



Grantmakers in the Arts
2004 Conference

DANCING WITH DIFFERENT PARTNERS

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GOING TO THE GLOBAL HOP: SUPPORTING MULTI-CULTURAL EXPRESSION

Mass migration and population displacement, technological change, and the globalization of commerce are all forces contributing to the changing face of our communities. Such forces require funders to question accepted definitions of minority, multicultural, or international arts. How do funders effectively support increasingly diverse and unfamiliar cultural activity in our communities? How do we address conflicting definitions of quality and authenticity? How do we support artists and artistic traditions that increasingly move with ease across national boundaries? What new models for support exist both within the US and abroad? This session will search for answers to these questions and more.

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PETERSON: I want to welcome you all. This is our last session of the day called "Going to the Global Hop."

This panel, like many others that I've been to lately, seems to be grappling with some of the same things. They seem to be grappling with the general sense that we're entering into a whole new world -- that the ground is shifting beneath our feet.

A lot of what the conversation seems to be about these days is trying to find new ways of working, trying to find new language. I'm assuming this panel is not going to be any different, and we hope in the course of the conversation that you will all enter in freely. We do see this as a conversation and a discussion.

This particular panel will talk about the multicultural or diverse expression in our communities. That, in itself, is certainly not a new phenomenon, that kind of discussion has been going on for quite a while now.

What I think this panel hopes to propose is a new backdrop for this discussion, primarily being globalization, and by that I mean that complex set of forces of rapid technological change, mass migration, increased connectivity of global markets. The world is less a collection of nation states now than it is a network of networks. We can see this in the news everyday. We see it in everything around us.

For the work that we do with arts and culture, it also is an apt shift in metaphors. We once used to approach a lot of the different cultural groups, ethnic groups, diverse expression, as a cluster of all those nations. Self-contained nation states, monolithic groups, monolithic sets of expression. What this panel is about today is the fact that that is changing, that the groups that we deal with today are more porous. Artistic change is happening at a much more rapid rate.

This shift that we're seeing all around us is very evident in the United States. Los Angeles has the largest population of Armenians outside of Armenia; it has the largest population of Iranians outside of Tehran. The whole cast and face of the South is changing, as migrant workers from Central America and Mexico are moving into small towns, and the rural South.

The nature of migration is changing. Certainly the kind of diversity that we are all encountering is much broader than it used to be. We are dealing with many more groups that are coming from outside of the Judeo-Christian tradition that

I think this country was used to in its founding, or so-called founding, I should say.

But the nature of the migration is changing, and it's not just the diversity. Whereas forty, fifty, one hundred years ago we were dealing with groups of people, immigrants, refugees, exiles, coming over here to start a new life and not having much contact back and forth with the country of origin, that is not the case any more.

The U.S. is still a home to refugees and exiles, but it is increasingly a destination. I say destination as opposed to home, in a purposeful way to say that, increasingly there are groups of people settling in the United States that see themselves in more bicultural or probably tri-cultural multi-cultural terms. They see themselves moving back and forth between countries, between cultures with much more ease, with much greater facility, and for all of us working in the arts I think it presents great challenges.

For someone like me who works in traditional arts, it presents me with the challenge of dealing with artistic change, dealing with issues of contemporary arts versus traditional arts, and it begins to mix all of that stuff up. It also, on the more pragmatic level, forces us to deal with issues of language, access, equity, the spaces and venues for arts practice and presentation.

We'll talk on both of those levels today -- at a more conceptual level and we'll talk about some of the brass tacks.

I'm going to have our three presenters here talk about some of the work that they are doing, and then we will throw all of this open for discussion. I'd like to hold questions until after it's over.

In starting, we brought people here today who are working with these issues and have been doing so for a quite a long time.

Sophiline Shapiro is from the greater Los Angeles area. She is a dancer, choreographer, arts administrator, who founded the Khmer Arts Academy with her husband John. She teaches dance and choreographs and performs dance. She is the recipient of the Derfy Anne Ravine Fellowships, and about a year ago a recipient of a Guggenheim.

Sam Miller is the president of LINC and formerly director of the New England Foundation for the Arts and director of Jacobs Pillow prior to that. For our purposes here today, he is also one of the primary architects for one of the longest running projects that is a model for how we can begin to look at transnational and diverse cultural arts in



this new age of globalization. It's the Cambodian Dance Project and both Sophiline and Sam have worked on that off and on over the years.

And our last guest here is Tomás Ybarra- Frausto, associate director of Culture and Creativity at Rockefeller and also one of the leading architects of the North American Transnational Communities Initiative that's been going on at Rockefeller for a while now. I asked Tomás to talk specifically about that project, and more generally and conceptually about what he sees happening in this new shifting ground. And what patterns he's seeing.

With that I am going to turn it over to Sophiline to talk a little bit about her work and how she came to the United States, what kind of work she's doing and we'll take it from there. Sophiline?

SHAPIRO: Thanks. I came to the U.S. in 1991 after marrying my husband. However, it's a starting of a journey, a new chapter of my life. Living in Los Angeles I do have exposure to multicultural performances, meeting different artists, taking different dance classes: flamenco, modern ballet, West African. So all of these nurture me and open my eyes to both appreciate other people's traditions and at the same time really make me look into my own tradition and understand it deeper.

I also teach Cambodian American children at This Youth in different Cambodian communities throughout Los Angeles. That work made me realize that cultural bridging is very important and it becomes the core essence in my work.

