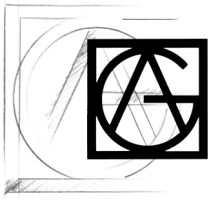

Grantmakers in the Arts
2003 Conference

THE EDGE

Proceedings from the Conference
October 19–22, 2003
W Hotel
Seattle, Washington

THE EDGE BETWEEN CULTURES
BRAVE NEW WORLD: ARTISTIC EXPRESSION IN IMMIGRANT AND REFUGEE COMMUNITIES
Off site: Nordic Heritage Museum

Immigrants and refugees entering the U.S. encounter a bewildering array of artistic and cultural influences. In some cases, they are greeted with well-established cultural institutions (religious congregations, family associations, cultural centers, or arts organizations) that provide continuity with the forms of expression practiced in their native countries. In most instances, however, immigrants and refugees begin life in the U.S. speaking a non-English language, struggling to adapt to complex economic, social, and political institutions, and having few familiar avenues of cultural expression outside of the family. This session presented recent research by a cultural anthropologist on artistic activities within immigrant and refugee populations residing in a mostly suburban region of Northern California (Silicon Valley) which provided a starting point for a conversation among authorities from other regions who have been using the arts and culture as they work with newly arriving populations.

This session was followed by a performance by the Nordic Heritage Museum's *Lilla Spelmanslag*.

Session Designer:	John Kreidler *Cultural Initiatives Silicon Valley*
Moderator:	Sandra Smith *Columbus Foundation*
Panelists:	Laura Marcus *Fund for Folk Culture*
	Carolyn Bye *Metropolitan Regional Arts Council*
	Dr. Pia Moriarty *anthropologist*
	October 21, 2003, 3:00 p.m.

SMITH: Welcome to our session, *Brave New World: Artistic Expression in Immigrant and Refugee Communities.* My name is Sandra Smith and I'm a program officer with the Columbus Foundation in Columbus, Ohio.

There are four of us who will be participating this afternoon to talk about the concept of arts and culture in immigrant and refugee communities. You will hear an overview of research that has been done. You will hear about some program models based on programs that are done solo in immigrant and refugee communities as well as programs that cross boundaries between immigrant and refugee communities and existing residential communities. We'll talk about things like capacity building and asset models.

We're going to send around a sign-up sheet. I know you've been doing this for the whole conference. If you are interested in continuing to be a part of this conversation, GCIR, Grantmakers Concerned with Immigrants and Refugees of which I'm on the national steering committee, and Grantmakers in the Arts, is very interested in continuing this conversation.

We both have listservs, and both of our organizations are looking at things like conversational and study groups on subjects. If you're interested, please put your name and email address on this as we pass it around so you can continue to be a part of the loop.

One of the reasons that this came about is because of an enquiry that GCIR sent out to ask who was doing work, who was using arts and culture as a means of building bridges between communities.

I'm from Columbus, Ohio and in the last ten years our immigrant refugee population has increased by about 50,000 people. We are one of the new Midwest, gateway, second stop communities. About 17,000 of those folks are Somali, East African. Another 16,000 are coming from Mexico and South America. Cambodians and Laotians make up another large percentage, and then the rest of the world.

As a foundation, we are looking at models for funding beyond the traditional human services model. We're looking at how to build relationships because we have a lot of issues in our communities. We're also looking at how to work with artists.

At this point I'm going to introduce the panelists. What our framework will be is you will hear from each of our presenters. We'll take a few minutes to allow for some questions, and then move on to the next person because we don't want to lose those important questions that come to you as you're hearing the information. At the end we will have another period for dialogue, because we also want to hear from you on what you're doing.

Our first presenter to my immediate right is Dr. Pia Moriarty. She is an educator and anthropologist who has worked with immigrant and refugee communities in California since the 1970s, teaching English as a second language and adapting the Paolo Freire approach to adult literacy and community organizing. Her degrees are from Stanford University, and she has held appointments at Stanford, Santa Clara and San Jose State University, and at the Graduate Theological Union in Berkeley. Her artistic practice has moved from serigraphy to ceramics and most recently to writing song lyrics, experimenting with digital photography, and learning to draw.

Our second presenter at my far right is Laura Marcus. Laura is a program associate at the Fund for Folk Culture. She has degrees in folklore and anthropology and cultural geography from the University of Texas at Austin and did doctoral research on Navajo Trading and Art as a Cultural Meeting Place, at Indiana University. As a public folklorist she has worked in Pennsylvania, Colorado and Oregon and has taught adjunct classes on folklore, ethnic studies, literacy, ethnography, refugee and immigrant issues at Colorado College and Lewis and Clark College.

