something more out of it, then it is your choice to get closer to that culture, rather than you having to take a seat, watch a presentation, and take back what they want you to take back.

We currently host 19 festivals. In the coming year, we are adding three more. Eventually, the thought is that every single weekend is going to have a discrete festival. To point out a few: The Tet Festival celebrates the Vietnamese New Year, the Seattle Cherry Blossom Festival has been around for 30 years and has a very fascinating history, and Bastille Day celebrates French culture.

A tremendous number of strengths has been developed through the sponsorship of festivals. One strength is that the community itself has to decide how to present a culture to the public. For the Vietnamese culture to move

its celebration of the new year from the back of a church to a place that is extremely public means that the Vietnamese community has to readjust its analysis of language and tradition and ritual. They do so with the understanding that, at a festival, someone might enter their culture for the first time. Some local communities mount festivals with the very explicit purpose of expanding mainstream society's understanding of a fringe culture that may not receive a lot of media attention.

The process itself is educational for the communities. They need to reflect on their culture and, in presentations to the selection committee, talk about the importance of one ritual over another. In addition, they need to explicitly value the interaction between a person inside a culture and a person outside a culture. This activity broadens a dialogue within otherwise enclosed communities, especially communities of new immigrant cultures. This works to encourage a greater understanding among community participants and observers of many different cultures.

Cultural groups are changing, and that is presenting a number of challenges. One might use *tension* as another term to talk about something that I read in Brenda Allen's book, *Difference Matters*.¹ In some ways, people are so appreciative of being able to present their culture as distinct from mainstream society. Before identity politics, the Festál series may never have occurred. For new immigrants to come to America and then to say, "And we are different from you and you and you" is a really new concept. It is certainly different from Ellis Island times, when immigrants were changing their names. The discussion within the festival committee group explores that.

When a new immigrant culture comes up with a festival, it is dramatically different from what an established culture engages in terms of displaying its wares. One festival that has seen both of those elements is the Japanese Cherry Blossom Festival. The Cherry Blossom Festival has been around for over 30 years. At the time

of its founding, Japanese Americans in the Northwest were either survivors of or children of the survivors of internment camps. You can imagine how important having a festival at a town square was to dispel stereotypes, to be able to say that we are not the supposed warmongers we were sent to internment camps for being. Now, 30 years later, this Cherry Blossom Festival exists, and it is no longer trying to express that. It is trying to celebrate things that have become very common—almost intrinsic—to Northwest culture. There is a sushi bar next door to every Starbucks in Seattle, and you don't even think about sushi as Japanese per se. For the culture to evolve, the festival has had to evolve in the same way because, again, it is coming from the community. It is not a cookie-cutter atmosphere. It is fascinating to observe it from a sociological point of view.

Class mobility is another issue with which the festival committee has had to come to grips. Culture is intertwined with class, and the two are inextricably linked. For a community member to come and say he or she wants to represent Brazilian culture might mean two different things, depending on who that community member is. Having lived in Brazil, the social disparity is extreme. The way that you define your Brazilian culture is the way you define your class. As it happens, the very talented and formidable founder of BrasilFest is ingrained in capoeira and drumbeating, a form of Brazilian culture that is counter to the European, almost classical music tradition for Brazil. So, as a festival committee, we ponder the question of whether the mainstream culture is only getting its education about Brazil from BrasilFest and if it is our responsibility to make sure that all of Brazil is being covered. I don't have an answer for that, and I would love to hear your thoughts about that.

Lastly, the perceptions of a cultural group evolve around current events. Pre-9-11, the Arab Festival had a completely different purpose from what it does now. Now, it has a very socially aware purpose of having to dispel stereotypes. The festival organizers actually do it very effec-

tively by bringing a comedian in and making fun of the Arab stereotypes and, in the process, in a fun way, educate mainstream society.

As cultures change, how does a festival respond? I mentioned the Cherry Blossom Festival. The same founder of the Cherry Blossom Festival is running the Festival now. He said that 30 years ago, the Festival was attended primarily by Japanese people who were so eager to see their culture in a positive light and on public view. They attended just so the culture was reflected back on them—they didn't want it to be a secret culture only celebrated in the back room of a community center. Now, he says, the festival is made up mostly of White people. His grandchildren don't attend because they are so integrated into the culture they wonder why they should participate in a Japanese festival with cherry blossoms. How is it relevant to them? As festival committee members, we are wondering, "Well, what is the current relevance of this festival? How does it speak to the needs of the Japanese culture and how does it communicate to the people who attend what Japanese culture is like?"

Today's family units are different from those of the past. Mono-cultural, three-generational family units are increasingly rare. This change raises questions about who is inside a culture and who is outside a culture. Usually, one community member serves as the leader who corrals the rest of the community into organizing a festival. For the Korean festival, one person was very critical of an organization that wanted to be part of the festival. The organization represented families with White parents who had adopted Korean children. She was critical because she felt the group reflected poorly on Korean culture. She thought it raised questions such as: "Are we as Koreans letting our children go and be raised by White parents?" "If so, what does that say about us?" "What does it say about Korean culture?" "Is that family part of the Korean culture?" Those questions are the kinds of questions—questions related to multiraciality—that are raised in our meetings.

The 2000 census was the first time people had been asked if they identify with more than one culture. The survey revealed some very interesting percentages. Nationwide, 2.4% marked that they belong to more than one culture.² In Seattle, more than twice as many people identified with more than one race.³ There is a tension that is inherent in a festival structure where a single culture is represented by a single festival. Yet, as our society becomes more interlinked and much more complex, we need to consider how we address that complexity in the administration of programs and services. If you looked at all of the different biracialities and then decided to have a festival for half-Pakistani/half-African Americans and then the next weekend you were going to have a festival for half-Japanese/half-Iraqi Americans, well that would be really difficult, and we probably couldn't do that. So, how do you remain relevant as a festival series where the current approach is one festival per culture when there are so many more individuals who represent multiple cultures?

I was born in Israel and I am Jewish, but I was born to a mom who was born in Mexico and raised in Panama, and we spoke Spanish at home. I grew up in Los Angeles, where, in my school, you were either Mexican or you were Jewish, and the two never crossed. Jewish was also a whole different thing. If you were Jewish, you ate lox and bagels and you had nervous tics like Woody Allen and you had all these neuroses. I didn't come from that culture at all and, were I to look to the Seattle Center's festivals as a way of representing my Jewish identity, I think that it would actually misrepresent my identity—that of a Spanish Jew who celebrates Passover differently and lights candles differently and has different prayers. Then, if I were to go to Día de los Muertos, would I find my Mexican culture there? Well, it would also be a little different there. In posing the question, how does a biracial or biethnic person find representation in these cultures, you wouldn't go to two festivals and say, "There, put the two together, and there I am." That's not really the case. But then, what is the alternative? I don't have that answer.

Response and Discussion

Shane Moreman: These festivals are hugely important, aren't they? They are ways for culture to be understood by a large group of people all at one time. It is a performance, and whenever we look at how culture has been performed, we can find numerous examples within the United States, one of which is blackface. If you know a little bit about the history of blackface, it was White people pretending, putting on a black face and pretending that they were Black. There was strategy to that. Prior to the Civil War, Black culture was portrayed as being very lazy, very stupid, and very childlike. The reason the Whites would portray them that way was it justified slavery: "There is no way we can set these people free. What are we going to do when they are set free? They are so lazy, they are so stupid, they are so childlike. They are not going to be able to take care of themselves." Those were the attitudes portrayed on stage. Then, after the Civil War, you get Blacks portrayed as untrustworthy—very angry. They are going to harm you. How did that serve the United States? The way that it was perceived to serve the United States was to support segregation—we have to exclude these individuals because they are dangerous and angry, and they want to hurt us. When you watch television, you still see a history of blackface happening, where actors are only allowed to portray Blacks in a certain way and, outside of that way, they get critiqued or it is not interesting for audiences.

Whenever we look at biracial individuals, the research that I have done has found that biracial individuals don't have a way of being biracial; they have a range of ways of being biracial. I want to go through that range very quickly. One way biracial individuals respond to their multiple identities is they feel like they are imposters. They don't feel they are Black enough or they don't feel they are Latino enough or they are not Muslim enough. So they go through this racial struggle within themselves that they are not enough of whatever it is they are supposed to be. People of color in general

often feel this way—I am not living up to whatever it is that everyone thinks I should be. Biracial individuals struggle with this because they can call upon different identities within themselves.

Another reaction to biracial identity is being a mongrel—being a mutt. Again, it is this idea of being impure and not being a whole person because you are mixed. You look around you, and you see people of pure blood—the Latina whose family stretches back five generations. You long for that, and you are just a mutt.

Another reaction is to take on the identity of an orphan. You feel like you are orphaned from society—that you don't have a lineage you can claim. This is something that Orit discussed. How do you lay claim to any type of lineage when it is not exactly yours? So, you feel orphaned from this heredity.

A fourth reaction I have found is homelessness—you don't feel like you have a home. It is not that you don't feel like you have a bloodline; it is that you don't feel like you have a place anywhere where you can find yourself. And you wander about, trying to figure out where it is you belong.

The last one is the one that I want to explore a little bit with Orit (Sarfaty) and the rest of you on festivals. The last identity label for multiethnic or biracial individuals is that of a twin. This one I have found in memoirs that have been written by individuals who are biracial or biethnic. It is at a time when they finally come to the concept that they are both. Yes, they are Jewish, and yes, they are Mexican, and sometimes they are only Jewish, and sometimes they are only Mexican. And these two individuals exist side by side with one another. Like twins, they have this interesting communication between the two that no one else understands, that they can't quite explain to anyone else. It is this relationship between the two that only these two understand. They can watch the other identity and see the other identity go through what it is going through as if they are removed from that individual but still feel very connected.

So, whenever we look at festivals, my answer is that, I think, absolutely, people could go to more than one festival. Why not? And we should be going to more than one festival. Brenda, what is your background, if you don't mind me asking?

Brenda Allen: In what way?

Shane Moreman: When Annette Evans Smith talked about quantifying her background, how would you quantify your background?

Brenda Allen: Black.

Shane Moreman: Black. Do you have anything other than African?

Brenda Allen: I have heard that there is some Native American but no sense of what that is. Why do you ask?

Shane Moreman: The reason I am asking is because when I started my research in Florida, one of the things I found very intriguing was the Black population surrounding me. I would tell them, "I am half Mexican and half White," and they would say, "Really, I have a grandfather who is White." And I had looked at them as all Black. Or "I have a grandmother who is Native American." Even within that Black identity, there is an acceptance of a mixture, but our society has focused on singular identity, and individuals continue to make claims that they are just one thing. When we hang onto being just one thing, we deny all the other qualities we have about us, and we deny a history. Even if we don't know for certain what it is, we deny a history that could provide possibilities.

When I observe performances of culture, I see them as being oversimplified and that is what they are going to be and they are just a start for that identity: Just a start for understanding Japanese culture, just a start for understanding Palestinian culture and the people within that audience. That is where the true complexity lies.

I want to end with Maori culture. What is interesting about Maori culture is that cultural identity has actually become a tourist attrac-

tion. It has become performance for people to come to New Zealand and see Maori being performed. And you will see Maori who look nothing like the Maori who are performing for the tourists who have come. But, there is still something about that performance that speaks to who they are, and it speaks to the individuals who are watching that performance, which is hugely important. So can we have a multiethnic performance stage? Maybe. I am not sure that this is really what we are looking for right now. But what is important also, as I have said before, is I am not just interested in looking at the leaders, I am interested in looking at who is led. I am not just looking at the center of attention. I am interested in looking at the audience as well and looking within that audience at who has actually shown up for that performance. That says a lot about that cultural event as well.

Tatiana Reinoza: I can react to what both of what you were saying because I feel as if I am a displaced identity in the sense that I was born in El Salvador. I came to this country when I was six years old and I learned English and I called myself a *Salvadoran-American*, but I am a homeless person. I feel that I don't belong in either part. I have actually become incredibly comfortable with that condition—of that displacement—because it has allowed me to be critical of both cultures. So that was my comment on displacement. Also, in Sacramento, we have a festival called the *Cultural Encounters Festival*, and it allows us to bring in performers from many different cultural groups. It is a one-day, three-stage festival, and we have spoken word, music, poetry, and theatre. That might be a way for you to address some of the interracial challenges you were talking about in Seattle.

Mayumi Tsutakawa: I am familiar with Festál, and one of the things I wanted to bring up is that not only do they have separate festivals, but the representatives of each festival meet together every month. They are a highly cooperative, crossracial group of people. You have the Italian people talking with the Hmong and Cambodians, etc. Every

month, they work together and learn about resources and skills and the tremendous amount of technical knowledge that needs to be known to put on really big festivals.

I would also like to add that the Cherry Blossom Festival at the Seattle Center is all Japanese, and it is a narrow sort of snapshot. But, another thing that happens in Seattle is the Japanese-American Bon Odori Festival, which is the annual summer Buddhist Day of the Dead festival. The Buddhist church where it occurs is within the Black community. The participants are of every racial group you can think of. They all join together to participate in Japanese traditional dances. They learn them, they practice them, every age group. It's a lot of fun and it is definitely crossracial.

Shawna Shandiin Sunrise: I am speaking from the level of who I am as half Diné and half K'i-Wa, which is Santa Domingo Pueblo. I think it is just awesome that there is another individual here who is half Diné and half Pueblo—we don't come from the same village—but as I was growing up, we went to everything, and my parents always really pushed us. There are a lot of Pueblo women who don't butcher animals, but when my dad and I would go hunting, he would say, "You need to know this because you are Navajo." So, that was the kind of diversity of tribalism, and there are a lot of people who have many tribes on many levels.

I never thought about the quantum things until we had to go to IHS, which is Indian Health Services, to get health everything. Still, at that point, I didn't notice it because all of my aunts were nurses, so we didn't know about the whole signing-up routine. As long as you were part of the community and people saw you, that is how you are acknowledged—as being multicultural or, in my case, multitribal.

I also serve on Gathering Nations, which is a huge social event. It is an inter-tribal gathering that has been held for almost 25 years. It happens in Albuquerque and is where a pancultural environment has been developed. The event

has taken the pow-wow, which is mainly Plains, and brought in Navajos, Pueblos who aren't Plains Indians—they grew up dancing and learning these dances as another level of their own tribal dances. So, as a young person, I grew up dancing not only my traditional dances on my Diné side, which is my Navajo side, or my traditional dances on my K'i-wa side, which is my Pueblo side—I was also a dancer in pow-wow, so I had three levels of participation, and to me it was pretty much normal. I didn't feel like I was displaced, I didn't feel like it was a stretch. I would be dancing pow-wow in the afternoon and go perform later on. In one day, I could dance three different dances and know the difference, and I was all of seven years old.

So, on that level, there are so many individuals and Indigenous beings and children out there growing up with that perception yet also being told those different levels. It is a difficult thing to understand, and when I do find somebody who is half Pueblo or half Diné, like myself, it is like, "Oh, yeah! You know what I am talking about; we don't have to explain anything" in the sense of being not enough of this or that. I have been in a whole group of odds and ends and they're like, "Oh, but she's Pueblo; don't say that because she has some other perspective." Also, being in my own village, there were times growing up when we were with my mother's family a lot, and we would come in and they would say, "Oh, there are all those Navajos," and I would say "Wait, but I am half . . ."

As I have grown older, I see that level, but I don't feel bad about it. I believe I was meant to be who I am and I accept it, and I am comfortable with riding that level because I think that purpose is one of the reasons I am who I am today. Speaking about the Maori, who are really awesome, they don't carry that level of, "Okay, you don't look like you are Maori enough" or "You only have this much Maori." For some odd reason, within the lower 48 other than up in Canada, we justify levels of quantum and that has to do with the government and all of the services that are available.

So, if that level were taken care of, we could dissolve all of “who is Native enough?” or “who is identified by the government on what level?” I have a friend who is Lumbian who is not qualified. I have a brother from the island of Molokai’i in Hawai’i, and he is going through the same thing. He says, “I don’t want to be recognized because we are going to have to go through what you all went through.” So, there are just all these different levels. Also, with the Maori, what is really awesome about their immersion program is that they don’t just teach to Maoris, they teach to all of Aotearoa, which is New Zealand. Everyone can get used to speaking the language, which I think is an awesome idea of language and education.

When I was little, my *che*, or my grandpa on my mother’s side, didn’t speak English very well, but he spoke Spanish, he spoke Keres, which is K’i-wa and Navajo, because that is the training that they did. On my father’s side, my *none*, my grandpa, spoke Spanish and the three different dialects of Pueblo, and he spoke Navajo, and he didn’t speak that much English. English was not that important. So, just that evolution of understanding where we are, I think, to be able to learn other people’s languages is such an awesome thing to look forward to. Also, tribal languages—don’t be afraid to learn our languages—we will teach you. I think a lot of people in New Mexico are still holding their boundaries on language and I think we need to spread it out like the Maori.

James Early: I am troubled by some of the language I saw on the screen (in the Sarfaty presentation). “Established cultures.” What is an “established culture?” Are not all cultures established? There is again that narrative behind there. What is a “fringe culture?” One that is outside the narrative and claims that it is the one we should all be. I don’t know if it was Tony (Garcia) or Paul (Flores) who mentioned earlier the term *history*. I think it is important that we revisit history—this issue of biracialism. Who in here is pure? DuBois talked about the double consciousness in 1903 in *The*

Souls of Black Folk.⁴ One of the things I think we have to try to figure out is why now? What is it about this discourse that is significant for the people who are raising it? Not to dismiss it, but it is not something entirely new, and we talk about it as if it has never existed before. Behind that, the unstated is that there is purity out there. I am just not pure. There are some people who then say, “We are pure ones.”

I have been involved in a festival for much of its 37-year history, the Festival of American Folk Life. One of my contributions to the question that was raised is that festivals can too easily become the colored people dancing on the stages and singing and sewing for themselves and for others and then we call that *culture*. Those are reflections of culture, but that is not culture. We allow ourselves, particularly in the public spaces, to get away too easily—that somehow we have addressed the others because we have festivalized them. It is too easy to become another form of blackface. It is too easy to make jokes about ourselves to make other people feel comfortable with our discomfort. So, one of the things in the festival we do is say you can’t perform but once a day your culinary tradition, your dance tradition, or your musical tradition. Then the other time is a dialogue with the audience. I think we have to dialogue, we have to talk about what it is that is being reflected and where it is and why it is; otherwise, we may be involved in something that is deleterious.

I think we have to really struggle with this issue. Race is not culture. I am Black. You can find people who look like me because we come from the same basic gene pool literally all over the world. But culturally, we are not the same. Culture is ways of knowing and doing, both historical and present, and being created. Marta Moreno Vega, who is a Black, Puerto Rican practitioner of Santeria initiated in Cuba, was born in Puerto Rico and raised in New York. She is a transnational, so rather than feeling like she is displaced, she is everywhere. And many of us are everywhere. We are old and new Europe, we are old and new Latin America, and so on.

In February, we are having a gathering to address the question, "Who is a Black American?" Since the 1965 Immigration Act, there are many Africans from the continent who have come to America and now have second and third generations. I look like them, but our public laws and values regarding Black people, do they reflect who they are? Does public policy reflect Black Catholics? It basically reflects Black Protestants. Does it reflect Santeria worshippers? If I kill a goat or throw a chicken over the house as my way of acknowledging the Omnipotent, is that way recognized in public policy in the same way as break and eat—this is the body of our Lord Jesus Christ or whatever one's ritual will be? I think we need to interrogate all of these issues, not deny the people who are raising them. We need to try to help them interface with history, not tell them how to come out on the other end. Otherwise, I think we praise the phenomenal aspects of all these activities, but again, that unspoken narrative about what really should be is there, and we invariably end up in public policy as fringe, as exotic, as the other, never the real people and the real institutions.

¹ Brenda J. Allen, *Difference Matters: Communicating Social Identity* (Long Grove, IL: Waveland Press, 2004) 5-15.

² "All Across the USA: Population Distribution and Composition, 2000," *US Census Online*, 2000, Census Brief, 28 Oct. 2006 <<http://www.census.gov/population/pop-profile/2000/chap02.pdf>> 2.

³ "U.S. Census Bureau Quick Facts, Seattle, Washington," *US Census Online*, 2000, Census Brief, 28 Oct. 2006 <<http://quickfacts.census.gov/qfd/states/53/5363000.html>>.

⁴ W.E.B DuBois, *The Souls of Black Folk* (New York: Signet Classic, 1969).