As a teacher I help build cultural bridges between Cambodian culture and Cambodian-American children, to help them understand about their roots. As a performer, I'll perform in different festivals in Los Angeles and other places. I think I get to know Sam when I was participating in the dance project in Jacobs Pillow. That was another way for me to see how cultural bridging can take place.

In 1988, my husband and I organized an international Ramayana festival, which had two Indian dance companies, a Thai dance company, two Indonesian dance companies tell different episodes of the Ramayana story. That was a mission of bridging, building cultural bridges between South and Southeast Asians.

In 1999, when the James Irvine Fellowship for Dance proposal had arrived in my home, we were thinking that's another bridge that we would like to build and that is the bridge between East and West.

What we tried to do to build this bridge was to adapt Shakespeare's play *Othello*. It's not a coincidence that we chose *Othello*, I read *Othello* when I was taking an English critical thinking class at Santa Monica College, and fell in love with *Othello*. *Othello* opens up a possibility to understand a multicultural society. *Othello* took place in Venice, when Venice opened up to outsiders that come and work in there, and sometimes like Othello, held a higher position in that society.

The destruction of Othello's camp comes with conflicts. Jealousy with prejudice and all those sort of things. However beyond that, I see that the pattern of prejudice in *Othello* can also apply to the pattern of prejudice between educated and uneducated people, wealthy and poor, urban and rural. I realized that people sometimes find anything to prejudice against each other. If they want to.

At the same time, we all want to achieve as much as we could in the society that we live, and would like to offer as much as we could to the society that we live, too.

The essence of *Othello*, through my interpretation, is a little different, twisted a little bit, because I am a Killing Field survivor. The Killing Field experience stays with me and with any Cambodian person, particularly my generation and older, for the rest of our life.

What I'm trying to say through *Othello* is taking responsibility for your action and decision. Why do I say that? Focusing on the Cambodian experience, they say Othello is a general and therefore he was the head of Cyprus, and at the same time he is the husband and therefore the head of the family.

When he faces crisis, he refuses to listen to his wife, Desdemona. If he just listened to his wife, paid attention a little bit, he would have found the truth and waited to kill her in the morning and not that night. But he didn't.

That is a lesson for any leadership in the world, not only Cambodian, because everything nowadays has relationships. Any nation goes into crisis or success. It is not experienced by itself. It's always connected, with many nations involved, many people involved.

What I'm saying through *Othello*, is that at the end, Othello did not ask for forgiveness from Desdemona, he asked for punishment. One message is to raise the message to the Khmer Rouge, nowadays, who are living happily in a certain part of Cambodia. They deny any



responsibility for the death of thousands and millions of Cambodian between 1975 and 1979, and the destruction of the cultural developments that many generations of Cambodians had worked on. That's one thing.

Another thing is that the Khmer Rouge did not come to power by itself. There's the Chinese government, there's the Vietnamese government, there's the Thai government, there's other governments who were involved in this.

What I'm suggesting is that this is a point where anyone who makes any decision and take any action, has to think about the consequences, what come after that. That's my suggestion. Maybe I should stop right now and wait for question later.

PETERSON: Sam was going to talk a little bit about the Cambodian Dance Project, which as I said a minute ago, Sophiline has participated in for several years now. Sam?

MILLER: Thank you. It's always great to hear Sophiline talk about the work. The Cambodian Arts Project is actually going into its 15th year, which is a long time for a project, but I think it's not done yet. The project's goals have been about the preservation and dance with the Khmer Performing Arts.

In 1990, I was at Jacobs Pillow and Betsy Peterson, traditional arts coordinator at the Leland Foundation, was talking about something that Eva had called a newcomers project. This was dealing with new immigrant communities, refugee communities intermingling, and how to acknowledge and support their cultural traditions, build on their cultural assets. There were some dance and music artists, intermingling, from Cambodia that really became the focus of our work.

But 1990 is also the year that a group toured from Cambodia. It was a difficult tour, but through that tour I met Guang Chang who's been for a number of years the Dean of Columbia Arts and DeVry University of Fine Arts in Phnom Penh. I also met Sal Mung Song, who is a fabulous composer, a very thoughtful young guy who immediately connected with us as a project director. Sal Mung was at the time living in the States he now goes back and forth between Cambodia and the States.

In 1991 when we began work, we quickly shifted from a New England project to dealing with the fact that at that moment there was a perception that more of the masters of Cambodian dance and music were in the U.S. than in Cambodia.

So for three or four years at the Pillow we brought together masters in Cambodian dance and music to restore dance works, because each person had a piece of the puzzle. We brought them together for residency at the Pillow and video taped, documented them remembering and teaching these dances to the younger dancers in these companies that were coming in out of the mainland communities with some others.

We created this restoration effort that created these documents and tapes that were very useful as the people began to restore this dance tradition.

After the first couple of years it was clear that there were masters in Cambodia too, so we had masters from both the U.S. and Cambodia coming to the Pillow to work on this restoration effort.

After three or four years of that we were able to work with the Rockefeller Foundation and the Asian Cultural Council to focus on capacity building at DeVry University of Fine Arts in Phnom Penh, which was reemerging as an important institution to perpetuate these traditions.

You have this almost triage in the first three or four years, bringing people together. Then we had three or four years in the capacity building both in Cambodia and the U.S.

In 1998, Sal Mung and Guang Chang talked with Ralph Samminson of the Asian Cultural Council and myself about the need for another tour from Cambodia to the U.S. There had not been a tour since that 1990 tour. We agreed to work with them on that tour and the tour which NEFA – a new foundation that was produced with DeVry University of Fine Arts and the Asian Society – had three primary objectives.