To my immediate left is Carolyn Bye. She is executive director of the Metropolitan Regional Arts Council in Minnesota serving Minneapolis, St. Paul, and the surrounding seven counties. The council is a 501(c)3 but operates primarily with state funds. The Council does both grantmaking and training activities for groups and projects with budgets under $300,000. Last year she authored the McKnight Foundation report, *A New Angle: Arts Development in the Suburbs.* She has also worked for the Guthrie Theater, Penumbra Theater and other arts organizations.

So welcome to all of the panelists. First Pia will present an overview of her research on immigrant arts in the Silicon Valley. Some of the questions that we're hoping to address in this session are how the situations in Portland, Minneapolis and Columbus compare with the findings in Silicon Valley. Are immigrants using artistic expression as a device for generational transmission of culture, maintenance of families, community preservation and identity, and bridges to surrounding culture?

We also want to look at to what extent funders encourage the development of immigrant arts programs as a tool for internal bonding and external bridging. In what ways funders can support immigrant arts to create an asset versus need- based model directly and through intermediaries.

We want to look at gateway cities and how artists are identified in communities. We also want to hear about your models. Pia?

MORIARTY: Thank you. I came here to Seattle down from Juneau, Alaska. I was doing some music up there. And while I was there, somebody was asking me about my research. And she said, well, what are you learning?

I started into my standard academic disclaimers – it's only a six-month pilot study and kind of an overview. Then I stopped and said, for myself, I feel like I'm discovering an alternative source of light and energy. That's what I came here today to share with you. Which is all the more amazing when you consider that the data I'm going to share with you comes out of Silicon Valley – which is not yet out of the recession – and comes from immigrant and refugee communities who have had a harder time since 9/11. You could make an argument that this is one of the worst of possible recent times.

Nevertheless, I'm going to talk today about the kind of energy that's happening in these communities and a little bit about how I see it working. And that this is a source of energy, not just for the immigrant communities, but for all of us.

At Cultural Initiatives Silicon Valley we've been studying the ways in which immigrant communities use participatory arts to build and rebuild their communities. These young Vietnamese Americans are dancing the dragon to celebrate mid-autumn festival.

I'm talking about participatory arts. What's that? Participatory arts cannot happen alone. They're necessarily community-based and they're often intergenerational. They're more about production than consumption, so that the lines between the audience and the present or future performers get blurred.

Sometimes these arts are on a professional track, often they are not don't want to be. There's something else going on here.

Sometimes people are making their art out of a struggling, poverty-survival situation. Sometimes, as in the case of Silicon Valley engineers coming from India and the People's Republic of China, immigrant communities are actually wealthier and more educated than local mainstream populations.

Sharing in art making can cut across powerful social cleavages: race, class, gender, language, religion, and national origin. Aleca Wally's work in Chicago talks about this.

For many cultures, community arts carry a linked, dual purpose that is both artistic and spiritual. Elisa Marina Alverado, who is the director of Teatro Visión in San Jose, says they remind everybody of their place in the world.

For the past ten years this intergenerational cast of about 80 singers, actors and Aztec dancers, has reenacted the Guadalupe story as Teatro Corazón. For immigrants, distinctive artistic expression claims a place to affirm their dignity as new members of the new society.

Participatory arts are essentially welcoming to new learners. This genre operates by open entry, open exit, rather than elite gatekeeping.

Immigrants and refugees are a permanent and defining part of the United States socio-economy. As newcomers, they need to be reaffirming and reinventing their heritage art forms in the new and different place. Their situation of recent dislocation entails experiences of loss, and this makes for an intensification of participatory art forms.

Because they know that their children will grow up in the United States, immigrant parents work to find ways to connect to mainstream civic institutions. Here, a pre-1975 South Vietnamese flag blankets the street as part of the annual Tet, or Vietnamese Lunar New Year parade. If you look very closely, the smiling small man over the top is Ron Gonzalez who is the mayor of San Jose.

My research takes place in Silicon Valley, which roughly overlaps Santa Clara County. Santa Clara County's population is a picture of globalization lived out. Diversity is a growing and given fact of our life.

Over one-third of the Santa Clara County population is foreign born. It's almost two-thirds when you count their children who are born in the United States. Immigrant and refugee families are actually the majority in the civic community here. And this is in California, a state where no single racial ethnic group has held a statistical majority since 1999.

My research assignment was to meet and learn from community artists among these people.