Topic 2B: Perspectives on Diversity in the Arts Today: Challenges of Working with Large Institutions

Luke Presentation

Ming Luke: I would like to do something a little different than I had planned—for my benefit, actually. My presentation might be considered a kind of symbolic representation of my role as a conductor in my normal life. I grew up a traditional, stereotypical Chinese American. In Chinese cultures, there are documents they pass around that contain the ideals for being an Asian kid. One of them is scoring 1600 on your SATs, becoming a doctor or lawyer and a brilliant musician—identified at age three, etcetera. Part of what I am going to talk about is my changing roles to become a conductor—it was a real split within me that I have had a hard time dealing with. As a result, the change, the context in which I think and present to people is either presenting like I am now, for example, when I give pre-concert lectures or talk in front of the orchestra, or it is a process I use to absorb and feel what people have around me.

Listening to the discussion and hearing the backgrounds of every single person in this room has been incredibly inspiring. As a result of some of the discussions, everything that I had planned to talk about has basically gone out the window. I am supposed to be talking about the challenges of working with large institutions. One of the things that I realized is that I was going to talk to you today about large institutions as organizations, as large bodies, like the local musicians' union—but, in reality, one of the things we have been talking about today a great deal is the notion of an institution in the other sense—not necessarily a physical group of beings but a group of ideas, of contexts, and of constructs that we create mentally. In a way, I want to continue the discussion that we have had because I think it is identifying these larger institutions that we sometimes don't even know exist or that we have a hard time feeling out. It has the same feeling as meeting

a bureaucracy, where you are dealing with a large institution and you have to deal with this inhuman beast that you feel is inhuman, unemotional, and very difficult to work with.

I do want to talk a bit about some of the larger institutions as groups from my personal experience and bridge it, again, to some of the discussion we had earlier. Sacramento is an interesting place for diversity. I am not sure if a lot of people know this, but Sacramento is considered one of the most diverse cities in the nation. According to the 2000 census, there are almost equal percentages of all of the different types of races: 16% identified themselves as Asian American, 15.5% identified themselves as African American, 20% identified themselves as Latino of any race, and White represented about 44%.¹ On top of that, according to the statistics presented here earlier, across the nation, 2.4% of all people identified themselves as coming from two races.² In Sacramento, that number is 6.4%—it is almost triple the national average.³ On top of that, we have very strong Hmong and Pacific Islander representation. We also have very strong Native American representation. Because of the incredible diversity, Sacramento is a very interesting place, especially for the arts.

Before 1996, the major cultural institution in Sacramento was the Sacramento Symphony. In 1996, the organization went bankrupt. Symbolically, many people thought this was a death knell for the arts, despite the fact we have this incredibly large visual arts component in Sacramento, despite the fact we have an incredible ballet, despite the fact we have this opera company that has been working diligently and very hard. In 2002, Robert and Margrit Mondavi and the University of California-Davis decided to create a performing arts center. They built a 60-million-dollar state-of-the-art facility with 1,664 seats. They hired acoustical engineers to go through and analyze the type of wood that was shipped in from Brazil; they attended to the smallest of details. And the Mondavi Center had been considered to be a savior in the Valley for arts. They present over

120 events per year, and they have made a real commitment to promoting culture in Sacramento and the Davis areas. Their operating budget per year is in the area of five million dollars. They have presented groups and individuals such as the London Philharmonic, the Gewandhaus Orchestra, the San Francisco Symphony, Bill Clinton, Karen Hughes, and Michael Moore. They have incredible jazz programs and dance programs. Some of the top companies from around the world have performed there. As I recall, the Mondavi management has identified 63 events that are geared toward diversity, and these programs originate from five continents and represent 21 countries.

With all the planning and drawing on performers from around the world, you would think the Center would be a great success. It sounds like a perfect example of a large cultural organization responding to what it sees as the cultural needs of Sacramento and the area. Unfortunately, what has become increasingly evident is that Sacramentans and Davisites are not responding. The hall seats 1,664 individuals, yet often you can be there, for example, at the Beijing Opera, and only 150 people are in the audience. This is something that has been recurring at the Center. Certain companies, like the Julliard String Quartet, came, and they only had 200 people in the audience. Eurythmy, which is a major, major tenant of the Waldorf School in California—especially in Sacramento, where there are a lot of Waldorf institutions—only had 200 people in the audience. That is less than 1/8 of the entire seating capacity for these events. So, the community is not responding.

In retrospect, some of the reasons why these cultural programs aren't succeeding are pretty obvious. Their effort at promoting Chinese history was the Beijing Opera. For many people, myself included—I grew up on the East coast—Chinese culture in America is a completely different culture from Chinese culture in China. I probably had the same experience with the Beijing Opera as most people have with the circus when they experience it for the first time.

Those clowns scare the heck out of you! I was six years old, I saw the Beijing Opera, and I freaked out. It had nothing to do with my experiences, my background. As a Chinese American, there is no reason why I would be compelled to see the Beijing Opera simply because it is supposed to be representative of an aspect of my culture.

Now, to the opposite. The Oakland East Bay Symphony is directed by Michael Morgan, who is also the conductor of the Sacramento Philharmonic. The Oakland Symphony had an experience similar to that of the Sacramento Symphony, only about 10 years earlier. The Oakland Symphony was a huge, sprawling, wonderful orchestra that went bankrupt in, I believe, the '80s. Michael Morgan took the helm after that event. He launched the revived orchestra into some creative programming. The programming featured crossover types of performances in which, for example, he presented opera and Broadway, like *Bohème on Broadway* or something similar. In addition to Oakland East Bay's crossover programs, the orchestra audiences are incredible. They are fierce. They are enthusiastic. They jump to their feet, they clap, whatever.

I am going to give you an idea of some of the programming. One of the programs that they have had is *Beethoven's Violin Concerto and Mozart's Violin Concerto No. 4*. Then, after that, they had a piece that was called *Omnivorous Furniture*, a sinfonietta for an orchestra. Another one of their programs featured a very popular DJ in Oakland, DJ Spooky, and the attraction was not necessarily having DJ Spooky perform, but they commissioned a piece in which the first part of the concert was *Bolero* and the last part of the concert was Beethoven's *Seventh*, and in the middle of it, they had the composer create a construct where DJ Spooky could improvise. It was little snippets of *Bolero* and little snippets of Beethoven's *Seventh*, and then it had whatever DJ Spooky wanted to do. Michael Morgan said it was one of the scariest performances of his entire life. It was really quite wonderful. But the thing is, in that instance is something that is succeeding incredibly well.

Now, I want to move on to some of these social constraints of large cultural institutions. Conductors can be dictators from the podium. There is a famous story about Toscanini when he was rehearsing an opera. He was working with a very famous diva soprano—and we all know how sometimes diva sopranos can really, really, strut their stuff. In any case, she was getting really frustrated with Toscanini’s attitude and with him dictating exactly how she should phrase and what not, and she finally got fed up and said, “Toscanini, you know there are other stars beside just your one; there are other stars that exist,” and Toscanini’s response was, “There are no stars when the sun is out.” This is one of my favorite stories. The point I want to make is that the construct of the conductor is completely changing. The conductor used to be a person who flies onto the podium and conducts the music and is the musical authority for everything under the sun. Following the performance, the conductor will disappear, and no one can talk to him. There is a famous story about the conductor Lorin Maazel, who was entering a hotel. In the hotel there was a jazz combo, and he asked his assistant to make the jazz combo stop playing while he walked through the hall so he wouldn’t have to listen to jazz music. I am talking about the conductor of the New York Philharmonic.

Now, Simon Rattle is perhaps one of the day’s greatest talents in conducting. He conducts the Berlin Philharmonic, which has had one of the longest traditions in orchestral music. He gives concerts, and often the music repeats and he will change how he does the repetition. So, the musicians need to know how they are going to do it this time. Are they going to do it loud the first time, soft the second time, and maybe when it is repeated they might add a little ornament? And Simon Rattle just looks at them and says, “Well, you will just have to see what I do first.” Instead of rehearsing these elements, he waits until the performance to communicate with the musicians exactly what the idea of the piece is. By doing so, he avoids creating something that is sterile and rehearsed.

I want to do a little something different. I would like to conduct all of you here for a moment. If everybody could stand up for a second . . . This is taking a page from *The Maestro Myth*, which is Norman Lebrecht’s book.⁴ Now, everyone sit back down again. And we are going to get up. On my cue, like we did before, I want you to say “da.” Ready? (*Luke stands up to conduct the group.*)

Group: Da.

Ming Luke: Inhale with me.

Group: (*The group inhales.*) Da.

Ming Luke: The inhalation gives you an idea of the color and the motion of what your “da” should be, right? (*Luke inhales and conducts the group.*)

Group: Da.

Ming Luke: Now try this. . . (*Luke slowly inhales and conducts the group.*)

Group: Daah.

Ming Luke: That was great. Now, this is the traditional role of a conductor. In this traditional role, I tell you not only when to perform but how to perform. Simon Rattle and the Orpheus Chamber Orchestra don’t have a conductor—they manage to keep about 70 musicians, at maximum, plus a soloist, together in one incredibly exhilarating experience. Yet they don’t have a leader in the traditional sense of a leader, which we were just talking about. So, one of the things that we do is this (*Luke starts pointing around the table and room, indicating for people to say their names*). Now, if you realize something about this, I, as a leader, told people when to perform, but the reality is that the identity of every single one of you comes out. That is the whole point of the Orpheus Chamber Orchestra; leadership is transferred to the collective ownership of the people who are involved. It is a really interesting way to deal with the idea of the context of an institution—of an orchestra. There, you have

a leader and you have an incredible amount of people who all have talent—but they are at your direction. What seems increasingly relevant—just like my old conducting teacher said—“It’s my fault somehow.” The whole issue about diversity is that each of us, like we said, has a voice, and each of us has a background.

I want to talk about music education and education in general. In the 1980s, we were talking about justifying music in terms of other things: “Music is like math because it has fractions; music is like science because it involves people; music is like social studies because it involves, etcetera.” By the time we got to the 1990s, we started trying to incorporate music into culture because multiculturalism suddenly became the major thing and we started the Kodály Institute’s “so, mi, so, so, mi, oh”—it is like all the other types of folk songs.

In reality, what Howard Gardner is talking about is that it is not necessarily the content of what we teach anymore that is important for people.⁵ It is not necessarily that we teach people about SOCATOA—sine: opposite over hypotenuse. The whole point of math is that it gives you a way to think logically from step in progression; it gives you a way to manipulate shapes. That is the actual point of math. That is the reason we have math and, if we teach that instead of making sure that people can do their long division when we relevantly have calculators now or calculus, when they have their TI calculators, it is the actual topics about education that we want to get across. Likewise, there is an intrinsic value to music that is the reason it is necessary and is increasingly relevant in today’s society.

Coming out of the computerized age of inhuman people, we have lost some spirituality. Now, Howard Gardner also identifies this as a half intelligence—it is actually up to eight and a half, not seven, the other one being botany—the half intelligence of spirituality and music, obviously, is a way for people to connect to their emotions, to connect to other people, to share in this experience.⁶

These social constructs, these large institutions like the union, like bureaucracy—often we feel like we are banging our heads upon them. But, in reality, these things are all personal because there are people involved in creating these bureaucracies, there are people involved in creating mental constructs that exist. It is perfectly parallel. One example is my executive director, Jane Hill, at the Sacramento Philharmonic. We went into negotiations with the AFM (American Federation of Musicians) local union—and the musicians’ union right now is fighting for its life. As a result, it has become one of the most conservative institutions in the U.S. It has fought back on recording music and on distribution of music and has fought back on a lot of innovations within the orchestra. Even so, it is very difficult to have electronic music instruments in the orchestra itself.

Jane Hill is an incredibly gregarious person with such life and passion—she is so passionate. She turned the negotiations with the musicians on their head. She said, “Look, you’re musicians, you want to be paid more money, you want to be valued. Well, guess what? We value you, too. You want a ten-percent raise? We will give you a fifteen-percent raise. We will give you these things. We will give you free parking, we want to listen to musicians, we want to create a musician advisory committee and whatnot.” As a result, this solid, conservative institution melted because it was run by people. She was negotiating with people. She was not negotiating with this inhuman mass of solid institution-land bureaucracy—these are people. One result was they gave her recording rights. That may be a first. It was done to further foster connections with other groups in the Sacramento area because, in order for that group to combine with us to create a stronger ensemble, they wanted to make sure they had the rights to give out a free recording to all of the members. That is a big no-no in AFM land, and they decided to give us that because they fostered this idea.

So there may be problems in working with large institutions. But the issue isn't the fact that the organizations are large. The problems are with institutions in general because whether they are small or large, in reality what you are doing is working with people. This is why this is so inspiring right now—we have such an ability to change the world. Why not? The other idea is that the biggest problem with large institutions is that we don't know what they are. And not knowing what they are prevents us from changing them. That is a minor thing. We can change anything we want to.

We were talking about ways we could make ethnic-based festivals more relevant. One of my personal beliefs is that race has nothing to do with anything whatsoever. The purpose of arts is to connect people through shared experiences. I happen to be Chinese American, but one of the most important things to me that has shaped my life was the fact that I was three years old and I went to a wedding and I sat there for five hours watching a string quartet play at a wedding. That was a critical experience for me. But festivals that set up ideas of shared experiences—what does it mean to be an immigrant? What does it mean to be a third-generation immigrant? You can share these experiences throughout.

Response and Discussion

Tony Garcia: In response to the discussion of larger institutions and institutions in general, what I believe I heard is that we create institutions in order to facilitate the work we want to do. But we have a tendency to inhibit the work. This is the case because while people are fluid and art is very fluid, the tendency is to create inflexible structures for them. Ultimately, that makes it very difficult to facilitate art through these institutions.

I also heard that there can be a disconnect between large arts organizations and their audience base. For example, Ming Luke was talking

about the new hall at Davis and the managers' inability to draw audiences in. It indicates to me that there is some kind of a disconnect.

I want to share some experiences I have had with large institutions. I directed a play at the Arvada Center, which is a large institution in Denver. It was kind of cool because they gave me a free hand to do pretty much whatever I wanted to do. I took the script and flipped it on its side. I brought in the people I wanted to bring in. I brought in a lot of our actors, and it was an interesting kind of a place in that they recognized that there was a need to reach out to a new audience. It was somewhat experimental, so they let us do it and they stayed in the background and created a lot of infrastructure for us. This infrastructure is what is missing in many of our organizations. I compare that experience with what I experience at my home organization—El Centro Su Teatro. At the Arvada Center, I was sitting and watching rehearsal one day and said, "I need to get some coffee." And somebody ran out of the room, grabbed a cup of coffee and brought it back to me. If I had said that at El Centro Su Teatro, people would have said, "Yeah, and when you go, can you get me one, too?" And then other people would all raise their hands and the deal would be that I would be bringing coffee for everybody. The Arvada Center experience was interesting for us. My actors started getting used to people having food backstage for them, and they got used to support staff taking care of all kinds of things. I reminded them of who we were; I said, "Listen, we have only been invited to visit the plantation. The master did not tell us we can move in."

That large organization had a disconnect with their audience. The Arvada Center is a large institution that, in many ways, does good work, yet institutional inflexibility is not allowing it to change with the times. They brought us in once in order to address the need to appeal to a new audience, but we haven't been invited back. I mean, we didn't take any silverware or furniture

or anything like that, but building that connection with an audience and with your base at your grassroots is a really, really long-term task.

There has also been a problem in terms of institutions trying to work to gain the participation of our communities because they don't know how to get to our communities. But we are not drawing the types of people that they want, and I want to give you an example. *Zoot Suit*⁷ was the first Chicano play to ever go to Broadway. When it played at the Denver Center for the Performing Arts, people actually think it opened and it closed right away, yet it actually played for five weeks—and people were coming. Some performances were sold out, and the show did very well. However, what the people who were connected with the production had done was market it to Latino communities that did not live in the downtown area. They were drawing people in, but they weren't drawing grassroots people into the production. Nor were they drawing in the kind of monies those larger institutions need to survive. So, you have this kind of clash there.

Currently, there is a conversation about how institutions can start to incorporate ethnically and culturally specific art into their work. Ultimately, the need for that connection has to do with community building for the institution. Yet, it is also related to the role the arts play in connecting human beings to their communities. Those two different missions often result in a struggle between fluidity and rigidity in the use of artists. There is a wavering between the passion that art spurs and the rigidity of trying to maintain a concrete institutional structure and the entire infrastructure that goes with it.

Danielle Brazell: When I think of the mural in Los Angeles on Temple Street, which was where the Latino Theatre Initiative operated for 20 years, I think about how that program was just cut by the Forum's new artistic director. And what was cut was not just the Latino Theatre Initiative but the Asian American Theatre, which was run by Chay Yew. Also cut was the Other Voices Program, which was a program

for voices of people with disabilities, and the Blacksmiths Program, a program that fostered new work by African-American artists led by Brian Freeman. These actions really concern me. They concern me because when we look at larger institutions that are working with this new notion of achieving so-called diversity, they don't necessarily acknowledge or step up and support diversity-oriented programs that have been institutionalized. One thing these programs have done is they have created jobs and opportunities for emerging artists of color in Los Angeles. Now many of these opportunities have been taken away.

Another thing that frustrates me is that there is no recourse for this. Before these programs were shuttered, there were community meetings, sure. There was outrage, sure. There was a series of articles in the *Los Angeles Times* and even better ones in the *The New York Times*. You know, once it hits the *The New York Times*, someone usually takes notice. I think about infrastructure. Tony Garcia mentioned the infrastructure that goes along with large arts organizations. For 20 years, the Mark Taper Forum's Artistic Director, Gordon Davidson, nurtured these labs for people of color in Los Angeles. He developed an audience for the next generation of people who would come to the Taper and fill the house. Yet, nothing has been done to preserve that information, that data mining, that nurturing that has been underway for more than 20 years. I want to make certain this incident is on record in this discussion. What are these notions of diversity within larger institutions? How do they transform?

Juan Carrillo: I am hearing a little bit of a contradiction. If you were to do surgery or rip something out or cut something off that is part of the body, there would be pain. You are telling me there is no pain at the Mark Taper Forum. You are saying there is nothing anyone can do about it; they can do this, and it doesn't hurt them. Yet, if what you are saying is true—about their house being filled with people—and now there are no longer these presentations—it

seems to me that that audience isn't going to be very happy about that. The Mark Taper Forum should suffer pain at the box office.

I am suggesting that perhaps what appeared to be nurturing at the time really wasn't nurture. I suggest that the roots of that nurturing did not go very deep into the institution. That must be the case if, after 20 years, the programs can be cancelled. My institutional experience is that when you cut, there should be pain—my experience is there is pain. When the California Arts Council cut all of its grant programs, there was pain in the field, people without work; people with mortgages and families now had their incomes reduced. All of a sudden, people had to find something else to do besides being artists working in schools and community centers. And there was pain, and there is pain. So, I guess I don't agree that these programs were nurtured much by an institution that stated it was deeply committed to the issue of diversity.

Danielle Brazell: I will rephrase the issue. I believe the people who ran the labs and, I think, the artistic director of the organization, were in fact deeply committed to the programs. Through the programs, an artist could come in at an emerging level, and the Taper could then leverage its visibility for that artist, and that artist could go on to achieve and have doors opened for him or her that would never have been opened before. They had a regional platform from which they could really help and nurture.

Although I feel that the audience is going to feel the pain, I don't know how much they are aware of what the ramifications of the labs being cut are going to be. So, I think there will be a time span in which the audience is going to look at its subscriber series and ask, "Where is Luis Alfaro? Where is Brian Freeman? Where is the Blacksmiths Program? Where am I going to plug in?" Perhaps there is a smaller organization like Highways Performance Space that is sponsoring a series that could possibly connect with some of that information and market and bring some of those displaced audience

members into their houses. But that is not an opportunity. These smaller organizations don't have the resources of the larger institutions.

Juan Carrillo: When *Zoot Suit* was produced at the Mark Taper, it was the most successful run they had ever had in their history. They were able to buy another theater out of the profits. You know, buying downtown space in L.A. is not cheap. That run allowed them to buy the Aquarius Theatre on Sunset Boulevard. But Luis Valdez was never invited to direct there again. I question the deep nurturing, the rooting process. There is some evidence that it didn't go as deep as one might have hoped or thought.

Brenda Allen: Are there others who share your deep sense of anger, of dismay? Have you all sat down to do some kind of collaboration to think about systematic responses and reactions? There is a history of groups of people being pissed off and doing something about it, and sometimes it takes time. But this requires a concerted effort. Before undertaking such a process, one needs to think about what it is you want to accomplish. Is it the idea of being able to present, being able to nurture, being able to bring in newer people? What are some alternative ways of getting at that? I understand what you are saying, and it is almost like a reliance on these other institutions and sources without seeming to think about what, if anything, can I do differently?