One was to create a window back to Cambodia from which there wasn't a lot of information. People have very limited information about what's going on in Cambodia, and the idea with this tour was to create a window back to what was going on in Cambodia. We could contextualize the tour in a way that really accentuated that. So that was one objective.

The second objective was to strengthen ties between Cambodian and American artists. Long Beach, College Park, and Philadelphia are some of the key Cambodian American communities.

The third objective was to stimulate and capture some longer-term support for work going on in Cambodia and in the Cambodian American communities.



We worked for a couple of years on that tour, we started in 1999, but the tour took place in 2001, because to meet those objectives we had to do residencies, get the scholars and the artists involved in Cambodia and in Long Beach and College Park to really prepare so that we didn't miss our mark.

The tour went to twelve communities in the U.S. in 2001. It was a mixture of Cambodian American community vendors and some universities where we were trying to create ties between their kind of academic resources and the needs of the universities of Phnom Penh. Arizona State, University of Kansas, Dartmouth, Portland Maine, Lowell Massachusetts, College Park, Long Beach, that kind of combination.

The tour, which was a real success for all involved, allowed us to enter into the next phase of work which was the bringing to life of the Funding for Cambodian Culture, which is a restricted fund, that is managing partnerships between NEFA and DeVry University of Fine Arts. We are the custodians of the fund.

To raise money and make grants both in the U.S. and Cambodia, primarily in Cambodia, to support the work that's being done by senior students at the university, junior faculty and recent graduates, that was the sort of target audience.

At the university when we start out to dance, even then we're working in three forms: classical dance, court dance, the folk dance and the masked play. But at the university there are at least a dozen if not fifteen different performing arts and music schools. So there's a lot of activity there, masters who are trying to restore something that was very much at risk due to the Communist activity.

The grants were to cross the different genres within the universities. This notion of grantmaking and proposal writing was relatively new to the folks who were working within Cambodia. We had workshops, first with our partners in Cambodia, about what we meant, without organizing their ideas into a proposal. This has continued our capacity-building, helping, working with these younger people to organize their ideas into proposals.

Last year, we made forty-six grants of \$70 to folks that had really wanted to participate in this program, to write their proposals. These are not project grants, these are the grants to write the proposals, and that may not sound like a lot of money, but \$70 in Cambodia is two months salary for a faculty member at the university.

After giving those grants, we've gotten back thirty-four proposals, which is great. To get thirty-four proposals out of the forty-six is a very satisfying result.

When we go back in February, we will make probably sixteen to twenty grants of anywhere between \$500 and \$1500 to the senior students in the faculty and the recent graduates, to build projects. These projects can be research projects; they can be the development of new work; they can be the restoration of work; and they can be in theater forms, music forms, puppet forms, dance forms.

We will then make those twenty or so grants, and out of that will come a variety of projects, which will then have another phase of work.

One of our goals at our college there is provincial touring. There has not been a lot of touring and performing outside of the Phnom Penh. There is a need to bring this world back to other communities in Cambodia.

There's also a continuing appetite in the U.S. for the variety of forms in Cambodia. So some of the work that will be developed with provincial touring will also be developed through touring back in Long Beach and Stockton, and College Park and Philadelphia.

Production in touring will be one of the outcomes. Restoration and research will be some other outcomes.

We will be doing additional cycles of this work. Small grant to develop proposals, project grants to develop the next phase of the projects. Then larger advances to support a touring or production or a more formal presentation to complete the cycles of grantmaking.

Sophiline's work represents what we're aspiring to. Sophiline is really seen as a leader in this community, and we have already supported her work a couple of times, because what she is doing is both preserving and advancing. When we supported this most recent production, it was preformed in both Cambodia and then will be preformed in the U.S.

It really is emblematic of what we're trying to do in terms of developing a balance to an approach. To continue the efforts to preserve, but also acknowledging that for those younger people at the universities, there needs to be opportunities to make new work, to have new ideas.

The work can't simply be preservation of lost work. We're at the point now where the



development of new work is very important to what's going on in Cambodia.

We're also making grants to support that traffic, the travel, the exchange between Cambodian American communities and Cambodia. So masters are coming from Cambodia to teach and work in the Cambodian American communities. Kevin Stewart was there recently working with some of the puppet forms.

We're trying to facilitate exchange both in terms of developing new work and the preservation and performance of the traditional work.

For fifteen years there has been a continuity of players in this. Sal Mung Song has been working with us the whole time, Guang Chang, Sophiline, John, Tony, Shapiro, and Escalla. We've worked with the Asian Cultural Council, the Asian Society, the Rockefeller Foundation, Betsy Peterson, we've all been working for nearly fifteen years on this project and we can imagine another fifteen years.

It's slow, steady, difficult work. As we look ahead we're keeping our cause in Cambodia interregional as well as intra-regional. It's time for our group to connect what's going on in the Mekong region.

Recently, we had a meeting in Cambodia of artists working in Laos, Thailand, Vietnam, and Southern China to talk about how there could be collaboration within the region. We've also looked at how there could be collaborations within, for instance, the West Coast region connecting artists from Long Beach to Seattle, and the East Coast from College Park, Philadelphia, Connecticut, Rhode Island, Massachusetts to Maine.

There's both work that can go on within those regions and then between them – an interregional and intra-regional approach. That's our work, and I can talk more about it through questions.

PETERSON: Before we go to Tomás, I wanted to ask Sophiline to just talk very briefly – Sam referenced her most recent work – to talk a little bit about that, particularly in the context of this larger sort of global network of projects that are ongoing.