This young man is part of a community center that purchased a fine dragon head from Vietnam. He is a consumer. But he is also a participant, a practicing dance artist, because it is his coordination and muscle that bring the dragon to life and make it a wondrous thing to behold.

But this dragon head, like all participatory arts, takes on new dimensions when viewed up close and from the inside. How does it work? What puts the fire in its eyes? How does it become an object of dance that can gather a community? The research goal of this pilot project was to go inside the dragon's head and ask how participatory art pieces like this become a force for community building.

As an anthropologist, I've taken a qualitative approach. My discipline has been to try to learn the terms of my analysis directly from the arts practitioners themselves. So my beginning hypothesis was simply that I did not yet know what was going on.

Anthropologists are the people who jump into the middle of things and then they ask people how they manage to swim there. It's an experience of instant overload. Gradually you begin to see patterns. It takes time.

In all of the cases that I'm going to show you today, cultural practitioners are the ones who are in charge. They are the people who at the Wing Luke Museum yesterday we were calling "first voices." They are the planners, teachers, and performers on their own behalf.

Here, young Dinka men from the Sudan, put on an evening's entertainment of song and dance to thank their sponsoring families at a local church.

For people who have filled respected adult roles in their countries of origin, finding themselves reduced to English as a second language, is infantilizing. Nonverbal communication through the arts gives people a direct way to reclaim and assert their adult status.

This was a reconnaissance mission I was doing, six months of participant observation. I collected data at over one hundred performances, rehearsals, conversations, planning meetings, amateur museum exhibits, street festivals, ethnic-based arts and language schools, and arts mediated religious events. Almost all of these events were publicly advertised and open access.

The challenge to a researcher is to define a consequential framework of analysis through which to understand the mountain of data that you begin to accumulate. What would be a productive way to think about everything that you're seeing? A naked inventory, however exhaustive, is not really very useful for policy makers.

So I've chosen to bring my research to bear on the analytic framework popularized by Harvard political scientist Robert Putnam in this book, *Bowling Alone.* After describing a pervasive loss of a sense of community in the United States following World War II, Putnam calls for more participatory arts as a way to rebuild civic engagement.

I'm happy to report that this is happening, and way ahead of his schedule in the immigrant and refugee communities that I've been visiting. But in a different way than Putnam anticipated.

Engagement in making art together is a powerful means of creating the community connectedness that you call social capital, which Putnam defines as the social networks, and the norms of reciprocity and trustworthiness that come out of those networks.

He calls for the artistic fostering of bridging social capital. And he contrasts this with the more in-group exclusive social capital that he calls bonding. So we've got the bonding energies coming into the center of the community and the bridging energies reaching across.

Putnam's money and maybe yours if you take his advice, is on the bridging side. He's somewhat suspicious of the bonding and that will be spelled out more in the handout that you get.

My central finding at this point in the research is that immigrant communities are using participatory arts to accomplish both bonding and bridging simultaneously. They're building social capital through what I'm calling bonded bridging, an overlapped and multilayered function that expands Putnam's categories and – this is the point – establishes immigrant arts as an active contribution to the larger task of civic engagement.

For example, these Vietnamese American students have won their public high school talent show competition and they're performing an original skit for a citywide audience at San Jose State University.

They've invited a friend of theirs who's African American – he's the guy in blue – to play the hero as a hip and successful fellow student in the Vietnamese poetry class. When he begins to get a little too much attention from the Vietnamese girls, an exaggerated, very slow-motion gang

fight breaks out onstage. The stylized cartoon violence of their fighting makes the audience laugh. And the skit turns into a self-critical parody of male ego and competitiveness.

So these students are doing what I'm calling bonded bridging. They have found a way to comment on racial ethnic rivalries, which is a serious, city-wide bridging issue. And they've done it in Vietnamese, in a way that everybody in the mixed audience understood immediately.

Eighty-five percent of the events that I've observed involved a mix of bonding and bridging. Is this statistically significant? No. Is it significant on an ethnographic level for policy making? Very much so.

Did I go into this research to prove this bonded bridging hypothesis? No! I went in right along with Putnam and I still do for certain populations. But for this population, for immigrants and refugees, a blanket application of Putnam's categories is a disservice and can even result in discriminatory practices because immigrant arts can be seen as exclusively bonding and as not building up the civic whole and, therefore, not deserving of civic funding.

So, how does this bonded bridging contradiction work? You can think about it as a process of overlapping three elements: there's time, there's space, and there's content. When separate bonding and bridging functions are programmed to occur together in the same physical space or timeframe, this juxtaposition creates a zone of familiarity that facilitates cultural transitions.