James Early: I don't think there are any alternatives to the public space. One of the things that I think marginalized people face—whether they are people of color, whether they are rural Whites, or whether they are recent European immigrants—is the struggle to be ourselves against the public rather than to be ourselves in the public. We are the public. Politicians validate themselves through us. This is when they do count us. They say, "This belongs to all of us, we the people." Some of us are there, but we are not holding, we are not nurturing those who are there. So, they look like us, but they turn into them. We have to help them stay themselves,

but we have to help them help us understand what is it about those institutions we want to become and what do we not want to become?

That is something I don't think we have done a very good job of. As a result, we tend to reify and romanticize the small and the marginal, important as they are in small spaces, as important as they are in our own communities. That public space that we have to traverse, we don't want to claim. Particularly for the younger people, I want to leave you with another wordsmith, A. Phillip Randolph: "At the banquet table of nature there are no reserved seats. You get what you can take, and you keep what you can hold. If you can't take anything, you won't get anything; and if you can't hold anything, you won't keep anything. And you can't take anything without organization."³

Then the question is, "Where do we direct that organization?" We have to become the public. We have to become the mainstream organizations. We don't have to abandon our particular spaces, but we have to pick up that other part of our citizen identity. We are not just Black or this or that. We are also the public. By and large, that is a challenge before us that I would urge you to take on. Look at all of those institutions. They have got at least one colored person. You know that. That came from struggle! And that person is having a hard time because he or she is trying to figure out, "Do I put on a coat and tie or do I put on my poncho and my huaraches or do I dress up in tails?" So, we have to engage them because, if we don't, they get frustrated and they atrophy or they turn into the "other." Then, when the crisis comes, they are the ones whom they put out and say, "Go talk to your people."

Amanda Ault: Institutions are most certainly the sum of the people working there. And because people are different in where they are and who they are, we see institutions evolving and responding to the communities they serve in really different ways. I think there are numerous examples of institutions that have not done that smoothly and numerous

examples of organizations or institutions that have been very responsive and savvy in working with their communities as they change.

Because of their dependence on a few foundations or a few sources of income, many institutions and organizations find their program directions strongly linked with the funding agendas of their major funders. Programmatic shifts that you observe in institutions may be occurring because of influence from those funding sources. When analyzing our relationships with institutions, we should look a little more broadly and certainly deeper into the financial environments within which they operate and by which they may be influenced. Within the National Alliance of Media Arts and Culture (NAMAC), we see organizations working to diversify their financial sources in order to be more sustainable as funding agendas shift and allow their programs to stay more closely aligned with their missions. We need to recognize that the priorities and trends in the funding community can affect the program decisions of institutions and incorporate this issue into our discussion. Maybe this is an invitation for us to get more involved with the funding strategies of our institutions and help them have greater financial autonomy and focus on the mission goals that we want to see them accomplish.

¹ "U.S. Census Bureau Quick Facts, Sacramento, California," *US Census Online*, 2000, Census Brief, 28 Oct. 2006 <<http://quickfacts.census.gov/qfd/states/06/0664000.html>>.

² "All Across the USA: Population Distribution and Composition, 2000," *US Census Online*, 2000, Census Brief, 28 Oct. 2006 <<http://www.census.gov/population/pop-profile/2000/chap02.pdf>> 2.

³ "U.S. Census Bureau Quick Facts, Sacramento, California."

⁴ Norman Lebrecht, *The Maestro Myth: Great Conductors in Pursuit of Power* (New York: Birch Lane, 1991).

⁵ Howard Gardner, *Intelligence Reframed: Multiple Intelligences for the 21st Century* (New York: Basic, 1999) 157-181.

⁶ Gardner 57-66.

⁷ Luis Valdez, *Zoot Suit and Other Plays* (Houston: Arte Publico, 1992).

⁸ A. Philip Randolph, "A. Philip Randolph, Youth Version," *The A. Philip Randolph Institute*, 28 Oct. 2006 <<http://www.apri.org/ht/d/sp/i/226/pid/226>>.

Topic 3: Leadership Styles in Ethnically Based Communities

Garcia Presentation

Erica Garcia: When I received the invitation to attend this symposium, I was a little hesitant. I was hesitant because I had the idea that it was going to be more arts oriented than history oriented. I worked to tailor something appropriate, and now it's just . . . (*Garcia tears up her notes*) after all of these amazing conversations. I understand the proceedings from this meeting will be published. I think it would have been interesting to mic everybody and attempt to capture some of those in-between conversations that have been going on because they are very exciting as well.

Leadership styles in ethnically based communities—Santa Fe, New Mexico, and New Mexico in general—are unique in the sense that the minority is the majority, and I think the sense of being marginalized is more current than it is historic. We have been around for a long time. Our written history with the Spanish coming into New Mexico is 400 years old. The United States itself is only around 200 years old. So, we have had plenty of time to establish ourselves and our culture and feel comfortable in that role before any sense of being marginalized came along. As a result, I decided that what I would do in this presentation is focus on more contemporary issues in order to address the issue that has been posed.

When the United States was established, we in New Mexico were a Spanish-speaking community. Public schools were established and the political leadership did what it had done to many other communities that did not speak English—it ensured that Spanish was not spoken in school, and students were punished for speaking Spanish in school. My father was one of those individuals who had to suffer through that period. Doing like others here have men-

tioned, my father made sure that his children did not speak Spanish and also that they did not speak English with a Spanish accent.

When I was growing up and I started getting headstrong—when I became a teenager and hormonal—I decided that I did not appreciate being told that I could not express myself as a Hispanic female or a Chicana—and I started reaching for it. I was hungry for it. There was a space open that was not filled, and I ended up having to fill it for myself because my father and my mother did not approve of it. What I ended up doing was living in two different countries. There, luckily enough, I found familiarity. There, I was embraced because of where I was trying to go. There, I found some sense of ethnic identity.

When my father did speak Spanish, he spoke quite eloquently. It was beautiful Spanish. You just wanted to fall asleep to it; it was like a lullaby. He had this old *Don Quixote* book, thick with duct tape holding it together, and it was worn in the front. You could tell where it had been worn by hands over and over again, and I thought, “To prove myself, I am going to find myself in an ethnic sense. I am going to find my language and I am going to find my voice and I am going to read that book.” I never touched it. I wasn't going to touch it until I knew I could read that book. So, after graduating college, I was unpacking my stuff and I saw the book. I had always kept it with me, and I thought, “Now is the time.” I opened the book, and I realized that I didn't understand a single word. I was shocked, and my heart skipped a beat. I had to look again, and I realized that the gosh-darned thing was in English. I felt a little embarrassed. I was grateful no one was in the room and now, today, I am sharing that with you. Why am I sharing this story? Because I don't want any other young person or anyone who is searching for their cultural identity to feel that they have to wait. I don't want them to feel that they are not worthy of opening the book—that they are not worthy of learning it until they are ethni-

cally sound enough. Their language is sound enough—they are brown enough. I don't want any other child to have to go through that.

In my work at the history museum, we deal a lot with arts, and we tend to deal a lot with language. We definitely tend to deal with ethnicity. What I am trying to do is use history to open up the doors to find identity. Through history, I believe we can find a sense of culture—a sense of self—so that when an individual is comfortable, secure, and confident, that becomes a bed of soil from which leadership can grow. That is how we are dealing with things. We had a difficult time developing programs because I thought, "OK, I am going to start putting together these great programs for children and families, and they are going to come and we are going to learn and be this great community and it's going to be wonderful." So, at 12:00 noon, there I am with all my stuff, ready to do a program, and nobody showed up. So, what we decided to do, and I think it has worked and I think other people have used it as a model, is to take community-based organizations that are already successful and invite their participants into our programs. They are free to the public. They are diverse in their content and their format, and we are trying to reach different age groups and really trying to reach families. We are doing this successfully through the children. We invite the children first. When they experience something with us, we treat them as though they are equals. We work with them as individuals who can think for themselves, can identify with what is around them, and call it their own. We also observe them getting excited about the experience and find they want to come back with their parents. So, that is how we have reached out. That is the model we are using.

There are a couple of bumps in the road. These have been touched on lightly—but I don't think mentioned directly—upper administration usually does not represent the public as a whole. As a result, when there are one or two of us people of color in upper administration, we are sometimes

put in a position of making decisions for an entire group that maybe we don't represent. Because I am a younger Hispanic female, I may not be sensitive to the needs of older Hispanic females. Because I am female, am I really reaching out and expressing or presenting and allowing for Hispanic men to feel welcome in our institution? I find this very difficult. So, what I have chosen to do is go to other minority groups, not just Hispanic, and ask them to give me feedback so that I don't have to trust only myself. I trust what I have asked of other people.

Another problem has been people saying, "Well, if we have never been represented before, why should we give you a chance?" And my response is that 80% of success is showing up. If you want to own it, if you want it to be yours, if you want some representation for yourself, you need to show up. Maybe you won't like it the first time, maybe you won't like it the second time, but it is there and it is yours and it will be there as long as you show up.

We touched on language earlier today, and I think it is a very important thing to talk about. We have been talking about American society, and because the museum where I work is a state institution, there is a great deal of controversy as to whether or not using Spanish—we have both official languages in New Mexico—will put off people who don't speak Spanish. There are also people who may be Hispanic but don't speak Spanish and feel awkward about that. Still other people understand Spanish well but feel uncomfortable speaking it. As a result, I find it is kind of touchy as to whether or not language should be involved as a primary distinguishing element in an organization's interface with the community. I think if it is done in a very familiar way with art institutions, cultural institutions, history institutions, if it is done in a non-threatening—maybe even nontraditional way—museums tend to use Spanish in their texts, or they will produce an English text and a Spanish text. What we are doing is putting it more into the programs instead of just visibly out there. We produce dual museum guides,

but what we are trying to do is exercise the language so that we can give it back to individuals who are uncomfortable with it.

I think it is a tragedy that, in other countries, it is valued when a person speaks more than three languages. Yet, in this country, you are considered perhaps not as intelligent if you speak in a language other than English. I find that is a hurdle for us. We need to come together and jump over that hurdle by taking up another language and making examples of ourselves to show other people that it is not threatening to speak in another language. Speaking in another language can open the mind and open the perceptions of a particular piece of art or a particular piece of music.

Shandiin Sunrise Presentation

Before the presentation, Shandiin Sunrise introduced herself in her mother's language, Diné.

Shawna Shandiin Sunrise: What I just said was "Hello, they call me *Shawna Shandiin Sunrise*." Then the clan system that I mentioned after that means *the water is coming together*. I referenced my mother's side, and I was saying this in my mother's language, which is Diné. So, I am introducing myself from my Navajo side.

There are a couple of stories from when I was a child growing up—my presentations are all in story form because that is how we all listen to each other speak. I am standing not because my head is above you but because when you are with people you respect, in my culture, you always stand to address them. That is something I grew up watching people do, and now I am doing it. I was the queen of show and tell when I was a little girl, and I am continuing that tradition. In my presentation, I am going to be showing you excerpts of video and reading some of the poetry that has impacted me and put me where I am—standing here in front of you.

First, a quick story. When I was growing up, my father, on the first day of school, would bring me up to my teacher in public school and he would say, "This is my daughter, and I just want to let you know she is never, ever, ever going to have perfect attendance." To most teachers, that is horrifying. Perfect attendance—that is one thing they strive for. He said, "Because she has her culture and she has this education. There are two different educations she needs to be a part of. If we (her parents) feel the need, we are going to pull her out of school. But she knows that she has to make that school time up because that is a part of her dual education." I always thanked my father for that introduction of me to the teacher because it was one of the most awesome things he could have done for me. He introduced that level of saying, "I don't care what all you people say. This is our culture and this is the education that has to happen." I completely thank him for all of that.

I do multiple things for my community and, ironically, I don't get paid for any of them. All of it is my life's work, and I don't get paid for it—but I get paid just by being in places like this and in terms of the opportunities I can share with my community. I am going to start by talking about Americans for Indian Opportunity (AIO), a leadership program from which I just graduated. The program was founded in 1993 by LaDonna Harris. LaDonna Harris was a Comanche woman who was married to Ed Harris, a United States Senator from Oklahoma back in the '60s. The organization sponsored one of the most awesome experiences I have engaged in. I realize that I am representing them here, so I hope I am doing it well. I want to start off with a poem I wrote that is going to be published in the *UCLA Indigenous Peoples' Journal of Law, Culture and Resistance*. I am not really a writer per se, but I write down a lot of things I feel at certain moments traveling between here and there and reflecting. This is one of the reflection pieces:

Ooo rongi I oo (Sky, Father of Peace)
Flying over the equator, away from my new
Maori
Brothers and Sisters,
Thinking of the given love,
The wholeness of people
As we return to our jobs and our lives

But in the secret part of us
We will be thinking of a specific moment
Replaying it over and over
This is mine
Rainbow over a *hangi* after it was opened
(*Hangi* is a traditional community cooking of
food in the ground.)

—"Over the Pacific,"
coming home from *Aotearoa*, March 21, 2004¹

That poem is about an experience that concluded my time as an ambassador for the Americans for Indian Opportunity program. The program was developed to encompass another level of leadership we have within. I don't know if any of you are aware that, within the United States, we have tribal leadership and we have

traditional leadership. There are many different levels of spiritual leadership and institutionalized leadership. In my culture, on the Navajo side, we have a huge council and everyone votes to determine who is going to head it. On my father's side, the leader is whoever the spiritual leader at the time chooses: "Okay, you are going to be governor this year," and every year it changes. So, as a result, there are a lot of things that just don't get done; there is some negativity. My father made a comment when the wall was coming down in Germany as he was watching it on TV. He said, "Wow, they are free. I wish they would do that in our pueblo." It is like, whoever is dictating, that is the way the pueblo is going to go. I am not slamming my pueblo—that is just the fact. Now, it still runs that way, and I think in a lot of ways it really protects our traditions and it makes us see things on so many different planes. We see that we are caretakers of our own culture at all of those different levels. But, I think AIO was established to nurture another level of leadership and consciousness.

The Americans for Indian Opportunity program is built on relationships, responsibility, reciprocity, and redistribution. The Maoris added "respect," which is really amazing. Actually, the Maori decided to spawn their own leadership group, and they are called the AMO, which is the Advancement of Maori Opportunities, and that is when they added "respect." As they went through our training of what it is like being an ambassador, they decided, "You know what, we love that program. It really works, and we want to implement it in our culture." So, of course they took it on, and they are beyond us already because they have the funding. But, it is really awesome because we have a sister relationship. And now the Maori are trying to take the program to Bolivia. So, we are going on an international level. We are taking over the world, as we say. We had our meeting back in August for all of our Maori trustees. We have a board, the same thing, half-Maori and half-Native leaders, and these are tribal leaders. They love to come and we do role playing and everybody gets to take a break from being

the head of the tribe. It is really awesome to have access to a full-on tribal leader as an ambassador coming up in this program.

I will give you a little description of what the program is. I started in 2002, and it is a two-year program. In those two years, there are four major meetings. The first meeting is when you meet with your 16 other brothers and sisters. You all come to this house, and you have all of these bios and resumes that everyone is talking about, but we are instructed to leave all of that at the door. Who cares who you are? Who cares if you are higher or lower than I am? It doesn't matter. The thing is, what makes your heart beat? Who is the one person in your life who gave you that religious strength? At what point in your life did you decide that you wanted to move on with the something that you are trying to strive through? All of this occurs at a really personal level, and we sit there, and it is like a cry fest. Everybody is just weeping about the bad things that are happening in their tribe and the weaknesses—and everyone lets their guard down. That is the first meeting, and during that time we eat together, we sleep together, we go through all the kinds of drama that you could possibly imagine, and we bond as brothers and sisters.

The next trip we take is to Washington, D.C., and not everyone wants to go to D.C. We all have to wear suits. We sit, like our tribal leaders, each one of us from these different nations, literally in the same spaces in the BIA (Bureau of Indian Affairs) building that our ancestors did, wearing suits. I wrote a couple of poems about that, but I don't have them. It is just overwhelming to sit there and think, "Holy cow, back in 1867, when they ripped us off and we couldn't even read and they made us sign the treaty, they were sitting right where I am sitting right now." It was really hard to take. I think they exposed us to that so we can realize what we need to strive through. So, we get the chance to sign up to meet with our Representatives and Senators and make appointments and do all of those things. It really kind of pushed us down and then we had to bring ourselves back up and talk about it.

The third trip is an international trip as a group. We all went to Aotearoa, New Zealand, for three weeks. This wasn't just like, "Oh, yeah, we are going on vacation." This was like crazy work, and the Maoris had us running all over that whole island and every five minutes we had to eat. When you are in a tribal situation, if someone puts some food in front of you, I don't care if you are a vegetarian, you've got to eat it because it is respect. That is another value. And we all call each other out, which is really awesome. If someone's not paying attention, someone's asleep, someone leaves early, we have that right to say, "Hey brother, you need to be here because this is important. I sacrificed my life to be here, and you need to listen because this is important." So, those kinds of things evolve through the relationships we establish. We didn't all get along—of course not! We are all different tribes. Look at the NCAI (National Congress of American Indians), which is happening this week. They don't get along, but we have to figure out a way to make those bonds, figure out a way to make that work and make this all happen and develop in a good way.

So, there we are, traveling around like a big Noah's Ark, in a bus, in New Zealand, and it is really awesome because we all come from different traditional backgrounds, but that is also the main core of what we are. We have to be traditionally based, and we don't necessarily have to know our language, but we have to be respectful, and the leaders really want us to get into knowing more about our cultural backgrounds. There are a lot of people in our group who lost ties with who they are on a cultural level and, since that first time, they are so in there. I am so proud of them when I see them. It made me even realize how I may take my own traditional life for granted and step back. Growing up, both my parents were performers, and my mom is Navajo, and it goes on and on. I was like a princess roadie my whole life with my older sister, so there was all this stuff, and I was blessed to be in the position that I was in. But with my brothers and sisters, it's about, "Oh, yeah, I did all that" because

we are going to rise up together. Not one, but together. That is one of the things that the Maoris have told us: Don't forget that you have to all bring each other up. If someone stumbles, you grab their arm and you drag them along.

The first part of our visit, we had 13 hours on the plane. We get off the plane and we go to a hotel—not to rest but to take a shower and put on our traditional clothes and get back on the bus. We landed in the immersion school, we walked in, and it was unbelievable—600 children singing to us in Maori. Twenty years ago, they didn't even know the language. It was so amazing, and we all just cried. It was unbelievable. I sang a song for them, and I couldn't even finish it because I was just so overwhelmed. It was 20 years ago—I know for a fact because my mother was a Fulbright Scholar and she had gone there when they were just starting the immersion school. My mom told me the whole story, and for me to walk in and see all these kids, it happened. I saw it with my mom, for my mom, for my family. I was overwhelmed, totally overwhelmed. After that happened, we went from community to community and saw all the different levels, and it was just inspiring to us—not to become a Maori, which half of our group wanted to by the end, it was not that—but it was the point that they wanted to really be proud. We call it *glamorizing* our culture, glamorizing who we are. *Indigeneity*—that is a word that came out of LaDonna's mouth—*indigeneity*, where we implement that word. Whether you know it or not, this is who we are—indigeneity.

So, here I am, I feel like I am a spokesperson for AIO, which is awesome because I never thought I would be in that position. On another level, just to change the channel really quickly, that's just a little information on AIO. It is just one of the most beautiful gifts—we talk about this program as a gift. I am giving it to you and you respect it; that is the level where we are. The best thing that came out of this program is my girlfriend, who is the superintendent of the Yurok Nation, who grew up in Seattle, very urban, went back home to Yurok and started a charter school and

she wanted to get married. What does she do? She married one of the Maoris in our sister class and had a baby about two weeks ago, and she is just now starting her new charter school. It can happen—that is our ultimate success story, having a baby out of two organizations.

I am going to show you a little bit of work that I think visually is something that really likes to take on another form. This is a piece that comes out of a television show that I produce called *NativeZine*,² which is a visual mini-magazine that promotes the positive movement of politics, arts, and culture on an Indigenous level globally. I do this show, and all of the people in my group who have produced this over the last three years are basically my relatives. So, if you were related to me, you would be working on my show. You would have no choice. We have no funding, but we just love to do this for the community. I watch my cousins on TV, and then we go to these big gatherings, and next thing you know, all the girls are trying to talk to them. So they love it, that's their payment. Every week, I do an opening for anywhere I travel and meet people, so it is a new episode every two weeks of *NativeZine*.