SHAPIRO: There's two things. One is the global network through working. This is you try to preserve in advance these Cambodian arts, both in Cambodia and in the U.S. with the involvement of people like Sam, Peter and Betsy and other people who are supporting it.

But the second is the work itself, that which reflects the multiculturalism, using for example, the adaptation of Othello, and expressing it through Cambodian classical dance.

My next dance work is using contemporary themes like culture shock, which is a concept that has universal quality, and at the same time humanitarian qualities that every time you go to a new place you experience these stages of culture shock.

By understanding it, it does give you an ease up the process of understanding of going through this experience. The work that I just finished is going to tour the U.S. in the spring 2005. It is called Seasonal Migrations. That's the work to using contemporary themes of culture shock expressed through Cambodian classical dance.

In this case my mission is to bring traditions that used to be only me, Cambodian, to put it on the global table. That this tradition not only belongs to Cambodia, but belongs to the world, that all of us can enjoy its beauty, and at the same time can contribute to make sure that it survives.

Does it make sense?

PETERSON: Totally. Thanks Sophiline and thanks Sam. I'll turn it over to Tomás now.

FRAUSTO: Thank you.

I tend to do things in triads, so I've organized my thoughts as I'm sitting here, into threes.

I'm going to talk in terms of enlightenment projects and post-enlightenment projects. That's an idea that I've been talking about lately.

The second point would be this idea that I really like, it's from Mary Pratt, a literature scholar, where she talks about the notion of context zones.

The third idea that I want to talk about is the notion of a new community task. Then I'll talk about the North American Transnational community, and I'll probably divide that in threes, as well.

I'll wind up with three questions of problems I see. So forgive me for thinking in triads.

Enlightenment and post-enlightenment projects. I think a lot of how we function in the arts, and in society comes from the enlightenment. The notion of the citizen, the individual, the rights and responsibilities of individuals, the nation state, how one trains citizens to be partners in these democratic principles.



With globalization there is what I would call a kind of a post-enlightenment idea. The reference point, it's been suggested, is no longer the nation state. But a transnational, a global, a kind of attempt to work collectively in a global sphere rather than in a nation sphere. Of course this causes problems, because in most nation states I've worked in, I'm going to focus on Mexico and the United States, both Mexico and the United States, are trying to figure out their multilingual cultures.

Yet in both cultures in the U.S. in order to really be a citizen, you have to learn English or people want you to be English-speaking, and in Mexico, you have to give up your indigenous language and learn Spanish. So in both cases there is a struggle to define the nation state as multicultural, multilingual and so on. To say nothing now that we are crossing those two borders, the complication there.

I am of a generation of the Civil Rights movement, and I worked a lot with the Chicano Civil Rights movement, and we had a separate Puerto Rican Civil Rights movement, and a separate Black Civil Rights movement.

Now, for example, the movements themselves within communities are uniting in a kind of interethnic movement. For example, the New Project for Spanish Peoples, the Latino cultural project, in which the 38 million Latinos in the U.S. – now the largest minority in the country – are trying to work through their national origins, twenty-eight different national origins, all under the label of Latino. You can see there's a lot of negotiation that has to go on.

And of course bifurcated by historical experiences in the United States, and the largest group in the 38 million is Mexican American, that has about maybe 25 million. So, the negotiations over all of these.

What I'm suggesting is that instead of the individual, now both at the level of community and at the level of the larger sphere, it's more collective. People are trying to work through themselves and negotiating their multiple identities and their multiple points of origin, so that in the Latino community there are elements that have to do with the Black experience, with the Asian experience, and with the indigenous experience. Because many of the groups are really struggling for the European experience.

So as people negotiate through these, they come up with multiple answers, but it's the notion that I think, in the biggest framework, it's no longer enlightenment projects of self, of citizen,

and of nation, but post-enlightenment projects of communal negotiations, of transnational spaces, and of new forms. For example, the enlightenment was where we got all of our hierarchies, and we got all of our taxonomies – fine art, folk art, all of the divisions.

Now there are attempts to play around and negotiate all those traditions. That was what's going on in terms of enlightenment and post-enlightenment.

I like the notion that Mary Pratt suggested a lot. She talks about a contact zone. The reason I like it is because it isn't situated in any specific place. We can talk about Asia, we can talk about Africa, or we can talk about the United States, as a contact zone. These places where it's not a geographic place, but it's a kind of a discursive space, a place of ideas, where encounters and dis-encounters, and affiliations, and coalitions, and people lose and find traditions. It's a very dynamic, fluid exchangeable space, where the people within that, borrow and beg and change and cross, in terms of what they need to make a life and a livelihood.

This idea of a contact zone is an interesting idea to think about in the United States. And particularly in terms of us as an immigrant country, with many, many groups of people here. This wonderful experiment that is the United States, this contact zone where people are coming, they're traversing all these multiple time spaces, ethnicities, genders, etc.

So I like that very open, fluid way of looking at cultural production in terms of contact zones. And the third idea that I wanted to talk about, I really like _____ notion in his book about modernity, when he talks about new communities of sentiment across borders. As Betsy has suggested, if you think of a network of networks. It's precisely communities of sentiment all over, that are useful because of the Internet and all of these kinds of simultaneous...

For example he talks about the Zapatista Revolution in Chiapas, as one of the first Internet revolutions, because they put all of this information on the Internet and they had support even though the Mexican government was trying to repress indigenous uprisings. They had support from Africa, from Scandinavia, scholars, thinkers, things in the newspapers, and this helped the repression not to be as hard.