When the site is an after-school homework center, it's easy to see the addition of participatory arts as the spoonful of sugar that makes the civic engagement medicine, the homework, go down. But the equal status implied by side-by-side programming, makes this metaphor cut both ways, creating a space of safety around new and threatening American practices while validating traditional ethnic arts.

Here we have an example of bonded bridging accomplished by means of shared space. You finish your homework and then you get to go to the next classroom where they're doing martial arts.

Theater productions are particularly suited to draw upon immigrants' home languages and cultures and to bring their strengths to bear on contemporary U.S. issues. Within the complexity of the theater, immigrant groups are able simultaneously to reinforce and to expand their ethnic traditions as they relate them to new situations.

NATAC, which is a grassroots theater and film company, produces plays that bond within the Indo-American community meanwhile bridging across major language divisions within it because they are addressing common family issues posed by working in the high tech, dot-com world. In this case it's the content, the themes of the plays, that makes for an overlap of bonding and bridging.

I would argue that events that take place in public spaces build the civic community regardless of their ethnic identification. Performance in a public space implies a mainstream reception of the work. And that already begins to integrate it as a living piece of the civic whole.

Here Africans and African Americans reconstitute the village throughout the city of Santa Clara's Triton Museum, to celebrate Kwanzaa, using the participatory arts of dancing and storytelling as central gathering points.

This is an example of bonded bridging accomplished by the events essentially bridging in public venue. When bonded art forms find a home in mainstream civic institutions, they build bridges.

Calligraphy of Thought is an extensive Web and email network that brings together Bay area Muslim activists, poets, photographers, and spoken word artists. Women in the network publish a poetry and photography journal and perform at local college events.

Their mission statement is a clear articulation of bonded bridging. It says, "We believe that this is the key: Allowing young Muslim Americans to reconnect with their heritage as well as their cultural environment and allowing young Americans to meet Muslims and Islam in our common cultural context. Through a calligraphy of thought performance, the audience gets a sense of how Muslims experience love, friendship, and frustrations, as well as politics. They see how much more we all have in common, and how petty the differences can be."

This woman is a third year law student at Berkeley and she coordinates the network.

Okay, so I said space and content and time. Timeframes also define the dynamics of immigrant participatory arts, creating predictable moments when bonded bridging can occur. Even in more tightly bonded ethnic groups there are times when the doors are open and visitors are particularly welcomed. These include seasonal religious festivals, New Year's celebrations, and fundraising events.

These dancers are performing at the Hindu temple in Sunnyvale, celebrating the *Diwali Mela*, the Festival of Lights. So this is an example of bonded bridging during an open door bridging time.

Civic bridging means reaching beyond the confines of the exclusive group towards interchange, dialogue, and common projects with others. As such, bridging is equally significant when it happens among different immigrant groups, as when it happens between immigrants and mainstreamers.

Here workers from several social service agencies are gathered for their annual lunar New Year party. Welcomes are being offered in English, Chinese, Vietnamese and Korean. And the entertainment is interspersed with cultural explanations for everybody and very enthusiastic karaoke singing during an extended lunch period.

The political forum is the ultimate venue for public expression in a democracy. And immigrant communities in Silicon Valley use their participatory arts to assert themselves in this area as well. In times of external threat, the natural overlapping between participatory arts and religion and politics becomes intensified.

Since 9/11, many U.S. communities have seen increased incidences of hate crimes against brown-skinned people. Santa Clara County has not been immune to these attacks. But this new political situation is making for new alliances across groups, often taking the form of interfaith peace marches brought together by shared music.

Hospitality is the classic form of bonded bridging. But it is so implicitly understood that it's rarely mentioned as a manifestation of social capital. But at large immigrant events, such as this Oban festival in San Jose's Japan Town, hospitality is raised to the level of a cultural form of its own. Everybody dances to honor the ancestors.

Volunteer-based community arts take so much time. Why do immigrant artists put so much of their time into cultural events? Adult immigrants will tell you they do it for the children. Participatory arts are art for the sake of the family, to provide a protected space for children to grow up and stay connected to their resettled communities. Immigrant parents are working hard to stay on top of this process so as not to lose their children as they grow up in a new place that can deeply threaten home country values. The stakes are very high.

This motivation, so as not to lose the children, is the driving dynamic beyond bonded bridging. This means that immigrant participatory arts are more often about teaching and culture transmission than about strictly individual expressiveness, professional development, and artistic freedom. Immigrant artists have to be simultaneously bridging to mainstream society because they know that their children's futures depend on crossing that bridge.