(After her presentation, Sunrise showed a video of a recent episode of NativeZine. The opening sequence showed images of Indigenous people from all over the U.S. and the world—artists, musicians, and community organizers—and images of the earth and certain areas on reservations across the country. The images reflected a group of people involved in a creative movement of culture and community-based relationships. The video used contemporary Indigenous music to show a movement of people adapting to new tools in both music and visual arts. The next segment showed a character Sunrise created based on a cousin of hers called Walter Back Track, Indian Scout. This fictional male character represents someone in all Native peoples' families, such as an uncle, brother, father, or grandfather, who walks from community to community looking for something or trying to understand something or helping

others. The character is a take on Indigenous humor and lifestyle and could be considered an Indigenous community super hero.)

¹ Shawna Sunrise, "Over the Pacific," unpublished, March 21, 2004.

² *NativeZine*, writ., dir. and prod. by Shawna Sunrise, Community Access Cable Channel 27, Albuquerque, NM, 2005.

Elsasser Presentation

Nan Elsasser: I am the founder and director of an organization called *Working Classroom*. Working Classroom is an Albuquerque-based, multiethnic, bilingual, sometimes trilingual, and multigenerational organization. We started as a volunteer project 17 years ago. As we have grown, we have continually struggled with the kind of balancing I have heard other people talking about today: community and institution, local and global, tradition and contemporary forms of expression, and access. In particular, we are trying to decide whether access is best achieved through the transformation of existing institutions and representation in those institutions or through alternative organizations and representation and models.

I want to begin by talking about how we define *diversity* because I am hearing it defined in many ways here. At Working Classroom, we define *diversity* ethnically and globally. We have people who have come from all over the world as artists-in-residence and also as staff. However, I am concerned about oversimplification in considering what *identity* means because, among students at Working Classroom, in addition to an ethnic dimension, identity includes whether a person is a skateboarder or a rapper or listens to reggaeton or to banda or to norteño music. We come together because we are interested and excited by these differences. I was talking to Orit Sarfaty at the break about the fact that festivals, by their definition, present some sort of “Fiddler on the Roof” version of our cultures, and we all have some kind of investment in that sort of static or mythical idea of who we are or were. We have to be careful that we don’t expect young people to replicate those myths or accuse them of somehow not being representative or connected to their cultures if they don’t.

One reason I was hesitant to come to this meeting—and I am so glad that I did—was that I am old enough that I have spent 35 years now listening to people in the arts talk about diversity and affirmative action and not seeing any. I didn’t want to come to yet another conference where

a bunch of Anglo professionals wring their hands and talk about how they are going to set goals. I have been, unfortunately, to quite a few of those. This gathering has just been so exciting to me because the tone has been the opposite. It was really interesting this morning because I was talking to Shawna Sunrise, who is on the state arts board. In New Mexico, we have two major state universities, the University of New Mexico and New Mexico State. In the theatre departments of both of these universities combined, I saw only one person of color—one instructor in two departments. When I mentioned this to Shawna, she replied to me in a way that really made me think because she said, “Oh, yeah. It’s always been that way. We have just gone and established our own organizations and our own alternative routes to developing talent.”

At first I thought, “OK, that makes a lot of sense, and that is probably the way to go.” But, as I have listened today, my conviction of how important it is to be represented at the table and in major institutions has been confirmed. Actually, the importance of both paths has been confirmed. I think that if you do not have representation and clout at the top, you cannot advance. This is the case because no matter how committed one person in an institution is, he or she can’t do much if the governing board is not committed and the funders are not committed. We see that at the University of New Mexico. In the Theatre Department, the criteria for selecting the work that gets produced is, “It was produced in New York and then it went to Chicago and then it went to Dallas and now we are going to do it.” There is absolutely no interest or conviction or support for developing contemporary Native theatre or performance. Nor is there an interest in working artistically with the issue of the relationship between New Mexican Hispanics and Mexican immigrants. This is a huge current issue, though I doubt that anyone in the Theatre Department even knows that it exists.

I think that it is very important to have access for transformation as well as alternative routes for transformation. The tension between both—as well as the collaboration between both—is absolutely critical for continuing to create and sustain new visions of art. I also believe it is critically important because I am old enough to remember, as a young woman growing up, as a girl growing up, my mother telling me that I could be anything I wanted to be. But when I looked around, I didn't see anybody I wanted to be. I didn't want to be a housewife and I didn't want to be a teacher and I didn't want to be a secretary and I didn't want to be a nurse. That was about all I saw. I remember that I was in college when I discovered Doris Lessing and Simone De Bouvier. That was the first time—at 20 years old—that I found out there were women engaged with the world and impacting the world. The reason I think it is so important that everyone and every community be represented as widely as possible is that it helps all of us better understand our own identity. It also helps us expand our concept of who we are as a people and as a nation.

If we keep everyone who isn't Anglo or middle class or whatever dominant-status-quo criterion on the margins, it deprives all of us. This is not about depriving a segment of the population that may get their entertainment or their arts on the edges. It deprives all of us. I believe it also deprives our country, and I think it is directly responsible or correlated with some of the social problems that we wring our hands over, like school dropouts, gang affiliation, drug use, etc. If you are not represented, if you are not visible, or if your visibility is reflected through a very narrow lens so that you are only visible as a gang banger on TV or a drug dealer or a housewife or a goofy whatever, then it is very hard to aspire and dream and imagine a different reality for yourself.

At Working Classroom, after struggling for a long time with these issues, we decided to make a statement and put it in writing so that we would all be held accountable. We did this because I

think that accountability is one of the things we haven't talked about a lot. After 35 years, we can't keep just discussing an issue. We have to make a decision, put it in writing, and do it. It is about hiring people and investing in their future. I think that, unfortunately, a lack of diversity in the arts isn't only true in New Mexico. Working Classroom's artistic director is Mexican, and she is in her 20s. Last year, she attended a Theatre Communications Group training at Princeton. The training was for emerging artistic directors (meaning young), and there were only two people of color at the session. This was very disheartening for me because I would like to think that it is something that was true for my generation but has changed or is changing; it is very depressing to see how little the picture has changed.

Before I try to describe how we try to achieve our model, I want to read our core values statement:

We believe the arts both mirror who we are as a nation and help us interpret where we are headed and what we want to become. As long as some communities are invisible or underrepresented, the reflection is distorted and the conversation incomplete.

Working Classroom prepares students to contribute to a more nuanced definition of our collective identity.

To this end . . .

- We recruit the majority of our students, board, staff and instructors from what we call "historically ignored communities";
- We nurture students' ability to work in their native languages;
- We utilize formal and informal education to prepare students for professional success;

- We promote human rights and peace through the arts, seek and nurture international artistic collaboration and do not accept contributions from weapons manufacturers.¹

Now, after Erica Garcia's presentation, I am going to have to change *historically ignored communities to recently historically ignored communities*. The students came up with that term because they really thought that it described the allocation of resources better than *minority* or *at-risk*, which is another great term.

The last bullet point was a struggle for our board. I don't know how many of you are familiar with New Mexico, but our entire economy is based on weapons manufacturing. All those beautiful mountains that you saw in Shawna Sunrise's video are honeycombed with nuclear weapons.

Our model is based on the following tenets or pillars: The first is simply representation, changing and expanding canons, producing work, visual images, etc. If you look at Luis Jimenez's work for the first time, for example—I don't know how many of you are familiar with his sculpture—most art people, the first thing they talk about is the medium that he uses (painted fiberglass), but I think the most astounding impression for me when I saw his work was realizing how accepted Eurocentric sculptural canons are. It is only when you see Luis Jimenez's work or something similar that you begin to question everything you have seen and everything you have read about for your entire life. So, I think representation is key to transforming the arts. The project that we worked on that Shawna Sunrise helped shepherd through the public art funding process was initiated when we decided to create a world-class sculpture garden in a very poor and marginalized neighborhood in Albuquerque. One asset the neighborhood had was a very beautiful walkway. The artist, who we were so lucky to find, was Haitian, Eduard Duval Carrie. He created the head of the sculpture, and student artists created the base. What they did was walk around the neighborhood, house to house, and ask for a token, an icon, a

representation, and those collected representations were enfolded in the resin to form the base of the sculpture. The people in the community come to see the sculpture and look for their contributions to it. So, he managed to create a sculpture that was representative of every single culture and almost every single family in the neighborhood. I think that it will stand as a model for us forever in terms of what we do.

The second pillar of the program is opportunity. We work with a scaffolding model, where we bring in directors, actors, and artists from all over the country and all over the world so that students have the opportunity to work repeatedly with successful professionals from their own backgrounds as well as from other backgrounds in the United States and from around the world. What we give artists besides the opportunity to nurture the next generation of artists and actors and directors is the opportunity to work, to have a budget, to have a theater, to have a support staff, to have a studio. In turn, they nurture the next generation of artists so that it becomes a sort of scaffolding concept. The older artists in the program then nurture the middle-school students coming up.

One of the important aspects of this is the concept of footsteps. Saying "you can be anything you want to be" is often a meaningless cliché. When you have footsteps carefully planted by someone who grew up in circumstances similar to your own, the cliché becomes a possibility. People who are nationally and internationally successful can get you into good schools, can cast you, can hire you, and I think that kind of mentoring is a critical component of a successful leadership-development program. We have established internships for our students at places like the Santa Fe Opera, the Tamarind Lithography Institute, as well as in other countries. We have had students go to Nicaragua, Thailand, Mexico, Brazil. We do this so that students from the communities we work with have the same access to the global market and the global community that more affluent young people generally have and take for granted.

We also have students on our board of directors, and they are not tokens. We have a “give or get” \$5,000 minimum for board membership, and there are no exceptions. The students on our board have to raise \$5,000. This year, one of those student board members played a significant role in obtaining a \$50,000 appropriation from the legislature for Working Classroom. She is 15 years old and looks very young—and she is a dynamo. She went before the entire legislature, introduced herself, said that she was on the board of directors and had the responsibility for raising \$5,000 this year. She then addressed the legislature and asked it to please help her meet her fundraising commitment. It did. It was quite astounding and reminded me, once again, how much we underestimate young people. No matter how high we raise the bar at Working Classroom, students are always ahead of us in terms of their ability to work, to be committed, and to use their talents to address issues that concern them.

The third pillar is action. We try to use our talents to affect public policy, to raise awareness, to provoke discussion. We are constantly searching for ways to use art to address social issues and to provoke discussion rather than to confirm opinions. There is a lot of art and theatre—at least in New Mexico—that confirms identity and confirms shared values but doesn’t provoke people to really question those values and/or their own attitudes. So, we try to use art to do that.

Finally, mentoring is the fourth pillar. We have a motto at Working Classroom, which is “help and be helped.” I think it is one of the keys to a successful program that mentoring or leadership isn’t from here to here to here in a linear hierarchical line. It’s all around, and everybody has a part in helping each other.

So that is our model. It has been created by students over a period of 17 years. It has been influenced by the staff and guest artists. It works, more or less, most of the time—sometimes better than others.

What I would say to organizations discussing diversity is: Hire people, mentor them, provide them with opportunity. That commitment, and those actions will transform the cultural and artistic landscape of this country.

¹ “Core Values,” *Working Classroom*, 28 Oct. 2006 <http://www.workingclassroom.org/werkingweb/Core_Values.htm>.

Topic 4A: Emerging Leaders in the Arts: Leadership Succession

Lewis Presentation

Charles Lewis: I am Charles Lewis. I am the founder and Executive Director of Ethos Music Center located in Portland, Oregon. I want to begin by giving you some background information on Ethos. I want to do so to provide you with an idea of where I am coming from. Then I will present three strategies for creating leadership opportunities for staff members within organizations—strategies for both succession and success.

Ethos is a nonprofit organization with a mission of bringing music education back to underserved youth throughout Oregon. I started Ethos right after graduate school. For my thesis, I had completed a project where I created an educational outreach program for a nonprofit organization. I had heard all the stories of the cuts in music education programs around the United States, and I said, “This is what I want to do when I graduate—return to Portland and help bring music education to every kid.” When you have cuts in the school system, it is usually not the more affluent kids that go without—it is the lower income kids who go without. So, the idea with Ethos is to make music accessible to every child. All of the organization’s programs are on a sliding scale and can include free instrument rental for every child. The rationale behind our work is that there are tremendous benefits related to music education. We all know them—students with a background in music score higher on SATs, have better attendance, have fewer discipline referrals, the list goes on and on. And those are benefits, I think, every child should have, regardless of income.

So, at Ethos, we have a number of programs. We have lessons at our headquarters. We also have a program called *Music Corps*, where we go into the schools. We have started up more than 100 after-school programs in schools and community centers throughout Oregon. We do

“Sound School” assemblies, where we take performers into the schools and make presentations. We have blues, jazz, rock, hip hop—you name it. We will arrange a presentation by identifying performers in our community and taking those performers around the state. We believe in the benefit of exposure to music as well as music’s ability to educate. We also organize instrument drives. We collect instruments and match them up with kids in our community who would not be able to buy or rent their own instruments. We serve approximately 2,000 kids a year.

We have nine full-time staff members and approximately 45 part-time instructors. Their average age is about 25. Our budget is approaching one million dollars. We have purchased two pretty big buildings—an old Masonic Temple that has about 18,000 square feet and a newer building complex that has 7,500 square feet. We are tackling an eight-million-dollar capital campaign, of which we have raised four million dollars. We just received one million dollars from Oregon’s Meyer Memorial Trust. We have also received a Kresge grant as well as a number of other donations from other foundations. Ethos is definitely on the move. This has all happened within six years of starting this up. When I graduated from school, I came back to Portland, slept on a friend’s couch, and started the program with my credit card—without having any salary myself. But we were able to make it happen because of the effective leaders that we have within our organization.

I now want to talk about three main strategies that we have used to create leaders within our organization. The first is buy-in. The second is creative control—giving creative control to staff members. And the third is establishing opportunities to succeed.

With buy-in, the idea is that you give ownership to staff members so that it is not just a job; it is their lives, really. One thing we do is that every single staff member—the full-time ones—writes grants. This requires them to really think through programs. It requires them to balance the expenses and the revenues, to

think about sustainability, to think about who they are serving, and to think about where all of the funding is going to come from. I found that process to be very useful. We don't have a development director whatsoever—no help there—it is all the staff members.

Through this process, I have found that, in addition to the benefits of getting the staff to really think about the program, the organization gets tremendous buy-in when a grant comes through. We just received a \$200,000 grant from Bank of America. When I told our staff member who wrote the grant, she was so excited, she couldn't stop screaming. So, there is a lot of buy-in with the grant writing. Media opportunities also provide an avenue for buy-in. We have been fortunate to have obtained a lot of media exposure in Oregon. When I am approached by a reporter, I try to find somebody from within the organization who can speak for us. Again, it is buy-in. If they are speaking for us, if they are representing Ethos in the community; the press article that comes out is going to be sent to Grandma—so they become active parts of Ethos. The third part of buy-in is recognizing achievements when they come. When that happens, I e-mail the board, the other staff members, the community, and I recognize the person who wrote the grant and developed the great program.

Titles are also a cheap way to create buy-in. Tell them, "You are the Director of Whatever." Give great titles to people. Titles are resume builders, and I find the staff generally live up to their titles. Titles are tools that can be used. When you are hiring, you have money or titles and prestige and a number of other things, but there is a balance between those and creative use of titles to encourage someone to participate. One more thing on buy-in—one staff member mentioned this to me. It was at the very beginning. We had a tiny, 175-square-foot office, and a volunteer started working with us, and I gave her keys. She has been with us ever since. It is that trust—that

ownership—again. I am not saying you can do that all the time, but especially at the beginning, it is an easy way to involve people.

The second strategy is giving creative control to staff members. This part was easy for me with a music center because I am not a very good musician. I play guitar and, in college, I was in several grunge bands—it was in that era—so I have had to rely on other staff members for that musical expertise. Doing so has created many leadership possibilities. It works because we have incredible people from local universities—accomplished musicians—and they are making those decisions while I am focusing more on the business end of things. The other part of giving some creative control to staff members is that it unlocks their ability to create new programs. My motto at Ethos is, "Anything that brings music education back to kids, I am up for it." There are two requirements, though: 1) You have to figure out how to fund it; and 2) It has to bring music education to kids and follow our main idea. One of the outcomes of this approach has been the creation of rock bands, jazz bands, and a new program called *Thump: The Hip-Hop and Urban Music Project*. We had one staff member who wanted to focus on bringing music education to rural kids and wrote a grant that resulted in us buying a double-decker bus that we drive around Oregon. We use it to bring music education back to rural kids. So the sky is the limit as long as they follow those two requirements. And again, it requires a creative business plan to think through the costs and expenses and revenues related to these activities.

The third strategy is creating opportunities to succeed. We do this in a number of ways. One is that we have a kind of "phased-in" hiring process. At Ethos, employees generally start by volunteering with us. They aren't paid when they first come in—they are volunteers. Some may be Americorps or Vista volunteers. After we have success with them, we put them in half-time and eventually full-time positions. Becoming an employee is a long process, and we are able to really see people grow, succeed, and

prove themselves. They can really show us what they can bring to the organization. With small organizations like Ethos, it is really critical to have such a process because you can't afford to make a hiring mistake. You can't afford \$30,000 to \$40,000 a year to go out the door without the revenue coming back in. Some advantages of that process are that you are able to get to know people well before they are hired. What I have found is that with opportunities for creative control and opportunities for grant writing and things like that, people create funding for their own positions. If they are interested in the hip-hop and urban music project, they will write a grant for that and help fund their position.

Some disadvantages—and these are the parts I am struggling with right now as we are getting bigger—it's not for everyone. Some people can't volunteer and go through the whole process. Also, some skill sets we need are often not held by people who can go through that same process. Recently, we hired our first person outside of that process. I think we may have to do so more often as we get more established just because we have to fill critical needs.

We have talked a bit about the program development and planning as opportunities to demonstrate leadership. Another very strong component is to hold volunteers and employees accountable for both the successes and failures within their programs. Success—write that grant report, follow up on it. Failures: We haven't had many because we are all kind of working together, but we need to always make sure they are following through and not starting something they are not able to finish.

In summary, at Ethos, we have been able to use these three strategies to grow very rapidly. I feel like we are just getting started, and I am hopeful that, with our discussion, we may be able to identify some other strategies and perhaps critique the ones I have presented as well.

Response and Discussion

Amanda Ault: I think the ideas that Nan Elsasser brought up in her comments set up a great foundation for Charles' presentation. I am excited to see the ideas move from Nan's call to action to Charles' example of leadership development in action today—right now, in his organization.

I really liked that Charles emphasized the importance of living up to expectations and giving people titles. The approach he outlined seems like a fast and effective way to encourage leadership by giving someone the challenge of a role to fill. I think that approach is part of how we can actively nurture leaders—nurturing new leaders rather than underestimating them. As Nan commented in her presentation, we need to give young leaders the opportunity to really dazzle and be dynamic in the roles we offer them.

As Paul Flores said, the most dynamic leaders he knows are all younger than him, and I think that sentiment has been echoed in a lot of the comments here. Young people are the future—they have an investment in having things be successful. Someone who is at the beginning of their career—the beginning of their personal life with their family, etc.—is looking to the future. I heard this in the presentation of Annette Evans Smith—this motivation for the future. Young people are looking forward to make sure that their legacies don't die with them. I think legacies are a very large part of leadership succession.

We often see organizations falter at points when their founders or elder leaders leave, and they were not prepared with a transition plan. Institutions can sometimes completely dissolve because of a failure in transitioning of leadership. One perspective on the death of these organizations is that the needs of their constituents changed, and it was time for new organizations with contemporary structures and goals to form and serve the community. Yet, in this situation, we also see the loss of momentum, legacy, and the history of that community.

Ideally, when an institution needs to evolve, its current leadership sets up a leadership-succession plan that will carry forward things of value.

The value of history has come up many times today. In her presentation, Shawna Shandiin Sunrise said, “I saw it for my mom, saw it with my mom.” When she said that, it seemed as though she was kind of correcting how she said it. But what she said really rang true for me: “Saw it for my mom, saw it with my mom.” She has a connection with her history that is integral to how she operates as an individual in the now. Having ties and connections to our histories is important, whether it is our family lineage or history with a community or an organization.

Juan Carrillo: I would like to focus on the legacy/history notions that have been raised here. In some ways, Charles Lewis is a reminder of past leaders of founder-driven organizations. At one time, not too long ago, I undertook an analysis of the arts organizations that we funded in California—over 1,000 organizations. Half of those we funded were founded after 1976, which meant that, in the history of the Arts Council, which was founded in 1976, half of the arts organizations in California that were professionally directed were established after the Council was founded. Prior to that time, it seems to me that there were larger institutions that took care of the needs of audiences. But there were far fewer organizations. What began to happen in the 1960s was the emergence of founder-driven rather than community-founded organizations. During that period, we witnessed individual artists founding their own organizations to carry out something a little closer to their neighborhoods, a little closer to their communities, representing their communities. We saw a lot of that.