As these communities of sentiment are being built, if you don't know one another from having grown up together, you exchange and you become related to networks, whether it's the



elderly, the gay and lesbian people, the disabled. I like this notion of the possibility of a new communitas, whether it's cyber and real space, of people across all of these things.

At the Foundation, the program that I would like to talk very briefly about and tell a couple of stories, is called North American Transnational Communities. The foundations began thinking that the Global Foundation works in the Mekong region in Asia, in eastern Africa and in North America. We began noticing that in all of the regions people are making choices of lives and livelihoods and families are organizing themselves in a new way.

This new way is where people are living and working and making a living and making a life in multiple spaces. They do it in different forms.

So what this transnational project is, for instance, it's Oaxaca and Los Angeles, and this we call an indigenous traversing. Then we have Zacatecas and Chicago, and Puebla and New York. We've picked those because in many cases that represents the largest group. For example, the Mexicans in New York, the largest groups come from Puebla.

So we wanted to understand how they make choices about lives and livelihoods, and culture in these spaces. I'm particularly interested in the cultural part, so we have teams of scholars and activists in Mexico and in these three cities in the United States – Los Angeles, Chicago, and New York. We're trying to understand the kind of lives and livelihoods.

I asked the people that work in culture, one question: Is there a transnational imaginary? And everybody answered, "Yes!" And then I said, "Well how is it being expressed in art, music, and literature?"

In music they said, "Well there's this whole new tradition with many of these immigrant groups, it's called Nortech, and Nortech is a combination of Norteno music and European technomusic," and he says on any Friday night there's two or three thousand kids going to a club, and DJs, and have their publications.

So obviously, this Nortech is expressing no longer just that idea that you're either Mexican or you're United States. But there, it's a globalized reality, they're adding into their cultural and talking because of the Internet and everything. So this is just one example.

I'd like to tell you three stories – triads again. This is like globalization on the ground, with its

pitfalls, and with all of the new movements it's a question of gaining and losing.

As people that work in the arts and culture and society, we want to make options for people, we don't want to close options. But there are difficulties. Here's three stories:

A couple of months ago, we were in a little town about five miles north of Oaxaca, this is a Mixteco indigenous community. Half of the population is in Los Angeles. You see all of the effects of that, the way the people are dressing, the way the people are building their houses.

We had meetings with the community. We arrived at the Mayor's, we were going to have a meeting with the Mayor and his councilmen. I was surrounded by children that were maybe fourth graders, nine or ten.

"Mister, mister, do you speak English?" Remember, this is Oaxaca, this is Mexico. And I said, "yes," and they said, "Oh goody! Mister we don't like it here, all the kids throw rocks at us because we don't speak Mixteco anymore, we live in L.A., mister, we're from the fourth grade. Our parents bring us back because they want us to learn Mixteco, but we..." You know they're English speaking primarily, so they went from being indigenous to being Anglos, without being Mexican. And yet they are living in Mexico. So, this is just an example of the kind of real dilemmas, social dilemmas.

But on the other hand that afternoon, in that same little village, I met a girl who was about fifteen years old. And we got to talking and she said, "We go to Florida, we work from Oaxaca to Florida. I want to talk to you because the guys are really not cool. We have a group of fifty women and they do rap, they do Mixteco rap. And the guys don't really...you know they're all doing rap." And I said that's great because you're keeping your Mixteco alive, even though the form is really rap music. They call themselves FlaMex, Florida/Mexico, the FlaMex.

So this is another example. We might call them weird, we might call them strange, but it's a way that people are finding of making identities that really speak to all of the places of their lives that move across boundaries.

It may sound like this is a new sort of experimental, wonderful, wonderful world. I don't want you to get that impression obviously. The social dynamics and the social problems of all of these things. Not only for these newer immigrant communities but for the more established ones we talked about in the United States.



And so I would just like to close, with three challenges. There are many, many more. And we can maybe have a conversation.

One, in terms of this larger process of globalization, one of the things that artists in the United States complain bitterly about is that there is a new sort of what we might call a New-Cosmopolitanism. So that many cities in the U.S. bring artists from these communities – Cambodian, or you know, Mexican – but they sometimes don't look at the local productions.

In New York we might have all kinds of productions from Latin America, from Argentina, and from Brazil and from Mexico. And yet all the local theatre groups, the dance groups there get bypassed, or the artists feel that there is a need to encourage all of these conversations, same-with-same across these borders.

This is what we're talking about in terms of Putnam's notion of bonding social capitalism as opposed to bridging -- the bridging social capitalism as opposed to bonding.

Bonding is where people who are alike, work together, but bridging is where people that are unlike begin learning from each other. You were talking a lot about the bridging and the need to bridge, but it's also the bridging between those that are new, versus those that are established.

The layers are very complex and they are very multiple about this New- Cosmopolitanism where people do get a lot of production, but the local somehow isn't inserted yet into the global. That's a big question in terms of the arts, particularly.

Another point is the notion of the monolithic and the heterogeneity, that all ethnic communities are very heterogeneous, and particularly they're heterogeneous in terms of class. This is very important because many times the generations, for example my generation, the Chicano generation, we only look at farm workers, and we only look at the rural, and we only look at the people that struggle in the fields and struggle in the factories, blithely forgetting that if you have a group that has been here almost from the very beginning of the country, you have an established middle class and an elite. Middle class productions and elite productions are not included. The Chicano movement left them all out!

As we recover the social projects and the historical projects all of a sudden you find a woman writing a novel in 1885, called *The Squatter in the Dawn*, in California. Well obviously, a woman writing this novel wasn't a

working-class woman. And the story of the novel is how all of a sudden the Californians are rich, the landed, the aristocratic Californians. All that way of life is going to disappear as the people from the East Coast come in. Well it's a very interesting story, but we didn't look at that story because it wasn't a working-class story.