In the 1990s, we hired a consultant who conducted focus groups in six California cities. These groups were comprised of multicultural arts leaders. When asked, “What do you need?,” they answered that, other than money, the second most stated need was for a new generation of people to take over their organizations

because the leadership was getting older and, at some point, needed to step out. They stated that, if the state arts agency could do something about developing leadership in the next generation, that would be a great service. So this need for the development of the next generation has been stated for over a decade. And that need continues—there is no question.

Next week is Teatro Campesino’s 40th anniversary. A large number of Chicano organizations were established 30 to 35 years ago. About 33 years ago, Su Teatro came into being. I am certain you all want to see the Teatro continue its work beyond today. I know that Luis Valdez really wanted and counted on his sons taking over, but they recently decided to move to Los Angeles. So there is this history, there is this legacy with which so many organizations are concerned. Many of these organizations were started with a sense of sacredness, and that sense was built into the organization. It was a principal reason why an organization emerged. In succession cases, there is a real concern by many community people tied to these organizations that the next successors will not pay much attention to the sacredness. There are indications of successors not paying attention to the principles—to the sacred flame that was established in the organization. Today, there are people who come in who are not carrying the history. In addition, there are board members who come into organizations who really don’t understand the legacy. This has caused a number of communities real problems in terms of succession. The community has even thrown out the successors in some organizations. Standing up to the successors has also occurred. In many cases, there are serious questions raised about the principles and the values of the successors.

Luis Rodriguez is a writer and poet. One time, he related his thoughts to me regarding the work of the California Arts Council. Regarding the Council’s grant program, he said, “You know what the state should do? They should give money to teenagers. You should have a grant program for teenagers because those teenagers

will take that money and they will do something terrific with it.” For a funder to give 20-something year olds funding when there are people out there much more established who aren’t getting that kind of money would be a remarkable occasion. This would demonstrate to the funding community that they should have confidence in young people. But this doesn’t occur very often. Usually, 20 year olds get the little tiny grants, and I have always wondered about a grant program for teenagers. I know Oakland tried it, but I don’t know if it is still happening.

Amanda Ault: I would like to talk a bit about the intersection between cultural diversity and leadership succession. I am going to use some ideas that were in Sunya Ganbold’s presentation to illustrate one challenge of the intersection of those two things. It is illustrated by her story about how her coworkers misunderstood her participation within their staff meetings. They were looking to her to be a leader. They felt like she had potential, and they invited her to the table. But then her actions didn’t meet their expectations of leadership. Meanwhile, Sunya was participating using the methods she understood, through her cultural experience, to be very respectful and appropriate. Sunya’s story highlights the challenge of diversity in leadership development. The narrow expectations and the cultural competencies of the established leaders may lead them to misinterpret leadership capacity.

At the beginning of this symposium, I posed the question: “What is the forum?” “What is the forum for passing on the tools?” Let’s establish some concrete forums or processes that will help us actually pass the torch—this event being an amazing example of how we can do that.

We are a hybrid of identities; we are a blend of things that can be seen as a whole. What has really struck me is that some of the participants here are representing themselves as a part of their family lineage. In their professional practice, they reference their family heritage, and they reference that blend in a way that isn’t negative. Referencing that lineage—those

ties—becomes a form of technology. I refer back to Brenda Allen talking about the parts of us that are “technology.” I think that our histories and our multiplicity of histories are assets—technology. History is technology, legacy is technology, hybridity is a new technology. Together, we create questions and lessons that, as James Early has emphasized in his remarks, are part of the bigger conversation, the bigger picture.

Samuel Aguiar Iñiguez: Charles, basically I like your idea. It is really, really strong. To me, a leadership organization is a place where they teach people skills. Your Ethos Music Center is one such place. My premise is that we try to incorporate as many people as we can.

You talked about possible problems, and I have a couple of issues with the volunteer thing and I see some financial obstacles. I say this because I myself have experienced it. You say that you accept Americorps and Vista people. You say you need six months of volunteer service—maybe it’s less—but it is still volunteer time. The way I look at that—and I have tried to do this myself—is sometimes we come from a financial background that is not very stable. Our parents can’t pay our bills, and you are limiting someone who has a lot of skills and wants to be a part of the organization but who can’t be a part of it because he or she needs to survive and doesn’t have time to volunteer. Part of their income is probably going back to their family.

I am one of those children who had a chance to be a part of an organization in the past, but I couldn’t do it because there was an obstacle. For example, let’s say we, as professionally employed adults, have a health-club membership that costs approximately \$100 per month. For college students, that is a lot of money. In your six-month volunteer scenario, how many hours of total potential income is that volunteer losing? That volunteer may actually be paying \$3,000 for admittance into your organization, yet that part of it is not presented. My concern is that there is an obstacle here in that you are not getting as many prominent artists and individuals who could help you out because there are

likely a number of highly qualified individuals who can't afford to volunteer. Maybe part of the solution is finding grants that can support a volunteer during this time or to cut the length of the required volunteer time. I definitely see a lot of positives to the subsidized volunteer approach, and I don't want to see another situation where teenagers cry their hearts out because they can't afford to volunteer.

Charles Lewis: I misspoke a bit because it's not just volunteers. We have about 45 part-time instructors, and 95% of the instructors are paid. Also, a number of the full-time staff that we have hired will teach a couple hours a week and then go to half time, so there is a payment. But a problem with hiring instructors on an hourly basis is that it is generally after school hours, and if they are holding a regular 9-to-5 job, they can't work for us part time. So we are trying to figure that out and find ways to provide opportunities for people to contribute to the community through our program.

Samuel Aguiar Iñiguez: I have just one more comment. If they are from Americorps and Vista, maybe, instead of volunteers, you could go through student-loan centers and maybe pay student loans off until they get paid.

Charles Lewis: Which they do with Americorps and Vista, for sure.

Paul Flores: I liked the description of your organization. It sounds very similar to the way we have structured Youth Speaks. Youth Speaks is an all-artist-run organization. All of the staff members are practicing artists—performers, writers, mentors—and our budget has grown also to over one million dollars in less than 10 years. At this point, we are discovering the problems of a limited infrastructure. Where you have young people—everyone on the staff is under 40, with some members of the staff only 15 years old and some 36—we are discovering that we are having infrastructure problems because of the amount of creative control we do give our staff members.

What I want to ask Charles is: Do you give staff members creative control of their programs? Do they have the responsibility to develop these programs, and are they accountable for the success or failure of these programs?

In my organization, we have kind of a supervisory style. Between the programming and education functions, there are directors, and they supervise certain staff members, but, at the same time, it is artists supervising artists. And artists—we've got great ideas. We are wonderful at coming up with programs. We can program until we are blue in the face. But we are not good at balancing budgets. We are not good with finances. These comments are generalizations, but as someone who has worked in nonprofit organizations for 10 years where I have creative control, I continue to have struggles with budgeting—figuring out who to pay and how much and da, da, da, da, da. So what ends up happening is that this creative control bleeds over into a lack of financial control. When that happens, there seems to be a kind of split—a conflict within the organization's leadership about what decisions need to be made and who is accountable. If I am the program director and my program ends up \$15,000 to \$16,000 over budget, that's my responsibility. Yet, at the same time, my executive director signed off on the budget and watched as more of it grew. What I am wondering is, as someone who is also in an organization that is growing rapidly, how do you plan on handling those types of issues when you give creative control and that control gets out of control to a certain extent?

Charles Lewis: So far, we haven't had any problems with it because there is just one checkbook, and I am signing the checks, so there isn't the possibility of running over budget, and we are just making do with the funds we have. I think you make a good point that, when the organization grows, there are going to be some potential problems, but I think it is a good exercise for artists and non-artists alike to go through and balance the revenues and expenses. In our programs, we can't have

expenses without the revenues. We don't have a slush fund or anything like that, so we just have to stay under budget or the program won't happen. Right now, we just don't have a whole lot of options, but it is a good thing to prepare for the future as we get larger.

Topic 4B: Emerging Leaders in the Arts: The Vision of Young Leaders and Artists/ Creating a Life Balance

Reinoza Presentation

Tatiana Reinoza: Well, let me tell you a little bit about myself. I am Tatiana. I was born in El Salvador, and I came to the United States when I was six, where I learned English in a Greek neighborhood in Queens. For my presentation, I was assigned the topic of the vision of young leaders and creating a life balance within that. I am going to frame my presentation using my personal experience, my curatorial work, and also my work as an artist.

My vision and goals are somewhat personal for me. What I want to concentrate on at this point in my career is the promotion of contemporary Latino arts that advocate social responsibility. The vision behind that approach is to expand and document the contributions of Latino artists in the United States. My goals are to curate and document exhibitions, write and publish information about the artists, and encourage artists' professional development.

So, why curate? Well, curating is an opportunity to bring together artists of different disciplines to discuss topics of importance to our community. Today, there are few curators who are representing Latino artists in the United States. Curating involves making art history, and that is very important. Curating also encourages dialogue, interaction, and community education concerning art.

I am going to talk about two curatorial projects in which I was engaged. The first project occurred last summer at La Raza Galeria Posada in Sacramento. The name of the show was *Xihuat*. *Xihuat* is a Nahuatl word that means "woman of creation" in the Aztec Nahuatl language—one of the languages that was spoken in El Salvador. In that country, four Indigenous languages are

spoken. So, for this show, we put out a call to artists, I set up a review panel, and we selected about 15 artists to be part of the exhibition.

One of the issues I wanted to tackle with this show is that the community I have worked with is very much a Chicano-centric community. This is the case because, in Sacramento, there hasn't been a huge influx of immigrants from various countries in Central and South America. I wanted to show the Sacramento community that there are many different voices within our Latino voice and that we are not a monolithic culture. So we were able to feature Salvadoran artists, Columbian artists, Argentines, Chicanas, Puerto Ricans, and that was one of my goals.

I want to talk about cultural pluralism and creating a balance in the arts. Pluralism is very important when we speak about multiculturalism because there used to be that concept of the melting pot—the concept that we were all going to become a single homogenous culture. That hasn't been the case at all. In fact, anthropologists say that the world is more different now than it was 20 or 25 years ago.

One thing I want to mention, though, is that there are different interpretations of what pluralism is and what multiculturalism is. There are different approaches to these concepts that I have observed within my community. There is that definition of multiculturalism where we all exist as different autonomous groups, but we are segregated. So there is the Latino cultural center, there is the Asian art gallery. Another approach has been to bring people from these different areas and actually have them work on issues that relate to the entire community. I think that my generation—I am talking about 18-to-30 year olds—is very much interested in art that supersedes national, racial, and ethnic boundaries. This is the case because we are part of a global network now, and we have developed complex identities. But we are all part of a global, visual culture. That is the long-term goal I would like to work for—for all of us to see each other in the global picture. However, at the same time, I struggle with that

concept because there is still a need for specialists in cultural production. That is why I am so interested in furthering Latino contemporary art and documenting it because I know that institutions are starting to become more aware of the need for diversity. Even though, at a local level, we might not see that interest, at the national level, there is a strong push for that.

In the educational arena, we must continue to push for curriculum change. One of the reasons I became very engaged with art history and curating, even though I was a studio art major, was that I would be so upset when I would attend my art history classes that I wouldn't see that representation. I was just searching for role models, and I would get so frustrated. And that is one reason I started the Women's Art Forum and helped that group bring in visiting artists to give lectures. There remains a huge need for those specialists in our cultural production.

Another very important topic to me is social responsibility in the arts. This is a quote by Carol Becker from a book she did called *Surpassing the Spectacle*, and this was from the "Artist as a Citizen" chapter. She says, "Although many of us still structure our intellectual worlds with a past sense of progress in mind, many well-meaning, politicized young people in the United States do not. They seem able to live without a sense of an imagined, improved future and if there is no organized hope through such engaged people, simultaneously, there is not much apparent despair."¹ That is something I really struggle with because I feel that there is a great deal of apathy within my generation. Yes, there is that frustration and that anarchistic feeling of wanting to go against the system, but yet, "I don't really want to do the work," you know. "I don't want to lead, you do that. Just tell me what to do."

The second exhibition I developed was an opportunity for me to have young people talk about what their political issues were. This show was mounted right before the 2004 elections. It was called "Rebellion and Reaction," and it was a little biased. I wanted the artists to talk about the issues that were important to

them that were leading up to the election, and they did. Usually, for the opening night of an exhibition, I have found that, to attract a young crowd, you need a multisensory experience. It is not just the visual art that is going to get them out there. So I had a punk band, a hip-hop band, spoken word, guest speakers and that is really the way to engage young people now—that multisensory stuff. That is why installation art is so popular right now.

Career concerns and life balance—there are many difficulties in balancing work, family, and art making. I have found that many of the young artists I work with cannot survive as full-time artists. The older generation, the parent artists that I work with, most of them are divorced, which leads me to believe that it is very hard to balance a family. I just got engaged, so it is a little bit scary.

I know some of the art makers cannot afford studio space. So, to survive, artists need to come together and what some of them are doing is starting artists' cooperatives like Negative Space, which is a photography cooperative in Sacramento. All young artists, about 15 of them, came together, leased a space. They have a lab, they have a gallery, and they are going to begin to launch some entrepreneurial activities so they can sustain their effort. In my case, I have difficulties balancing my work as a curator and meeting the needs of my community because I have developed all of these special skills. For example, as an independent curator, you have to do a little bit of graphic design, a little bit of PR, a little bit of everything. And there are many nonprofits that need help, and I am asked to volunteer a lot—and I have problems saying "no." So that is one of the issues with which I struggle.

There are a great many young artists who have not had any professional development experiences. Some artists are self-taught. We have a number of young artists in Sacramento who are engaged in what is termed "low-brow" art. I don't like the term, but I think that we need to try to offer them affordable professional devel-

opment programs to help them move forward. Maybe art should not be taught primarily at the university level. Maybe we need to think of alternative ways to train our artists. I am already up to here in student loans, and I am thinking about graduate school in Austin. So I know the costs of higher education are a burden.

Health care is a big issue for the artist community. One of the reasons young artists have other employment is because of health care—not just because they can't make enough money. One of our local muralists just had a massive heart attack and had bypass surgery. He had no health care, and the community had to come together and support a fundraiser. So that is a big struggle for us. Also, for young people, the need to decide between using a nonprofit versus alternative model, such as the entrepreneurial model, is a challenge. I find there is an almost rebellious feeling of not wanting to enter the nonprofit or the institutional system as a young artist. There is this feeling of "I don't want to deal with them. There's too much bureaucracy. It's too time consuming. It doesn't pay." I have found that many of them are adopting an entrepreneurial model—a lot of this approach is based on the entrepreneurial activity related to the hip-hop movement. There is a functional art movement in Sacramento that is taking place right now that is being led by young women. These young women are altering clothing, they are making furniture, anything you can think of. They have swap meets every other weekend, and that is also creating opportunities for them to share their work and sell their work.

Response and Discussion

Danielle Brazell: At the last break, right before we were going to this session, I took a quick walk, and I walked up Pearl Street (in Boulder). I was actually going to go buy a hat because I saw a cute hat, but the vendor wasn't there. Of course, I was walking and I was highly aware of my identity in the way I hold my body, in the way I claim space, the way that I enter a room. All of this really gets highlighted for me

after a couple of hours of nice, good discussion. And I engaged somebody and they said, "Yes, ma'am." *Ma'am. Ma'am.* And I thought this is happening more, and I know it is definitely a sign of respect for your elders, but that's the point that I am trying to make. Danielle Brazell, the emerging leader. Danielle Brazell, the emerging artist—I am now removing the *emerging* from that and I am not quite ready because I don't think I quite know it all yet. All of the questions that are being raised, I am saying "Yes, how? Yes, how?" and when Tatiana spoke, I thought, "How can I respond?" And, again, the only way that I can respond is by sharing my personal approach, which I then learned can be refuted.

I want to open with a little of my history and my background, which I think is really central and core to how I entered this room and how I enter public space and my own space in this world. I made the proclamation that "art saves lives" because, of course, I feel that it had very much saved my life. That coming from a White girl growing up in the projects, not accepting Whiteness as an identity until I was 16—until I took off my makeup—and then I realized first hand, "Oh, people will be nice to me." Like that. It was a shift where I would walk into a classroom, and they would say, "Oh, hello," instead of "What do you want?" Just as you mentioned, Charles, one teacher handed me the keys to the theater. That was it. "Do you know who I am?" I was like, "Are you crazy?" She said, "Go get me the projector," and I was like, "Should I sell it?"

So I started hanging around, and it is very ironic. I was thinking this as I saw Miss Judy Hussie-Taylor, who I hadn't seen since I was in Seattle. In many ways, my artistic path started here in Boulder with Akilah Oliver and the Sacred Naked Nature Girls and also with the California Arts Council's artist-in-residence program, in which I had the distinct pleasure of finding a workshop by Tim Miller and Akilah Oliver. I had access to those free workshops that actually revolutionized my worldview and gave me a language and a way to discover my own artistic language. Then, of course, I had the opportunity to become a

California Arts Council artist-in-residence artist, which, again, continued my own artistic leadership in the community. I started to develop my own performance work. I became involved with the Highways Performance Space. I started sweeping the floor, and I became the artistic director eventually and continued to sweep the floor. It is all part of this world that we know and we love and that we know the work we are doing is really important and vital. We can see it, and we can see it manifest in the people who touch us as we touch them. So the work that I hope that I have and am fortunate enough to continue to do, I will be able to do.

But, back to the *ma'am*. *Ma'am*. The body is changing. I can see 10, 15 years forward a little clearer in a sense. I have to look at what I have. I have a tremendous amount of experience as an arts administrator, as a theatre artist, as a residency artist. Those three things do not give me health insurance, which is very important. What I have done is, in a way, transitioned out of the arts field for the moment, I hope, so that I can go back and get my bachelor's degree, so I can go back and perhaps teach in a related field or perhaps get into the classroom, perhaps get benefits in that way.

What concerns me is I entered in '92, '93, '94—it's all kind of a blur—but I entered the community-based art world at that time, during the height of what we now call the *culture wars*. That was kind of the first wave of de-funding for the arts, which I think very much is a political act—if not an attack on next generations—because it is a way of taking away funding, taking away a voice, so we have to find those alternative methods and modes of bringing the voice through. We experience it again and again. Each time, we find new, innovative approaches to filling areas of funding that were lost. But I think that there is a gap that is occurring between, let's say, my generation and your generation, and it is really frightening. I want to know and open it up and maybe start exchanging some more ideas of ways we can do this.

Health care is not a new issue, yet I don't feel that it is being addressed locally or on a state or even a regional level. Leadership transition and succession: I took over an organization from a very charismatic founding director—one of the artist-driven models that we hear about, which are almost nonexistent at the moment. So are we perhaps looking at, say in another five years, a new surge of artist-driven organizations coming up and rising up? Perhaps we will see the establishment of more collectives and the proliferation of alternative models. I am currently in my Accounting II class, and talk to me about debits and credits—ooh, la la. But how can we subvert the corporate model in a way that, instead of shareholders, stakeholders engage shares of an organization in a different way—in a way that has value and integrity, as opposed to putting in a dollar? Or maybe it is about putting in a dollar and selling shares to our organizations in a way. I don't know and, again, I am throwing out thoughts and ideas and wanting hope for the next generation.

Samuel Aguiar Iñiguez: I just want to say a couple of brief things. First thing, I want to acknowledge Tatiana. I am really proud of her. I met her when she was 18 or 19. She actually came to my house in Oakland when I was in the master's program there, and she was in this all-women rock band called *Velvet Fury*. She was the drummer. I looked at her and said, "I don't think she is going to be the drummer for very long"—not that she wasn't a good drummer, but I just saw something more in her. I saw a long-term vision in her and in the way she thought. She is doing what I expected of her, but I didn't put an expectation on her.

Tatiana said something very key and that is that she doesn't know how to say "no." As an artist who has done a lot, I can tell you that the only time you can put your own work out there more is by providing time for yourself and learning to say "no." You can say "no," and you aren't going to be disrespectful, and it is not an emotional thing. People won't hate you—they will just respect you more. Learn

to say “no” and learn to say “yes” to your time. Also, I am a motivational speaker for a lot of organizations. I come by and talk about keeping your word. The only time that you are going to do something is by keeping your word because if you don’t, after a while, you are just going to talk—you are not going to walk the walk. People are going to know that, and people aren’t going to take you seriously. You are at this young age where you have the whole future in front of you. Look at yourself, Tatiana. You are going to Austin. You can definitely do a lot more than what you are doing by saying “no” and saying “yes” to yourself.