So the notion of complexity and heterogeneity in every community has to be taken as framework as we deal with it.

The last thing is maybe a positive way. Just as an example of how people are negotiating through this.

And this is from Radio Bilingue, as I was talking to Hugo Morales, the director of Radio Bilingue in Fresno, he was telling me, "You know when we do the radio we have segments that are mariachi music. We have segments that are jazz. We have segments that are oldies but goodies, particularly for the many guys in prison who write us, we have segments on salsa, and we have segments on whatever." Yet it's one community, and they all support all of these, because all of these things are what they like, all of these things resonate to their experience, all of these musical forms are who they are.

I really thought that this notion of segmentation not in a business sense, but in a social sense, is also very important. These are some notions that I would like to leave you with. Thank you.

PETERSON: One thing that's clear from the work that Sam was describing, and Tomás, is that it obviously begs the question of the international funding. I know for an organization like the Fund for Folk Culture, we have no restrictions against international funding, but most of the funders who give us money do have those restrictions.

Over the years, particularly in a funding program that we have had in California, many groups have come to us wanting to have the opportunity for international travel, either to bring somebody from Mexico, or from the Philippines, to work with people in their community, or to go to those places, and continue that relationship, and have been unable to do it. We generally tend to work with them and try to figure ways that they can get around those restrictions, or contort themselves to at least respond to part of their needs or requests.

I don't know if that is an issue for people here in this room. It's certainly an issue for us, and I think this notion of here-ness and there-ness is going to be a challenge for the funding community to figure out how to deal with,



and for the United States to overcome this isolationism, which I think is very real right now.

But I don't know if there are any questions or comments at all, for anyone, any other participants? Yes?

DIANE: My name is Diane I'm new at the Fallon Foundation. We've had some discussions recently about community base and trying to support diverse voices within the community, this will be a new area for our program potentially. We get to a certain point and then there's this question of how do we articulate those values as opposed to what the traditional values of our program have been. For instance, the performing arts program historically supported major institutions because they are leaders. And then saying, no, we're supporting this other level of work and you can't compare them the same way.

Articulating that can sometimes be a challenge in knowing how to determine for community-based organizations, or organizations that are working with diverse cultures or international exchange. Who are the leaders in that field? How can we look at successful models for that? What to support is such a huge area.

FRAUSTO: It's like there are almost multiple strands in American society and American history, and this strand of community-based work obviously has a long tradition. You can think of places like Hull House and many of those, with the first wave of immigrants, in which they tried to in many ways use culture in terms of having people acculturate to and become American citizens.

I was just last week at NALAC, National Association of Latino Arts and Culture, at a meeting in Kansas City and we were hosted by an association there that's eighty-five years old, a Mexican American group in the community that has a theater, that has an art gallery, and that for all this time has been showing community work. So it is not a new strand in American society.

What happened in those many experiments, as the Polish community and the different communities got integrated into society, they turned the programs around. They would have bilingual Polish and they would bring the food and they would share with one another and it got to be a dialogic.

The other thing is that, I think that you know to go back to first premises of what is a democracy? And how a democracy has to have equity and voice and participation. And these are places that

are community-based places and they mainly work in this arena.

AUDIENCE: I think it's also questioning what is a leader? What is a leading arts institution? And what does it look like? Because I think you will find some of those entities exist already, it's just figuring out who they are and that they may not mirror or mimic what you're used to seeing as a major arts institution.

Many, I find, not exclusively, but several of them will be institutions that will be multifunctional in what they do. They may provide a whole stream of arts programs, but they'll also provide a whole series of other projects and services.

In Los Angeles there's an organization called SEPA, and it has a sister institution called PhilAm Arts. They work very closely together. But SEPA is primarily social service in its orientation, although the director is the head of the dance company, and PhilAm Arts puts on a major, huge Filipino Festival at the U, that draws people from all over the West Coast. Filipinos from all over the West Coast come to that festival. They bring people from the Philippines. It's a major center for exchange and various things.

It probably wouldn't look like something most of us would recognize as a major arts institution. In terms of dollar size, it's not, but for that community it's a very major note to which people gravitate.

SHAPIRO: I think I would like to continue with your point a little bit. The best way to look for those qualifying companies or groups for funding may be site visits.

I'm sure that the usual procedure is that you make an announcement, send out applications and you get application back. Then if you are interested, you make a site visit.

But sometime to communities like the Cambodian communities and the Laos community, we in a way are cut off because we don't have the people who really know what's going on in the mainstream culture, and how to find funding.

I'm learning. That's why I'm here. To really get to know all of you and see who might be interested in supporting the kind of work that I do, that Sam does.

So in this case maybe funders might have to go to them, and just find out, maybe that there is nothing to find out at all, but at least you are there, you reach out, that's all you can do.



Go back to what Betsy was saying. Some work, like what I do, it's very hard to find support, because people see that it's too traditional. Certain foundations say, we would like to create cutting-edge, or even presenters, we would like to present cutting-edge work. And my work, according to my tradition is a cutting edge!
[Laughter]

But my situation is not about competing with other cutting-edge artists, or cutting-edge work, but we're trying to push the envelope as much as we can, according to our situation. A slower Cambodian dance movement, you won't expect explosive movement where you might see that as the edge.

So in this case I'm kind of stuck in between, because I'm looking at traditional and folk. The funder might say, "Well this is new work, it's not passing on." So I'm not in there, I'm not fitting.

For creative work, I'm not edgy enough. So it's hard! You might have to look into that particular form, that particular tradition, how edgy can it be? Or what type of an edge is considered edge?

FRAUSTO: I just want to make a couple of points.

Communities that have been here several generations, for example. There are scholars that are talking and writing about Colonial American Art, Chicano Colonial American Art – all the missions throughout California, throughout the Southwest... architecture.

I'm suggesting that it's not one or the other, that it's multiple. Mainline institutions have to respond, and that's why I said the class structure is also very important. You know, people have always had artists. There are many artists from the Latino community that are American artists.

They went to all the prestigious universities, they have all of the degrees, they have been painting and they're a part of American art! So why shouldn't they be at all of these places like the Met or MOMA or whatever?

At the same time, that same community has some new immigrant groups that are just coming in, that don't have the infrastructure. One of the attempts has been from these communities to work with other communities.

I'm unwilling to bifurcate anymore, but to say that some funders are going to focus on one part. It's pretty devastating when you look, for example, at New York. A mainline major like the Whitney Museum of American Art, and have they ever shown a one-person show of a black artist?

There are great artists that have been in group-shows, and this is the twenty first century. This is an institution devoted to contemporary American art. All these communities, the Asian, the Latino, the indigenous communities are full of artists at those levels. If you look at any art book written in the last ten years, there was just a study done in California, how many of those artists and their work are included in American textbooks about what contemporary American art is? One or two at the most.

So in terms of the reality of the world and the cities we live in, and the teachers and the materials, I find this all very exciting in terms of a new way of dealing with scholars. The other point is that we're very lucky, because the social movements really generated a whole educational movement as well.

We now have younger scholars, curators, all these people that it takes to work in these museums – dance ethnographers, photographic historians, all of these are within the communities themselves, so they're not going to accept the fact we can't find any.

On the other hand we have younger communities that are struggling to become and work in America and keep related to their own countries. That's a big difference. Or the big complexity or the big problem.

AUDIENCE: I'm always concerned how we define community-based work as if it's something less professional. Just to give you an example, about two weeks ago I was going through some of my old playbills. And one of the plays that I saw, and I was really surprised, was called *When the Chickens Come Home to Roost*. It was two actors, one was Denzel Washington, it was 1981, and if that project was not funded, just think of the impact that this actor has had in arts. I think we have to be very careful how we define that and what we're doing this for.

This creates new voices and opportunities for different kinds of work. As Sam said, this is very slow, difficult work.

MILLER: Part of it is. This multi-local or multi-siting, the artist talking about leadership, the artists we are supporting are not working in single communities. What we have to support is that capacity. It's very difficult these days in certain countries. Artists go back to their country of origin, are they going to be able to come back here?

But in spite of that, that's the desire. The desire is not to say, I am within this single geographic



community working with this set of artists. Some of the key artists we've worked with, more and more, from the Cambodian American community, are locating themselves in multiple communities both in the U.S. and in Cambodia. We have to be supportive of such.

We also have to build an understanding and an appetite for work from various communities that is not one-one; not, we saw what that culture has to contribute, now what else do you have for us?

We need to see these cultures as living, having innovators within those traditions who are making the work so that people have an appetite for Sophiline's work in the same way that they would have an appetite for Bill T. Jones's work or Patricia Brown's work.

Both those things really have to be (A) understood, and (B) encouraged. The third side of the block is in working with organizations in these communities. There's often not arts organizations that have provided the support for these artists. They are community involvement corporations, social service organizations, community colleges. You can't find this activity simply within the traditional arts sort of organizations.

SHAPIRO: My organization is the only arts organization in California, in Cambodian community.

AUDIENCE: Before Sophiline started that organization, she worked at an organization called United Cambodian Community, which was basically a CDC social service agency that had an arts program that Sophiline started.

AUDIENCE: Can I just say something? I used to work at a local arts agency in Miami, Florida, which has a lot of diversity: Asian, Cuban, a lot of Central American and South Korean. Now that I'm a private funder at a big national foundation, one of the things that is very under-tasks is the relationships between public funders and private funders.

One of the things that the leadership that Sam has brought to the field in his former role at the New England Foundation for the Arts, was making those bridges between what was the possibility in that case of a regional funder, but also in collaboration with a lot of local funders in the states that you served, the national or the local foundations. Those relationships can be mined with trying to reach organizations like Diane was talking about, because in many cases, and I think it goes back to what Tomás was saying, some of the civil rights struggles where there have been changes made, have been

because of government, local pressure because of voting rights and all that kind of thing. I don't think that we tap our collegial relationships significantly enough if we want to really reach these communities.

AUDIENCE: You are absolutely right. At least from where I sit working in folk and traditional arts, it's the public sector that has completely taken the lead in that arena, and working with culturally diverse groups, not just focusing on traditional arts, but other culturally diverse groups. In part, I suppose, because it's public money and they have to reach diverse constituencies. They've had that pressure from the get-go. But they definitely just dollar-for-dollar put in way more resources. Absolutely.

AUDIENCE: Olga mentioned another thing that is interesting to me. Obviously we all need to work intrasectorially today. That's one of the key things that we have been talking about, this intraspace, that's neither here nor there, that's neither this nor that, that is all those things together. That means, obviously, not only languages. Bill Ivy he set the tone for this whole meeting about these things.

We have to learn new vocabulary, new languages, across sectors. If you work internationally, like I've done with the Mexico Fund for Culture, this was a Mexican government private foundation and a business concern, all of them have different vocabularies and different aims.

But, they can coalesce, they can work together. In my experience it's exciting to really work across the sectors.