You talked about the nonprofit and the independent-artist thing—artists selling their own work. I know many people in Sacramento and in the Bay Area. There are so many networks that we have that we don’t use the Internet or Web sites as much as we should. A few years ago, I started putting my photography and poetry on a Web site and boom—I blew up. I stopped doing stuff for free, and I was getting paid to do stuff. Also, I was getting other contacts. You get yourself in a situation where you know that saying “yes” to yourself and following through is going to be a key recipe to your success. And I want to applaud you.

Tony Garcia: I also wanted to thank you, Tatiana. I thought her presentation brought up many really interesting points and was nicely structured, too. Tatiana has a tremendous eye, and I love the curatorial work she did. One of the things that resonates with me in terms of what she brought up was the issue of infrastructure. We started to talk about it in terms of succession, and for me, as an artist who built an organization around him to support the work that he wanted to do and then to support other artists, the core of what we did, what we learned in those early days, was to build infrastructure. Succession affects stability, and it affects support for individual artists. Without building those organizations in our communities—and this has been going on for some time—and having an infrastructure that can continue

to regenerate, then what we have is a bunch of individual artists struggling. For us, the tragedy in my community as well is that there are a number of individual artists who are reaching the end of their careers, and they don’t have health insurance; they don’t have burial insurance. Lalo Delgado, a well-known poet: We had to raise money in the community to get him buried.

But there is a connection. If our organizations were strong enough that they could then come to us, I think that when you are talking about the culture wars, Danielle, part of it was that, during that time of cut backs, what happened is that it became much cheaper for organizations and presenters to book individual artists rather than groups. Consequently, there was not a financial need to be part of a group. You could make your money on your own, and one outcome was there was a big rise in individual artists. I am not saying there is anything bad about individual artists, but once you are established as an individual, there is little need to come together and find ways of relying on each other to survive. The outcome was that we all split up and lived our little lives, and we did not feed those organizations and feed that whole cycle in order to create a working infrastructure.

When we first opened our organization, we didn’t pay our actors. They got 35 bucks for the entire run, and the money we received from grants went into paying salary for my staff. Some people might think that’s unfair, but you know what my staff did? They went out and got more money in order to pay the rent, in order to pay the heat, in order to build marketing strategies, in order to build opportunities in the schools. Now my artists receive significant money for being part of it, but if we didn’t do that, we would not have lasted. Last February, we paid off the mortgage on our facility, and there are probably a number of artists who could have been paid a lot more, but we had to make a choice. It is a real strategic choice, and it is a real commitment to your organization. I can’t say infrastructure enough.

One last thing: When we were talking a little bit earlier, I wrote a note that programming—this is probably blasphemy—programming doesn't mean anything. It really doesn't. You could have the best programming in the world, but if you don't have the infrastructure around to get those people in those doors, it isn't going to mean jack. If you want to get people in, do some comedy and do things that are geared toward women because women are the primary people who come to the arts. If you want to start doing other stuff, you have to have the infrastructure to bring that in. The most brilliant programming is not going to make it for you.

Danielle Brazell: I also think, just to continue on that train of thought, that flexibility and mobility are very important. One of the big challenges with Highways is that we program 52 weeks out of the year. Because we have to sell tickets to pay the rent, this places a tremendous strain on not just the facility but the staff. We were constantly trying to get butts in seats and get people to see things, and there is something new every single week. So, 52 weeks out of the year—talk about balancing life and family—it is nonexistent. I think there is a time span when we can do that physically, but at a certain point, our bodies start to wear down or move into different modes, and it can be difficult to get up in the morning. But I really like the idea of temporary spaces and temporary projects. In that scenario, a temporary space can be available for just five years. Maybe a temporary project lasts two years. There is an organization in Los Angeles that started as C Level and went to Beta Level. They are constantly thinking about how to actively transition and transform based on the needs of their community and the changes in the community and its political structure.

Orit Sarfaty: You mentioned the challenges of paying rent and health care, and it seems that the government is not taking on its share of the responsibility to support the arts. We all know that. But besides very direct support of the arts through arts commissions and arts facilities, there are other things that the government and labor

organizations can do. I wonder whether we can start demanding more from government. I was engaged in a conversation the other day that centered on the questioning of what government is responsible for. With Hurricane Katrina, we have had to actually ask very basic questions, such as "Is government responsible for our housing and food?" Many people in New Orleans thought it was. There may be food and housing, but what about the fulfillment of the person through the arts? We, as artists and arts advocates, shouldn't be the ones begging for money because it should be as basic as the food, water, and housing that the government should be providing. We shouldn't be in three jobs as baristas at Starbucks just to secure health care because artists are just as important to our livelihood as streets and filling potholes. I think we should be demanding more of our government.

Amanda Ault: I think that if we have a vision of the support we need to have balanced, successful, vibrant lives, we do need to become individual advocates and participate with our government. But I also think there are organizations like WESTAF, Americans for the Arts, National Alliance for Media Arts and Culture (NAMAC), the Alliance for Artists Communities, and others that are already providing and trying to provide support for such things as professional development, health care, and, in some cases, infrastructure. These institutions work hard to strengthen our capacity to accomplish our goals, and we can and should be in dialogue with them on how they can better support this work.

Nan Elsasser: For 14 years, we were a program-driven organization and, at the end of 1993, we were burned out and were close to bankruptcy. Every one of the staff made a commitment to pursue management training. One of the things we discovered is that we weren't tapping the support that was there for us. When we asked and lobbied, the response was huge. We lobbied the Albuquerque City Council and received grants totaling \$100,000. We had been in this city for 15 years. We had

complained about lack of support, but, in fact, we had never asked the city for support. The same happened with the state legislature and the county, so our entire finances changed simply because the board and staff and students lobbied local and state government. I want to also reiterate or confirm what Tony Garcia said: Infrastructure is so important, but we shouldn't assume that there is no support for us. Sometimes, we just have to ask.

Samuel Aguiar Iñiguez: I want to second that. In 2003, I did a play called *Sandía*, and my idea was to fund it myself. We got to a point where we ran out of money. We were so deep into rehearsal and we had to pay the rent on the place, so I decided we needed to go to the community. The community supported buying ads for an event. The night of the event, Juan Carrillo was one of the hosts, and so was Lucero Arellano, and we managed to raise a lot of money. People donated as soon as they found out who else was donating. Part of being an artist and a visionary is asking for help. Don't let pride get in the way. We actually made a profit—a big profit. Ask for help, and you will get help. Some people aren't artists, but they want to help as much as they can, and if they see other people giving money, they will, too.

Brenda Allen: I want to echo at least two things. One is the idea of being comfortable saying “no.” I am one of the kind of persons most of us in this room are. Anytime someone asks us to do something that is related to what matters to us, we probably are likely to say “yes.” I learned, fortunately relatively early, that as one of the few persons of color on a predominantly White campus in this city, people were pulling at me in many different directions. At first it was, “they want me, they need me,” but I finally learned how to say “no.” Part of it came from wise advice from one of my mentors who said to me, “You need to think about what's in it for you.” And as selfish as that may sound, I think it comes down to what Samuel

was saying—when you are selfish for yourself, you are actually preparing yourself so that you are much better at what your primary purpose is.

If you stop to think about “what's in it for me?” from the standpoint of wherever you are in your career development, wherever you are, then you make your decisions based on that. So now, I rarely ever respond one way or the other when I am invited to do something. I indicate my gratitude for being invited and say that I will get back to them. Then I go and I think about it and talk it over with my very wise husband, and then I decide. Sometimes, I know it is “yes.” Sometimes, I understand that I am going to put some time in and that it is probably not going to be anything that I can point to that is going to help me do this or that better. Sometimes, my heart just says “yes,” and I am cool with that and will say “yes.” But I have found that, by taking that time to really think it through, once I say “yes,” once I get in that situation, I try to make sure that I am doing what I need to do to get from it what's in it for me. Again, that makes me a better servant or leader or whatever leadership I want to talk about. It just makes me do that even better. So, even though it's about me, it's also about other people.

The second point is something that has threaded through our conversation today, but I don't think it came up when we talked about characteristics of a leader. I think a strong, good, effective leader is resourceful. Being resourceful means a lot of different things. First of all, it implies that you have really thought about who and what your resources are, and you have thought very broadly and deeply and out of the box in terms of what you even mean by *resources*. Second, it means that you have a mentality by which you are comfortable tapping into those resources. And, again, part of how I have learned to be comfortable with that—because I think sometimes some of us are not as predisposed to ask for a variety of reasons—is I take it back to what am I trying to do and for whom and I get myself out of the way. I take a deep breath, and I ask. I recently had

a proposal for a post-doc rejected for a really promising young scholar of color. I took a deep breath, and I called the persons who made the decision and asked them to please help me understand how they made that decision. After having that conversation and not being pleased with some criteria they discussed, I went to the faculty committee for inclusion and diversity, and next I am going to go to the provost. It is because it is about much more than me and about my sense of "I don't want to seem like this person." Forget that. But really, I hope, through my offering these examples, that when you find yourself in situations, you think about this idea of being comfortable saying "no" because that helps you get closer to the "yes" that you are.

¹ Carol Becker, *Surpassing the Spectacle: Global Transformations and the Changing Politics of Art* (Lanham, MD: Rowman & Littlefield, 2002) 28.

Summary and Final Comments

Shane Moreman: I have been thinking about what I am going to say this morning, and I realized that I am in a room with a number of people who love art and who make art and who support art. Knowing that, I am assuming it is going to be hard to shock you. When I was in Mexico City about three years ago, I was hanging out with two performance artists there, Poncho Lopez and La Congelada de Uva. Poncho Lopez was doing an art project in which he was saving his ejaculations, and he had created this stand and he had these great little jars. Every time he ejaculated, he saved it, he stored it in one of the little jars and then put it on display and people would come by and they would look at the ejaculations. His whole point with that art project was that we get into such a hurry for the end product, and look at what the end product is. It was awful. It was ugly. And we shouldn't get in a hurry, was his point. Enjoy the process.

When I look back at what we did here, this was a really enjoyable process. It is sad that it's over, but we don't have to think about it as being over. This is a continuing process and we are going to continue to evolve outside of this room. Being a little self-congratulatory of all of us, we have really come a long way in being able to have these very edgy conversations without being hateful to one another, with no one exploding and attacking another person. That is really tough to do. So you did a really good job, and you should be really proud of yourselves. I am very proud of you and all of us together as a group.

Brenda Allen: I echo most of Shane's sentiments in terms of thinking that this has probably been more fruitful than we know. I invite you to pause for a moment to think about what I asked you yesterday—what you hoped to get from us being together. Just think about that as we move into this morning's discussion. As Shane says, it is a way to bridge into when you leave here. I suggest you consider

telling the group what you are going to do with the insights and information and, I trust, new relationships that you have gained.

Ming Luke: My world is actually very, very quiet. I am probably the only person in an orchestra who is not actively making sound. What that does for me is it makes me hyper-aware of the musicians' nonverbal communication because not only are they performing through an instrument, they are also performing through their body language. And the level of their overall performance relates to how I make my living. So it has been very interesting for me to observe the body language of all of you while listening to you. I hear what you are saying, but what is unsaid is even more powerful.

As we have considered the question "What is a leader?" the question for people like me is a little intimidating. We have talked about a leader having strength—well, often, we don't feel like we have strength or wisdom. And we may have respect that we don't feel like we have earned. And we may not have the experience we need to fully lead. What is the essence of the term *to lead* when you are not sure where you are leading?

In my world, Leonard Bernstein is a major, major voice that continues to affect most of us. The things he talked about were being passionate, being dedicated, being strong in your convictions, and being honest. As we have talked, I see those qualities in the people here. I also hear people say they don't feel as though they can take on the mantle of leadership, and yet their bodies are saying that they are already actively doing so. So, for many, leadership is not a choice, and body language may position a person as a leader before they feel comfortable proclaiming themselves a leader.

Margo Aragon: When you received the invitation to join us here, it really was an invitation to play, and play is an important component of a healthy society. Americans don't view play in the way that, say, Sunya Ganbold was talking about regarding the role of play in her com-

munity. She told a story of Italian designers who traveled to Mongolia and were pretty amazed. They asked, “What do you do all day here in the Gobi Desert? You don’t have TV or radio?” She responded, “We play, we share stories.” That struck me as well because that is not something that many people do in this society unless it is a sport and it is considered competition and entertainment and money is involved. So this was an invitation to play. In fact, there have been studies by different psychoanalysts, where the researchers showed that, by playing, you can experiment with combinations of behavior and thinking that would not ordinarily be combined. That is what people were doing here—trying different things, throwing different things out there that you wouldn’t ordinarily put together or deciding that maybe some diverse modes of thought would be appropriate to combine.

When you were invited to play, you weren’t quite sure of the game, and you weren’t really sure that you wanted to be a player, so initially many people seemed to be on the sidelines, looking around at each other. But then, as with all children, once some people started playing, you just couldn’t resist, and you all jumped in and really got with it and made it up as you went along. This approach really appealed to me because those of us who invited you to play could step aside and let you get on with the game. The result was what we were hoping for. As a WESTAF trustee and a co-designer of this symposium, I had hoped you would get used to this notion of playing and that doing so would bring you new energy that will help carry you forward. Some of us have been playing for a while, and now it is time to let some new players come into the game. Instead of considering it as “getting out,” we are just inviting you to also be a part of it. We are really excited to see what you are bringing to it because it is very energizing, as it is with all games. One of my favorite poets is Pablo Neruda. In his work, “Every Day You Play,” he said, “every day you play, with the light of the universe, subtle visitor, you arrive in the flower and the water.”¹

Anna Blyth: I want to speak today as a member of the committee that sat around and talked about what this convening might look like. I really couldn’t imagine it. Some of the topics we considered looked very interesting on paper, but to actually sit down and observe the journey of improvisation has been fascinating.

I was really haunted by the way James Early would interject throughout the day this notion of our work here being a part of a larger narrative. Somehow, I thought—and maybe this is in an idealistic perspective—that a new narrative was taking shape as we were speaking with one another yesterday. And that new narrative was a more fluid and engaged language to convey meaning about what we thought about leadership, ethnicity, being an emerging leader, the arts, history, culture, and self.

I was struck by Shane Moreman’s readings, particularly the piece about hybridity and performativity, and I wanted to offer an anecdote from my own experience. I was born in England—in South London. I came to the United States at the age of six, and I entered an American classroom. I sit here today with an American accent, and it represents to me a loss of self and a loss of culture. I use different words than do my relatives—particularly in the sense of performativity. If I am, say, having an “English moment” that is with family, I can use certain terminology to convey meaning to them, but, somehow, through the delivery with an American accent, there is a discomfort that they can’t get past. I was particularly moved by the notion that sometimes you just can’t make that shift. So being here was particularly meaningful to me, especially hearing from other people at the table who had similar kinds of experiences related to growing up among several cultures. I came into this meeting engaged in that personal struggle. Hearing how others have positioned it was beneficial. Tatiana Reinoza said, “I am at home with this homeless feeling.” That statement was very meaningful to me.

When we were talking about language, we talked about how it is defined and how it shapes our world. One word that came up a lot in the discussion of language was *ownership*. I think Erica Garcia referenced that dynamic, noting one can take language and make it one's own definition of identity. You can take a word like *chicana* and make it yours and own that word. Language can also impose rules. There can be self-imposed limits and also limits set within the larger culture and the consequences of forgetting language or working with a language with limited forms of expression and description. I was particularly struck with Annette Evans Smith's comment that we lose another way to define our world when we lose words and languages. I was also struck by the notion that language can be used to communicate and bring people together in cultural exchanges—like the ones Shawna Shandiin Sunrise was referencing—through the arts, through theatre and film. There are numerous ways language can be conveyed.

Moving on to the leadership part of this conversation, I was struck by a word that I believe Nan Elsasser used—the idea of *scaffolding*. That word was very powerful to me in a societal way but also in defining leadership and moving through an organization. Scaffolding to me felt like support, and it felt like there could be shifts in that support. The support system can change, it can evolve, it can be fluid; however, the concept indicates there is a resource there for you. I felt that emerging leaders could say, "OK, this organizational structure or these values aren't necessarily for me" and then consider making changes in leadership. We need to look at new models that maybe aren't centered around a person at the top with other folks working to do the bidding of this person; rather, we need a more shared place where different leadership styles are valued.

Throughout this discussion, I found myself identifying words and concepts that impacted me: the idea of a toolbox; integrity; courage; transform; modesty; informed by the past;

informed by the present; taking the mic; arts as leadership; representation; ownership; scaffolding; marginalized; invisible; taking one's seat; history; technology; learn empowering words; use them; perform them; recovering; becoming; sacred process; creating space; and, of course, this morning through Shane's references, spewing forth. Maybe we can, from what happened here, spew forth.

Suzanne Benally: Yesterday was really just so full and so creative. Let me recover the feminine here and say this conversation is full in the sense of the feminine and perhaps will give birth to new things. It was also very complex. As I thought about how I would summarize this, I just wanted to sort of pull out what I thought I heard and what I felt were very important points or things that I kept as important points as I listened. One of the questions is, "Who is the emerging leadership?" "Who are the diverse voices?" "What is the content?" In some ways, that is where we started. So the first point is that we find integrity in leadership, that we define *leadership* or at least connect our values and actions to the language and terms of leadership and its relationship to a larger narrative, whether to sustain that narrative or to interrupt that narrative and to change that narrative.

The second point was participating or being leaders is being part of something new and not simply entering the existing, dominant structure, calling for creative change and creative politics. I think Paul Flores used the phrase "the perfect intersection between art and politics." The third point is cultural tension and identity politics—the notion of entering the dominant mainstream, the integrity with which groups do, what groups bring to that, at what costs, or to resist and redefine. And this notion of location: As groups of people, how do we locate ourselves in something that exists? I heard that in several different ways. I heard it in terms of age, politics, new forms of art and expression, biraciality, access and diversity, transformation, Indigenous worldviews, and discovering identity.

The fourth point is Indigenous people, and I did want to speak to this more specifically and by no means to set up competing issues as groups of people but rather to represent one particular voice. I was really struck by the short film that Shawna showed. I was so struck by it because I was sitting there thinking, "If that were shown to a Native audience, people would be rolling with laughter because they understand the parody, they understand the humor, they understand the making fun of ourselves, they understand what it means to look for corn stew, they understand what it means to find it at the pow wow at Yazzie's Concessions." I actually called a friend last night and described the film to her, and she was rolling with laughter and wants to make sure to see it. Yesterday, we heard from a Diné; we heard from an Alutiiq, Yup'ik, and Athabascan; and from Sunya as Mongolian. Indigenous peoples have surviving cultures; these are cultures that continue to survive with the intention of building strong nations, recovering and sustaining strong languages, and passing on and continuing traditions and cultural values and beliefs. They call themselves *a people* or *the people* because they were given instructions, and they know and understand that they were given instruction or spiritual laws, if you will, about how to live on the earth and how to be on the earth. That is still very strong in these cultures, even if the cultures are at different degrees of assimilation. There is still very much that understanding. So our challenge, as evidenced by these women speaking yesterday, is to define and discover a way of living in today's world and to live within that world as a Diné person or as one of "the people" and to draw on those cultural ways of knowing and behaving, those oral traditions, and to engage in new forms from that location. It is that location of where Indigene meets the mainstream, meets the dominant. That to me was a very strong voice, and I really heard the emotion. Last year, at a similar symposium, we heard similar emotion from Indigenous women speaking. I want to honor their presence and their voices.

The fifth point is the ethnic cultural values, lived experiences, and contemporary art forms that were talked about in many different ways. What continues? What informs us? What changes? How do we draw on our histories? How do we examine those histories and the intersection of those histories? How do we understand our lived experiences and contemporary experiences and all of that which defines who we are and our particular voices at this time? How do we bring that forth from all of our communities, including our ethnic and cultural communities, into all this work that we do?

Erica Garcia: In summing up what I took from the last day and a half, I was really amazed when I first saw "Language as it Relates to Ethnicity, Leadership, and People Working in the Arts." I thought, "Wow. We are going to be defining things; we are going to be looking at particular words, tearing stuff apart." And I was really amazed to see how a language developed, all on its own, and how open people were to accepting other languages from different ethnicities that participate in this society that we call the United States. I am very pleased at that openness. It wasn't around for a long time; even when I was a child; it wasn't around, not from my own family. So it is great that has opened up, and we have worked through that obstacle. There is still work to be done, but the door is open, so I am really pleased about that.