One key thing is also geographic. Regions are really key in the global networking. In many ways the big, central mega-cities are not as heterogeneous, are not as diverse. That's why when an Appalachian choir comes to New York, everybody is just so astonished. This is what I'm saying, it's not just ethnic, it's regional arts that are also rich and we have to mix them in there.

CLAIRE: Tomás, I want to talk to you a little bit about how to make a case for, particularly corporate investment in these areas, because you know we have a lot of public foundations that see themselves as, now, multinational companies, so you would think they would see some benefit to funding in areas where they get wealth.

How do you work with those two kinds of contradictory things? On the business side, they frequently do this investing, some kind of exchange, because they think there's a revolution that's going to happen next week, so let's pull



out all the money. You're trying to appeal to their philanthropic side to say, support the arts, a project like Sam's that we're trying to under-bill in a country like Cambodia, and they're getting the report that's telling them to pull your money out. So how do you try and balance those things?

TOMÁS: In some ways, it's different within the multiple groups. Latinos in the U.S. are sort of objects of desire, particularly from corporations, because this is an untapped market!

So a market niche is really on buying power! That's why you're beginning to see bilingual ads from multinational corporations. Some artists and some community people have trouble or problems with some of them. I never go in thinking that my generation made a straight line – purity is here, contamination is over here – but now everybody is going through those two lines and particularly the next youth, and I'm beginning to understand that I also have to go through that line.

I've been lucky, but I've found corporate leaders and corporate foundations equally involved and equally wanting to help, not only for the bottom line as consumers, but also in terms of a social mission of building a better society. In our culture, where consumerism is at the core, it's almost like there's good and bad consumerism.

I'm saying it might be different, but right now the leaders and the community leaders are very happy. They say, "Well we don't care if it's Spain or Mexico that publishes all the needed books for children in all our schools, as long as we have a say in these big power lines, which in the Untied States are sometimes a mixture of English and Spanish." We want to help them because they will help us and they will help the society.

AUDIENCE: I think in Cambodia we are just beginning to make some progress and it has to do with a big focus on preservation of intangible assets. Now we're trying to enlarge that. But still it was an investment in temples.

SHAPIRO: Why I start to do new work is that preservation is important to all of us. It's like a library, where we all can go back and learn and then whatever you do with the information, then that is your individual interpretation.

There are three more ways to do preservation. One is through master apprentices; and two is through documentation; and three is through the expansion of the repertoire of any form of art. You have to expand and make that art relevant to our life, meaningful to us, and it's not only a museum piece that you look at.

That vitality will enrich our life and connect us to the past, and therefore with that connection we could see the future. That's what I'm doing this type of work.

AUDIENCE: That's what I think has been one of the remarkable things about the Cambodian Artists Project. It was conceived, maybe not internationally, as very global in its thinking and in how it approaches this tradition. It thinks about not only expanding the repertoire, but about the importance of documentation and preservation of what was in a world tradition. The percentages of how many artists were killed are always disputed, but a significant number were gone. When these are artists from an oral tradition, they take the expertise and the skill with them when they go. It's been a remarkable project for recognizing that, that you need both.

MILLER: One of the things coming out of that that Cambodian Arts Project has come with me from NYFA to LINC. Not only because of an interest in the continuity, but also because it lets us think about who is an American artist? And how are they working in our communities today? And what is their role in the world?

For us, it continues to be a laboratory, a place where we can see how things have changed over time and how our approaches need to change. We need to be careful that when we count artists, in this country, we count Sophiline, and understand the communities that they're working in. And we count how they will interact with each other here and elsewhere. It will continue to be an important project for us.

AUDIENCE: I just wanted to say that I am very lucky in the United States that we've built this fabulous archive with a multilayered center.

AUDIENCE: I just was going to tag on to the things that are being said, because I was in Long Beach sixteen years ago and there actually was a second wave of support and took over a small local arts council that sponsors residents in Thailand to start the local Project for Cambodia, and then began to support the performing arts. It was a very provincial community that did this benefit that wanted to support the changes in the community in an exponential way.

I think there are these local ingredients. We found ways to connect corporations and other funders, we had national funding, state funding, regional funding and corporate funding, to support those efforts with the tax dollars of the Arts Council.



I just wanted to add that I think there's a lot of power in the kinds of relationships that got built. Then institutions fell away and something else would always come in. I just wanted to mention that that's alive and well...

AUDIENCE: It's interesting, we've been able to support from our own little perch, aspects of the Cambodian Artists Project too, off and on, many of them primarily local. During the tour we were able to support some of the school programs that Sophiline did, related to the performances. Sam orchestrated the funding and the touring. So it is sort of an organic kind of patchwork thing.

Are there any last comments as we wrap up?

AUDIENCE: There's great work to be done in donor education. I think locally, regionally, nationally, we, you know I've been talking with John because we've been talking about the community foundations and the field of interest funds, of using the Cambodian Project as a sort of model of how you might get, you know, educating the individual to think about this kind of work we have and you know, but in the context.

And I think that it could happen at the national level as well. It could go each layer there's an opportunity for donor education.

SHAPIRO: So if you happen to go to Los Angeles, stop by, give me a call, and I'll show you the Cambodian community.

AUDIENCE: In April 2005, we bring about twenty artists or so to the U.S. We start with Cafe Long Beach, and then we go to U.C. Davis, and then Wesleyan University, Joy Theater, Island College and Berkeley.

So if you happen to be in any of those places, please stop by and come backstage.

MILLER: I want to thank you because I think that we're all involved.

END