Then we talked about diversity in the arts. I think it is difficult when there are large institutions that have a stranglehold on them as to what they can present and to whom they can offer space, sound, and a general venue. It is amazing to me that people for 20 years, 33 years, 17 years, five years, two years have taken it upon themselves to make sure that is out there for our community, for people who are bankers and nurses and doctors and like to see art. Even though it is not part of their everyday life, they have an opportunity to be exposed to it. I am one of them. I am not an artist by profession.

I am a historian and an anthropologist, so it is really amazing that that kind of dedication is there, and I am quite thankful for it.

“Leadership Styles in Ethnically Based Communities.” I love that title. I think we still, throughout the symposium, have got these different ideas. Whether from our backgrounds, our generations, our ethnicities, we still have these different definitions of leadership. Growing up, your leaders were politicians, your leaders were teachers, your leaders were priests, your leaders were very set people in set roles. I think that that’s changing. I think there is leadership in everyone. Everyone has something to offer. It is about overcoming fear and making sure that your voice, no matter how loud you can make it or how soft you can make it, is put out there and that your intention—I want to thank Anna Blyth for that—your intention is true and genuine. I think that’s where we are going to find leadership as a whole. As far as being in prominent positions, it’s coming. It’s coming. It’s an evolution, and I am trying to enjoy the process. So, sometimes, when I feel that push to take that role, I am still letting the process roll over me. I don’t want you to be fearful—it will come.

I think the topic that affected me or made me question myself the most was the last one. We were talking about emerging artists. How do you do that? What are the obstacles? We are talking about health care. We are talking about paying for college tuition, and I was wondering, are we getting tight? Are we constricting ourselves? Are we getting too closed in tying those particular topics simply to what we were talking about here? Did we need to think outside of the box, go more global, look at the larger narrative? And that is something we are all dealing with as a nation and as a society. Health care and paying for college: Things that a lot of us believe we should have a right to. I feel as though we are entitled to certain opportunities, and it is a struggle for everyone. I think, when we have those kinds of struggles, that is the time to reach out, that is the time to ask, that is the time to not be afraid to say, “OK,

where can I find the help?” And it might not be another artist or another museum or another cultural institution; it might be a bank, it might be a hospital, it might be another professional who has gone through this and who can lead us in a direction or help us to a path where we can find those things for ourselves. My father always said, “You can have anything you want in this world if you ask for it the right way.” Sometimes, it is not just the right way, but it’s the right person. The fear of asking should never be an issue because the worst thing that can happen is someone says “no.” It is a tiny little word—“no,” and it’s not something that we can’t overcome.

Brenda Allen: I would like to ask if anyone else wants to offer something that you gleaned or something you would add to the summary. I will start with something that was implied throughout our time together, but I don’t know that it was explicitly addressed: the notion of power. I want you all to know that every single one of us has more power than we probably have acknowledged or we probably have thought about. And if that feels scary to you, then I encourage you to do something that Shawna alluded to when we were talking the first day of this forum. She said, “As I stand here, all of my people stand with me.” As you begin to think about whoever your people are, whoever your allies are, whether they are here, whether they are alive, whether you think of them as ancestors or combinations, if you remember that, that should be a tremendous source of strength and therefore power for you. So that is something that I really want you to think about.

Another thing that has come up today that I think is also very relevant as you move forward in thinking about your power and not giving it up and, in fact, reclaiming some and identifying some and then sharing your power is the notion of intention: Thinking about whether you want to call yourself a leader or not, thinking about your purpose, thinking about what you are trying to accomplish and realizing that that is more important than you and therefore get yourself out of the way when you have that fear, when

you have that apprehension, when you have that, “Oh, what are they going to think?” kind of feeling. Pause and remember why you are trying to do what you are trying to do; feel the strength of those others, absent and present.

I want to leave you with a particular way to do this. It is related to a concept you may have heard about called *liminality*. The concept relates to one being poised on the doorstep of something. I read this somewhere, and I regret that I cannot tell you the actual source. This is not my wisdom, but I am wise enough to accept it. It is the notion of doorways, so that any time you pass through a doorway, pause for a moment and think about what is my intention as I enter this room, as I leave this place to go to the next place. Even when I get in my automobile, when I am playing with this idea of doorways, I think about as I am on my way somewhere, “What is my intention?” And I am open to changing that intention as I get there, but it is this kind of mindfulness that I spoke of earlier, this present-moment awareness. In this moment, what am I intending, and how might I accomplish that?

Paul Flores: I wanted to say a few things based on the summaries that I heard, which were all cool. Thank you so much for thinking about what you were going to say. One thing that I thought about coming into this weekend was leadership, and I came up with two categories—one of trailblazers and the other of nurturers. Trailblazers are those folks who go and do it and who are always at the forefront of things and make paths for others to follow. Nurturers are those folks who nurture and help, and that is their leadership style. I think there are many categories of leaders.

But I do want to say this: I am a firm believer in mentorship—mentorship as the way of leading and the way of introducing new leaders. I think that there are a lot of folks in here who have mentored or been mentored. I myself have been mentored on several different occasions. I am here because I have a mentor; Tony Garcia has helped me do a lot of things in my career as

a leader as well as an artist. I want to say that I think all of you and all of us need to figure out a way to actively pursue somebody to mentor. To me, if you are creating, administering, studying, it’s up to you and your job to find someone whom you can nurture as well and show them your trail so that they can go farther than you.

That is something you cannot be scared of doing—giving up your control on certain things that you have done and showing someone how to go farther than you. I believe that’s the job of the mentor and the mentee; his or her job is to take what has been learned from you and blow it up and go even further, take it beyond. I feel like a lot of leaders are afraid of that, afraid of putting all their time and history and effort into having somebody else take it and run. But you only have one life to live here. That is what you should be doing. So don’t resist the folks who are at your door, knocking on how they want to go farther than you. Don’t block them. Actually nurture them, take their energy, even if it looks a little cocky and confident. Figure out a way to help them along.

Samuel Aguiar Iñiguez: I want to talk about an expectation that I had here. I am going to use the analogy of a marriage center, where you go to get a bride or you go to get a husband when you are looking for a relationship. I came here looking for a certain kind of relationship, meaning I came here, I knew what my strengths were, and I knew what my weaknesses were, and I knew some certain aspects about myself that I wasn’t sure of, but I had a good idea. And as I leave here, I think we are all leaders here. I have seen everybody interact with each other, I see everyone networking, and we are looking for those qualities that we are missing in each other. We are looking for qualities to fill the gap, the void, to mend or fulfill the qualities that we have. When we leave here today, I think all of us have done a good job in finding people at this symposium that we are going to definitely stay in touch with because we need to collaborate, to connect our artistic values and ideals to make something happen as leaders. I

am using the analogy that we all came here to get married. And marriage is a lifetime, and this social network should be a process of that.

Meagan Atiyeh: I have been listening and not talking much, and if that has seemed to make me hesitant, I apologize. You all have really given me very much, and I appreciate it. What I have been thinking about and I think what popped back into my mind when you were reminding us of power was the physicality of everything we have been talking about. There is a physicality to history and, as witnessed in Annette Evans Smith's video of the woman showing how to remove bark from the tree, I feel my history when I step over a Persian rug and I put my foot down and I flip the corner over with my toe just out of habit because that is what my father would do to look for the tag or to see the knot count. Our bodies are remembering these things, and if they are not, then it needs to be preserved so we can teach our bodies how to do these things. I think this has really been ringing through my head. Also, the physicality of leadership and the performance of leadership, in the most positive way, have been going through my head. I have witnessed grace and so many articulate folks—people who speak with honesty and compassion and also who are able to hold themselves in a room in a way that is just captivating and awe inspiring and helps their power get out to us all.

Danielle Brazell: Juan Carrillo mentioned that all of us are working for social justice through art and culture. I have a feeling that we all do have a sense of justice and that, through our work as cultural workers, as leaders, as mentors, as mentees, that we all want to champion that sense of justice for everyone, for the Indigenous peoples as well as the people in the prison system, the people who are suffering from the equal opportunity employer known as *poverty*, the people who do not have access to education. And I think that we do—and this could be a broad assumption—actually want to level the playing field so that we have access, so that we can be the leaders that we need to be. I

think that we are doing fantastic and amazing work because, when I look around the room, which is a microcosm of our world, I can see the different backgrounds and generations and voices and power and thoughtfulness in those voices. I know we are making progress, but I also think we have to acknowledge that we have a tremendous amount of work to do and that we must continue to find ways of forging this work not just within this room but on a global level because we are connected.

James Early: We think from our particular space in the broader spaces; I think our cultures require that. Native peoples all over this hemisphere meet; they meet as parliaments, they meet in civil society expressions. Someone referred to the Sámi. The Sámi are an extraordinary group of people dealing with global policies of all kinds and UNESCO. Latin America is here; it always has been here—it never was not here. And transnational communities, the dropping—everyone becoming Mexican, in a certain way—it sounds crazy, but that's real. I think we should think in a global context.

I have been somewhat subtle in using this notion of the narrative, but there are policies, normative values, views, practices, organized expressions, resource allocations that somebody is making on large scales based on their ideals and principles that keep arts and culture out of our common places and schools and keep languages, except for science and math, which is the consumer language, out of our public spaces and schools. We can celebrate who we are, but they are designing life-defining policies on who we can be, and so I think we have to figure them in that context. *They* are governance structures. *They* are state endowments, art endowments, it's the Rockefeller Foundation, it's the Ford Foundation, it's UNESCO, it's the Organization of American States. I think we should think about that. What we are able to do in very practical terms, I think, is another question, but at least I

would suggest that we start our thinking in that context and then work back to what we see as doable over some extended period of time.

Muriel Johnson: For a few of us in this room, our first thought is that we should just step back and get out of the way because there is so much talent and energy in here and so many excellent ideas coming forward. We are all impressed with these next leaders who already know they are leaders and who have more power than they know or use but who need to use it wisely. I think what we were talking about today was, yes, we have heard it, and I know that some of us who are of that past generation look at you all and admire what you are doing, but we have heard a lot of this before.

As I listen to you all, there is one thing that keeps coming back to my mind, and it is that you are emerging and some of you have emerged and you are creating in your world something very special. And then, I am waiting for you to get beyond it because there is a bigger world out there and it is called *arts and culture* and when you get there, it is that you need to then forget your individual identity for a moment and that thing that makes your heart pound hard and think in terms of arts and culture in this nation and how do we all get behind it? I think we who run state arts organizations are used to being off the page. We are used to hearing “Let’s take the Colorado Arts Council out of the budget.” That’s the kind of thing that, if you all—with your brilliant minds and your heart and hopes—don’t all get together on, there won’t be arts and culture. There won’t be arts in the schools. We will be on the fifth and sixth and seventh generations of people who haven’t had it in the schools, whose kids aren’t well rounded, who aren’t broad based and who don’t know what you know today. So, as I look at the end, I think that’s the end goal to me—to see you all emerge to study, to develop, to bring forward what you have but to stand together for all of the arts and culture in this nation, to produce what we can that makes it intrinsic to our hearts, the value, the beauty of art, the necessary part

of it that makes us humane, and the part that says it is absolutely as important as math and science and language and all of the other parts of life because it is what makes us humane.

Ricardo Frazer: On the subject of Baby Boomers, I wanted to start off by saying—and this is directed toward Shane in particular—everything must change. Everyone must change. The young become the old. When you mature, when you become an elder, your perspective—your vantage point—changes. Last year, I was a presenter in Los Angeles at the 2004 WESTAF symposium, and I felt like a young person then. It’s only been a year, but I feel like I have grown a whole bunch. I am not a Boomer, but I am not a Gen X person, either; I am somewhere in between. I am not really lost.

When we started, Shane talked about a need to get rid of the Baby Boomers. It reminded me of a Ludacris song that says, “Move/get out the way/get out the way.”² Tony Garcia talks about the fact that he’s not dead yet, that there are people who are looking for his job, and he is like, “Look, I am not dead yet, man.” I think that when we are young, there is a certain amount of idealism that we have, a certain energy, an enthusiasm, we are going to change the world. I think, though, that as we mature, as we grow, there is a certain amount of realism that hits us. We realize that we have to work within and operate within certain structures, that we work and operate within organizations, that societal norms slow us down. It goes back to the young becoming the old, that the changes we thought we could make at a young age we find that we can make, but they are often very slow to come about.

So, when we talk about moving the Boomers out of the way, we ought to think about that. I think that, too often in this country, we focus on age, and we think that older people have nothing to offer, but what they have really is a lot of experience, a lot of quality time invested, a lot of knowledge and often a lot of energy. I think it is important for us to understand that energy is not relegated to youthful people.

We have to foster and mature young leaders, but I think that young leaders have to be ready and be prepared and who better to nurture that and prepare those young leaders than a Boomer? So instead of moving a Boomer out of the way, I think we should grab onto a Boomer and ride that horse until it dies. I also think that we should note that life is cyclical and that 10 or 20 years—in some cases, five years from now—there will be some Gen A or Gen B person looking to ride you guys until you die.

Margo Aragon: I just have a brief comment that I wanted to make. I guess it is more of an encouragement for the people who aren't feeling close to the word *leadership* but like the word *improvisation*, so the new improvisers are coming through. With this whole idea of age and Baby Boomers and all of that, I'll say this in a gentle way: If the opportunities were not offered at that level for the generations coming after, it seems obvious that, of course, they would repeat and we would repeat the same things over because we didn't carry them along. This is the first attempt to even think of an idea that we are coming at this in our different seasons or different levels or different ages, however you want to look at it. So I would just encourage people to think that people aren't offering or telling you what to do or the cautions that come along with it because I certainly recognize that if you didn't have it before, it's just natural to repeat this kind of thing as you are coming up because it's a cycle that happens. But what I think I am hearing as encouragement is maybe don't make the same mistakes that happened before. We are starting this new opportunity to bring us all along at the same level and that we continue this idea of legacy, from the youngest on up. It's not just one generation to another. Now maybe we are all being much more inclusive and global, as James Early brought up and Mayumi Tsutakawa talked about.

James Early: I was just thinking of two writers. One, Shakespeare, on how "sharper than a serpent's tooth it is to have a thankless child"³—but we have not heard thankless young adults here;

we have heard thankful young adults. But a more significant one, a paraphrasing of Khalil Gibran: Your children are not your children, they have their own thoughts, they come through you but they are not of you, you cannot expect them to be like you, you can only expect to be like them.⁴ Once a man or woman and twice a child. So that linkage is that, if we are honest, we are not giving up anything, but we are not going to be here, so we are living through you, which means you cannot reproduce us, we can only hope to reproduce ourselves like you if we want to be in your world. I think it is something for us to reflect on in terms of history again. Everything must change; that's history. We know these lessons, and one of the things about our youth is that we think, "We just got here." But something was here before you, so there is something to learn even as you create.

The last point that I want to make is one that I think is not yet a settled point, and it is that I think we are all trying to bridge from our different communities into some common spaces that we enter. I want to walk across that bridge, but I have a slightly different angle. Difference does matter. We must, I think, take into public spaces who we are, but the question is—and I agree with you, we cannot stop there—it's who we use that also to become. Part of multiculturalism to be considered is that multiculturalism is not simply about race or ethnicity. Once you learn another language and you learn to cry or emote in that language, you have not given up who you were. You have added to who you are. But you must remember who you started out to be, or you will be me or them and then that's not particularly useful for you or your community. So, I think, building this common identity in these spaces that we must traverse together without giving up who we are is sort of that dialectic that might be useful for us to consider.

The last point is that culture has emerged as a fundamental context for what is going on in the world. What you wear can be life defining because you can be a Sikh and someone thought you were a Muslim and they killed you

because of what you were wearing or how you did your hair. This is culture, language, religion. Samuel P. Huntington has said that non-English-speaking Hispanics are the most dangerous threat to the Anglo-Protestant paradigm of citizenship.⁵ That is a very dangerous perspective that is fundamentally rooted in culture and in immigration and policy. So what we are doing cuts across; it is no longer soft power, as the political scientists tell us. This is the context of life. I think it says for me, let's take ourselves a lot more seriously than our individual or our genre-specific expressions and our citizenship to be able to take this nation and—given this nation's role in the world—this world to another space. I think we are art and culture before the arts councils, before the legislators, because there are no unintelligent people—jail is full of them—imaginative people, creative people. So we are arts and culture, and I think what we are talking about is how do we get those institutions that support us being who we are to do that? Right now, by and large, everybody in this room, irrespective of how we look or where we are from, we are in this room because our institutions are not reflecting that sense of ourselves. And I would ask you to consider that, and this elder will speak no more.

Shane Moreman: When I hung out with those two performance artists in Mexico City, I took a class with Poncho Lopez. He was teaching a course, and I was lucky enough to be able to sit with him while he was teaching his students how to do performance art. I saw some wonderful, wonderful art, and art is ephemeral, so it was gone after it had been produced. But there was a quality he kept trying to teach his students, and he said that it is a quality that you find in a lot of Mexican performance art specifically. That quality is just a little bit of the stupid and a little bit of the irreverent. He said it is important to keep that in there because then people can't take themselves too seriously, and they can't take this world too seriously. Just a little bit; don't tip it all the way to being stupid or irreverent, but just a tad because we are only here for a small amount of time. It's important to

remember not to take it too seriously. So if you heard that in me, I blame that on Poncho. But I do want you to know that this was a beautiful experience for me, and I do take you seriously.

Ricardo Frazer: There was something Shawna Shandiin Sunrise said in her presentation that I thought was powerful, and I think it is something that we should all leave with. Shawna said, "As I stand here, all of my people stand with me." And I think as you go about living and being and doing, remember that you are not alone, that we are all with you.

Brenda Allen: Wonderful. If you would all stand. I invite you to participate in an affirmation that I often use and that is extremely empowering for me. I will tell you what it is, then I want you to say it and I want you to say it with feeling. It is very simple. "I am. I can. I do. I will."

All: I am. I can. I do. I will.
I AM. I CAN. I DO. I WILL.

¹ Pablo Neruda, "Every Day You Play," *Pablo Neruda Selected Poems/Bilingual Edition*, ed. and trans. Nathaniel Tarn (New York: Dell, 1972) 25.

² Ludacris, "Move, Bitch," by Chris Bridges, *Word of Mouf*, DefJam, 2001.

³ William Shakespeare, *King Lear*, ed. Kenneth Muir (Cambridge, MA: Harvard University Press, 1959) 52.

⁴ Kahlil Gibran, *The Prophet* (1923; New York: Knopf, 1997) 17-18.

⁵ Samuel P. Huntington, "The Hispanic Challenge," *Foreign Policy* March/April 2004, 4 Jan. 2006 <http://www.foreignpolicy.com/story/cms.php?story_id=2495> 2.

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Symposium Process and Agenda

About the Symposium Process

The symposium meetings were convened at the St. Julien Hotel & Spa in Boulder, Colorado.

The symposium was structured as follows: Ten individuals were asked to prepare presentations on assigned topics of approximately 20 minutes in length. These participants were followed by pre-assigned respondents who commented on the presentations and added their own perspectives on the topic. Also at the symposium table were discussants—people invited to join in the symposium conversation during scheduled discussion periods. Surrounding the symposium table were observers, who were invited into the discussion at periodic intervals.

The symposium audio was recorded, transcribed, and edited to produce these proceedings. Every effort was made to ensure that all commentary was captured in as clear a manner as possible.

Agenda

Thursday, October 20, 2005

Opening Reception, Dinner and Keynote
Address: *Diversifying the Face of Leadership: Scripts and Improvisations* by Brenda J. Allen and Shane Moreman

Friday, October 21, 2005

Introductions

Topic I: *Language as it Relates to Ethnicity, Leadership, and People Working in the Arts*

Presenters: Paul Flores
Sunya Ganbold
Annette Evans Smith

Respondents: Samuel Aguiar Iñiguez
James Early

Topic II: *Perspectives on Diversity in the Arts Today*

A. *Issues Related to Biracial Individuals and Cross-Group Prejudice*

Presenter: Orit Sarfaty

Respondent: Shane Moreman

B. *The Challenges of Working with Large Institutions*

Presenter: Ming Luke

Respondent: Tony Garcia

Topic III: *Leadership Styles in Ethnically Based Communities*

Presenters: Erica Garcia
Shawna Shandiin Sunrise
Nan Elsasser

Topic IV: *Emerging Leaders in the Arts*

A. *Leadership Succession*

Presenter: Charles Lewis

Respondents: Juan Carrillo
Amanda Ault

B. *The Vision of Young Leaders and Artists / Creating a Life Balance*

Presenter: Tatiana Reinoza

Respondent: Danielle Brazell

Saturday, October 22, 2005

Breakout Sessions
Summary and Final Comments

Participants' Biographies

The biographies listed here were current in October, 2005. Some information may have changed by the publishing date.

Samuel Aguiar Iñiguez

Samuel Aguiar Iñiguez currently teaches English at Cosumnes River College in Sacramento, California. He has recently finished his first film, *Mujer Cosmica*, and has submitted it to various film festivals. He is an educator, poet, rapper, photographer, filmmaker, and playwright. His 2003 play, *Sandía*, was published by California State University, Sacramento. Aguiar Iñiguez is co-founder of Stormy Sky Productions and Publishing Company, which emphasizes recruiting and mentoring new artists and activists for its productions. His first book, *The Cemetery of Echoes and Thoughts*, will be released in the winter of 2005. Aguiar Iñiguez earned a Master of Arts in English from San Francisco State University in 2002. His bachelor's degrees in rhetoric and communication and Chicano studies were both earned from the University of California, Davis, in 1997.

Brenda J. Allen

Brenda J. Allen is a professor and chair of the Department of Communication at the University of Colorado at Denver and Health Sciences Center. She became a faculty member at the University of Colorado at Boulder in 1989 after completing doctoral studies at Howard University in Washington, D.C. She transferred to the Denver campus in 2001. Her scholarship and teaching focus on communicative practices based on or related to social identity categories such as gender, race, social class, age, and sexuality. Allen has written numerous articles and book chapters, and she co-authored a multimedia book on public speaking. Last year, she published a book entitled *Difference Matters: Communicating Social Identity*. She conducts training sessions on communication skills, diversity, team building, presentational speaking, and empowerment. Allen has been a

speaker and facilitator for a variety of audiences and occasions, and she has received accolades and awards for teaching and service.

Margo Aragon

Margo Aragon is the public affairs director and host of *Northwest Morning* on CBS affiliate KLEW-TV in Lewiston, Idaho. She co-authored the book *A Little Bit of Wisdom: Conversations With a Nez Perce Elder*, with Horace Axtell. A second co-authored book with Axtell, *First Book*, is pending publication. Her work has been featured in anthologies, journals, and magazines. Aragon has been a long-time lecturer on Nez Perce culture and community, was a 2001-2002 Idaho Humanities Scholar, and currently serves as a WESTAF board member and a commissioner for the Idaho Commission on the Arts. She holds a Master's of Fine Arts in English and literature from Bennington College and a bachelor's degree in English from Lewis and Clark College.

Meagan Atiyeh

Meagan Atiyeh is the visual arts coordinator for the Oregon Arts Commission. As such, she manages one of the oldest percent-for-art programs in the nation. She has previously been active in the media-arts field as director of the Northwest Film & Video Festival and as public relations and marketing coordinator at the Portland Art Museum's Northwest Film Center. With a Bachelor of Arts degree in literature and writing from the New School for Social Research, Atiyeh has been a contributor to Portland's now defunct *The Organ Review of Arts*. Her short story, "What it Lacks," was published in *Deviant Fictions: An Anthology of Northwest Fringe Fictions* (Two Girls Press, 2000). She serves on the Board of Directors for the Disjecta Interdisciplinary Art Center.

Amanda Ault

Amanda Ault is the membership and program associate at the National Alliance for Media Arts and Culture (NAMAC). She helps keep NAMAC connected to its members and produces the organization's bi-weekly *eBULLETin*, which keeps subscribers informed about what's happening in and around the field of media arts. Ault is

a new member of the Americans for the Arts Emerging Leaders Council and served on the planning committee for the 2005 Emerging Leaders Pre-Conference in Austin. In 2002, she co-moderated two interactive workshops on the topics of leadership development and emerging-leader issues. Prior to joining NAMAC's team, Ault worked as a video editor at the Wexner Center for the Arts in Columbus, Ohio, where she worked on projects such as *Flag Wars* (Linda Goode Bryant, Laura Poitras, 2003), *HABIT* (Gregg Bordowitz, 2001), and *Swan Tool* (Miranda July, 2001). Her experience in the arts also includes exhibiting her own work and curating public programs. She holds a BFA in painting from the University of Michigan, Ann Arbor.

Suzanne Benally

Suzanne Benally is the chair of the Environmental Studies Program at Naropa University in Boulder, Colorado. She has extensive experience in higher education policy, assessment, and diversity. Formerly, she directed an Institute on Ethnic Diversity at the Western Interstate Commission for Higher Education. Benally has worked with the American Indian Science and Engineering Society as an interim executive director and director of education programs to address the concerns and needs of American Indian education in grades K-12 and post-secondary education. Her special interests and research have focused on the relationship between land and place as expressed through written and oral literature. In addition to her many activities, Benally has a consulting practice that has included work with foundations such as the Ford Foundation, Packard Foundation, and James Irvine Foundation. She is a member of the WESTAF Board of Trustees. Benally is Navajo and Santa Clara Tewa.

Anna Blyth

Anna Blyth is the multidisciplinary arts coordinator at New Mexico Arts, a division of the Department of Cultural Affairs in Santa Fe, New Mexico. She works with the grants program, which provides funding to organizations to support arts programming statewide. She is the

division's public information officer and the editor of the quarterly newsletter, *ARTSpeak*. She has also worked as an assistant to the division's grants and public art programs. Blyth has a strong interest in creating more opportunities for access to the arts in her community. She is a member of Avant Garde, the Museum of New Mexico Foundation's young members group. She helped coordinate an exhibit for young artists called *The Pushpin Show* in Santa Fe in April, 2005, which featured artworks that were either hung with or incorporated pushpins into their design. The event targeted young, under-represented artists in a free-form show that was well attended and was free to attend and participate in. She is a graduate of the University of New Mexico with a degree in history.

Danielle Brazell

For over 13 years, Danielle Brazell has created innovative performance works that have been presented domestically and internationally, taught performance workshops, and contributed to the performing arts through her curatorial vision and administrative leadership. As a founding member of the performance collective Sacred Naked Nature Girls, which debuted with *Untitled Flesh* (1993-1994), Brazell enjoyed the support of the Flintridge Foundation, which commissioned their next two works. In 2000, Brazell became the artistic director of Highways Performance Space, assuming the position from founding director Tim Miller for a five-year tenure. That same year, she was recognized by *OUT* magazine as one of the most influential gays and lesbians working in theatre and in 2001 was described by *The Advocate* as an "Innovator" in the arts. She has received the California Community Foundation's Getty Visual Arts Initiative Award and was honored with the Lester Horton Service to the Field Award for her commitment to the Los Angeles Dance Community. She also has received support from the California Community Foundation's Gay and Lesbian Fund, Liberty Hill, and the City of Santa Monica and has been a California Arts Council Artist in Residence. In addition to preparing for *A Queer Exchange*,

her third City of Los Angeles Artist in Residency project at California State Los Angeles, Brazell is earning her B.A. at Los Angeles City College and working with the Screen Actors Guild Foundation as the director of special projects.

Juan Carrillo

Juan Carrillo is a retired arts administrator now focusing on becoming an art maker. He is a trustee of WESTAF. For 27 years, he managed many of the grant programs of the California Arts Council, serving as deputy director for most of those years. He has served on numerous federal, state, and local arts agency advisory and funding panels and represented the Arts Council to legislative committees, state and national conferences, and private and public advisory bodies. He is a founding member of several arts groups, including the Royal Chicano Air Force, an artists' collective, and the Center for Contemporary Art in Sacramento. He also served as a founding board member of The Association of American Cultures and the Concilio de Arte Popular. He enjoys drawing and writing. Carrillo has a B.A. in American history from the University of California, Berkeley, and a master's degree in education and cultural anthropology from California State University, Sacramento.

James Early

James Early is the director of cultural heritage policy at the Center for Folklife and Cultural Heritage at the Smithsonian Institution in Washington, D.C. Since 1984, Early has served in many positions at the Smithsonian Institution: assistant provost for educational and cultural programs, assistant secretary for education and public service, director of cultural studies and communications at the Center for Folklife and Cultural Heritage Studies, and interim director of the Anacostia Museum and Center for African American History and Culture. Prior to his work with the Smithsonian, Early was a humanist administrator at the National Endowment for the Humanities in Washington, D.C.; a producer, writer, and host of *Ten Minutes Left*, a weekly radio segment of cultural, educational, and

political interviews and commentary at WHUR FM radio, Howard University; and a research associate for programs and documentation at the Howard University Institute for the Arts and Humanities in Washington, D.C.

Over the course of a nearly 30-year professional career, Early has consistently recognized the integrity of historically evolved values and cultures of African-American, Latino, Native-American, and Asian-Pacific-American communities and investigated and participated in mediated cultural encounters that inform national and global policies. The main focus of his work is cultural democracy policy. His public service includes board memberships at the Institute for Policy Studies, the Democracy Collaborative, Telesur Television, Fundacion Amistad, The Transnational Institute, and The Association of American Cultures. Early holds a B.A. in Spanish from Morehouse College in Atlanta, Georgia, and completed graduate work in Latin-American and Caribbean history with a minor in African and Afro-American history at Howard University.

Nan Elsasser

Nan Elsasser is the founder and executive director of Working Classroom, Inc. She has a B.A. in international relations from American University, an M.A. in secondary education from the University of New Mexico (UNM), and is ABD in educational linguistics at UNM. Her teaching experience includes working with UNM's Navajo Teacher Education Project, the University of Albuquerque, the Institute of American Indian Arts, and the University of the Virgin Islands. She received a Fulbright Teaching Fellowship at the College of the Bahamas and, in 1994, received a scholarship to the Executive Program for Non-Profit Leaders-Arts at the Center for Social Innovation at Stanford University's Graduate School of Business. Her work on educational equity has appeared in *Harvard Educational Review*, *Journal of Education*, *College English*, *Humanities in Society* and the *International Journal on the Sociology of Language*, and in *Freire for the Classroom*

and *Thought and Language/Language and Thought*, published by Harvard University Press. She co-authored *Las Mujeres: Conversations from a Hispanic Community*, an oral history of four generations of New Mexican women, and has written social and cultural commentary for *In These Times*, *Arete*, *Encounters*, *Crosswinds Weekly* and the *Albuquerque Journal*. She served as a national consultant for the Association of Community Based Education and is currently a member of the New Mexico Advisory Council on Arts Education.

Annette Evans Smith

Annette Evans Smith is the vice president of community relations at the Alaska Native Heritage Center. She is of Athabascan, Yup'ik, and Alutiiq descent. She was born in Fairbanks, Alaska, and raised in the rural community of Dillingham. After graduating from high school, Evans Smith attended Stanford University, where she majored in international relations and minored in Native American studies. In 1999, she moved to Anchorage and has worked in international relations, public relations, and development for nonprofit organizations, including Southcentral Foundation and the Northern Forum, a non-governmental, international organization. She is currently working on her MBA at Alaska Pacific University.

Paul S. Flores

Paul S. Flores is a published poet, performer, and author of the novel *Along the Border Lies* (Creative Arts Books, 2001), about the Tijuana-San Diego border community where he was raised. Since 1996, he has toured nationally as a member of the San Francisco-based poetry performance troupe, Los Delicados, and has been a featured performer at The Nuyorican Poets Cafe, Chicago Museum of Contemporary Arts, Funk Jazz Lounge Miami, the Justice League, and the National Hip Hop Festival in La Habana, Cuba. He has also made two appearances on *Russell Simmons Presents: Def Poetry* on HBO. He is the co-author of three plays in the genre of hip-hop and spoken-word theatre, including *No Man's Land* with Marc Bamuthi Joseph and

The Fruitvale Project with Elia Arce. As artistic director of The Chicano Messengers of Spoken Word, Flores has recently been awarded the National Performance Network Creation Fund to develop his newest theatre project, *Fear of a Brown Planet*. Flores holds an MFA in creative writing from San Francisco State University. He is also the program director of Youth Speaks, the nonprofit literary arts center for teenagers in San Francisco responsible for creating *Brave New Voices: the National Teen Poetry Slam*.

Sunya Ganbold

Born in Ulaanbaatar, Mongolia, Sunya Ganbold was raised in Moscow during the Socialist 80s. She studied at a Russian high school in the capital of Mongolia and at King's School in Worcester, United Kingdom, followed by a year as an exchange student in Grosse Pointe South High School in Michigan. She later enrolled in the International College at Beijing, where she studied economics and Chinese language. At the International College, she initiated and served as the editor-in-chief for the first grassroots student newspaper to be published in English on any Chinese college campus. She completed her final year of college at the University of Colorado at Denver (the International College's sister campus), where she received a B.A. in economics with a minor in online information design. Ganbold's career highlights include working as a project coordinator for the Mongolian Art and Folk Festival in New York City in 2002 and working as the public relations and marketing coordinator for the Museum of Contemporary Art/Denver for almost four years. Recently, she completed work as the project manager for Radiotelevisione Italiana's (RAI 1) two-hour special on Chinggis Khan, led by the legendary Piero Angela, Italy's most important and well-known journalist.

Anthony J. Garcia

Anthony J. Garcia has been the executive artistic director at El Centro Su Teatro since 1989 and has been director of the Su Teatro Theater Company since 1974. He is on the faculty of the Department of Chicana/Chicano Studies at

the Metropolitan State College of Denver and is the vice president of the National Association of Latino Arts and Culture. Garcia serves as resident playwright at Su Teatro, generating successes such as the 1986 production of *Introduction to Chicano History: 101*, which was featured in Joseph Papp's Latino Theater Festival in New York and subsequently toured the U.S. Southwest and Mexico. In 1991, another of his plays, *Ludlow: El Grito de las Minas*, was performed at the TENAZ Festival in San Antonio, Texas. *La Carpa Aztlan presents: I Don't Speak English Only!* is the company's most successful touring production to date, written in 1993 by Garcia and the late Jose Guadalupe Saucedo. The production has toured Colorado, Wyoming, Utah, New Mexico, Kansas, Massachusetts, Pennsylvania, Texas, and California. Garcia's new work, a collaboration with noted composer/musician Daniel Valdez, called *El Sol Que Tu Eres*, will offer its world premiere production October 1, 2005. He will direct the Chicano Messengers of Spoken Word in the production of their original work, *Fear of a Brown Planet*, and the Central City Opera production of *En Mis Palabras* in the fall of 2005.

Erica L. Garcia

Erica L. Garcia is the senior educator for the Palace of the Governors in New Mexico. She was born in Santa Rosa, New Mexico, and was raised in Santa Fe. She studied biology at the University of Puget Sound in Washington and went on to earn her B.A. at the University of New Mexico. At the University of New Mexico, she earned a double major in Spanish and Latin American studies with an emphasis in New Mexico history, Latin American literature, and politics. From 1993-1995, she conducted a number of field studies on cultural arts in Mexico and Spain. Before joining the Palace of the Governors, she was the grant administrator for the New Mexico Historical Records Advisory Board from 2001-2004.

Charles Lewis

Charles Lewis founded Ethos Music Center after graduating from the John F. Kennedy

School of Government at Harvard with a master's degree in public policy. Because of his demonstrated commitment to public service, Lewis was selected to be one of the school's first public service fellows and received a full scholarship. At Harvard, Lewis was elected Kennedy School Student Government (KSSG) student body president and was given the Robert F. Kennedy Award for Excellence in Public Service. Lewis attended the University of Portland for his undergraduate work and graduated *magna cum laude*. Immediately after graduating from the University of Portland, Lewis joined the Peace Corps and served two years as a water and sanitation volunteer in the Congo. He has been very active in Portland, having served as an ombudsman associate for Mayor Vera Katz, as a site supervisor for Habitat for Humanity, and as a member of the board of directors of the Martin Luther King, Jr. Statue Foundation. Lewis has been awarded the Contemporary Alumni Award from the University of Portland and was selected as a Public Service Innovator by Harvard University.

Ming Luke

Ming Luke currently serves as the assistant conductor of the Sacramento Philharmonic Orchestra, music director of the Napa Valley Symphony Youth Orchestra, assistant conductor of the Napa Valley Symphony, and chorus master of the Sacramento Opera. Prior to his appointment in Sacramento and Napa, he was a staff conductor for the Mendelssohn Choir of Pittsburgh and prepared the choir for such conductors as Charles Dutoit, Andre Previn, Mariss Jansens, Michael Stern, and Lucas Richman. He was also the conductor and president of the Pittsburgh chapter of the nonprofit organization Participate America and organized, planned, and directed events in Pittsburgh and Allegheny County in tribute to the one-year anniversary of September 11th. As a pianist, Luke has been described as "passionate" and "intelligently sensitive" and made his New York debut at Carnegie Hall at age 18. He has been in constant demand as a coach, collaborative pianist, and concert pianist

and has served as music director for numerous opera and musical productions. He recently performed as piano soloist with the Pittsburgh Symphony and the Sacramento Philharmonic and has performed as a keyboardist with many ensembles around Pittsburgh. He was recently featured on radio stations throughout Brazil accompanying baritone Igor Viera.

Shane Moreman

Shane Moreman is a professor and performer intrigued with the art of everyday life. More specifically, he is interested in how ethnic and racial identity is symbolically performed to achieve authenticity. He was born and raised in the borderlands of South Texas and is half White and half Latino. As such, his research publications and performance art concern the split-subjectivities of identity. His Ph.D in communication was earned at the University of South Florida. His communication research focuses on how race is communicated (verbally and physically) and ways to help heal the hurt of racism. Currently, he is assistant professor of communication at California State University, Fresno. He has lived in Hilo, Hawaii; Paris, France; Mexico City, Mexico; and Beijing, China.

Tatiana Reinoza

Tatiana Reinoza is an artist and independent curator working in Sacramento, California. Born in El Salvador, a country ravaged by a 12-year civil war, Reinoza became aware at an early age of the human cost of war. She migrated to the United States with her mother at the age of six. Her life has always been in constant motion, as she has lived in New York, San Salvador, San Francisco, and Sacramento. She is very interested in the migrant/immigrant experience as well as in the advocacy of social responsibility in art. She had the wonderful opportunity of working with the Chicano art community in Sacramento through La Raza Galeria Posada. She also interned for two years with the Sacramento Metropolitan Arts Commission under the mentorship of local Royal Chicano Air Force (RCAF) muralist Juanishi V. Orosco. In 2004, Reinoza received her Bachelor of Arts in art stu-

dio from California State University, Sacramento, where she co-founded the Women's Art Forum. Through her leadership and initiative, she has coordinated visiting artist lectures, curated art exhibits, and organized workshops for youth. The current focus of her curatorial work is to promote, exhibit, and document the contributions of contemporary Latino artists in the U.S. She has exhibited and served as a guest curator at several local art galleries in Sacramento.

Orit Sarfaty

Orit Sarfaty is the director of community relations at Seattle Center, the region's premier entertainment and cultural venue spanning the arts, sports, and open space. In her capacity, she works to integrate the arts with the needs of the population that Seattle Center serves. Sarfaty focused on the arts in an urban setting as a master's student in urban planning at the University of Washington. Before working at Seattle Center, she was involved in strategic planning at the Seattle Art Museum and WNET-Channel 13 in New York. She graduated from Harvard University with a focus on race relations and sociology.

Shawna Shandiin Sunrise

Shawna Shandiin Sunrise was raised as a fifth-generation Diné weaver through the matrilineage of her mother. She learned all aspects of creating through both of her parents—weaving from her mother, who is Navajo (Diné), and traditional performance/jewelry from her father, who was Santo Domingo Pueblo. Shandiin Sunrise is also a filmmaker, producer, and director. She is a graduate of the Institute of American Indian Arts and the School of the Art Institute of Chicago, where she studied film/video and multimedia installations. She is an active board member for the Arts Board for the city of Albuquerque and Public Access Channel 27. Currently, she produces a cable access TV show in Albuquerque called *NativeZine*. The show is a visual mini-magazine that promotes the creative movement of art, music, and performance through Native eyes. With *NativeZine*,

Shandiin Sunrise is creatively building a forum that expresses a sense of positive reflection for all Indigenous peoples of the world.

Mayumi Tsutakawa

Mayumi Tsutakawa is the grants to organizations manager for the Washington State Arts Commission (WSAC). She also works with ethnic, rural, low-income and disabled community-cultural projects through WSAC's Arts Participation Initiative. She formerly managed the King County Cultural Resources Division and was director of external relations for the Wing Luke Asian Museum in Seattle. In a former life, she was a reporter and editor at *The Seattle Times* and has co-edited several multicultural literary anthologies. She also has organized exhibitions of artwork by both historical and contemporary artists of color. Tsutakawa received her master's degree in communication and her bachelor's degree in Japan area studies from the University of Washington.

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