So the picture of immigrant participatory arts in Silicon Valley is not a culture of poverty picture. It's a picture of resourcefulness, interdependence, and survival that draws on a wealth of social capital, distinctively linking ethnic bonding with civic engagement. This is spelled out more in your handouts which contain excerpts from my report, which Cultural Initiatives will be publishing this winter.

There is also a list of analytic considerations for policy makers on the last page of the handout that might be helpful in your thinking. And this is one more resource: immigrantinfo.org.

Immigrant participatory arts have a lot to teach us if we can manage to pay attention to them on their own terms. So if you're interested in further developing your cultural competency about specific immigrant or refugee groups, I recommend reference to this Web site. Thanks.

SMITH: Thank you. In listening to Pia's research and the presentation, a couple of things came to mind, and I also want to open this up to questions or comments from you in response to her presentation before we move on.

One of which, which she clearly talked about, was the participatory model of immigrant and refugee arts and allowing that to happen on its own terms. It raised for me the question: What does that mean for funders when we are very much used to operating in a traditional institutional model where certain things are present before we want to fund a project, when we're looking at the structure of the organization, the outreach, et cetera? That's a question that I think we need to think about as we listen to this.

Also, in looking at traditional immigrant and refugee communities and creating opportunities for people to observe and participate in traditional participatory arts that highlight their particular culture, does this in turn reverse the traditional model that we're used to? A model where an international artist or a community immigrant or refugee artist, or just an international artist living in our community is presented in the traditional model as we think

about arts and where traditional or long-term communities are actually observers and not participants?

And does this then begin to have our communities acting as observers of participatory arts activities by these groups? Or are there opportunities being developed in which there is a commingling and an intersection where there's really learning taking place about the culture?

Then there's defining bridging to mainstream society. What does that connote when that is stated – bridging to mainstream society – and what does that mean for immigrant and refugee artists and communities, which is what we're talking about in this bonding bridging model?

Those were three areas that came to mind as I listened. We'd really like to hear from you, some of the things that came to mind as you listened or other things that you wanted to share. Yes? Could you share your name and where you're from?

MORALES: My name is Hugo Morales and I'm on the board of the Alliance for Traditional Arts in California. I'm also a trustee of the San Francisco Foundation. I think that this is really significant research. I'm just wondering whether you've found a connection with some of the research that's being done about language and culture retention among immigrants when it comes to mental health? And then just health in general. I'm thinking of a doctor from Fresno, and I think another professor from Berkeley who have conducted a survey in Mexico City and then Fresno County about the impact of longevity or residence in Fresno County.

What they found is, among other things, if you have lived in Fresno County and if you're first generation Mexican, as compared to a recent Mexican immigrant, you are seven times more likely to be an alcoholic.

It's a long study, but basically what they said is that the retention of the language and culture, along with this bridging and extending, is really important in maintaining their mental health and the health of the individual, the family, and the immigrant community.

So I think what you have researched here is very powerful.

SMITH: Other comments, questions, based on the first part of our presentation? Yes?

AUDIENCE: What was the impetus for your research and how you hope that it will be applied?

MORIARTY: I was invited by Mr. John Kreidler to do this research. I hope that it helps to reorient the dialogue a little bit, away from the sort of need-based models to an asset-based model. Because I just don't see how anybody builds on anything but assets and they're there.

I'm hopeful that communities like this who are doing what we have called "under the radar arts" projects can get more support from funding organizations because what they're doing is so pervasive and so important. And I will just tell you, it's a great life spending time with these people! *[Laughter]*

SMITH: How many of you are currently funding immigrant and refugee arts organizations in your communities? And are the organizations that you're funding, or the groups that you're funding, are they following traditional models, are you looking at funding in a different way, or what?

AUDIENCE: Some of them are oftentimes not 501(c)3s. They're organized along lines that reflect the culture. They're not organized to get grants. Sometimes you even wonder if you're interfering by giving money since they're not looking for it. They come to your attention because you're serving a social service organization that's connected to them and you see a performance or you do something and you think, wouldn't it be nice.

So you've got certain kinds of barriers. And things like final reports. You have to think about things differently if you're going to work effectively with them, which means that you have to have an understanding with your trustees or whomever about how you do those grants.

BRUCE DAVIS: I'm from the Arts Council of Silicon Valley. We've been funding non-501(c)3s for 15 years. We fund a lot of social service agencies, some of them you saw up there. But you have to tread lightly. Our community arts grants program is a tread lightly program with a really easy application and light on the final report because we recognize that they don't have a need to become a 501(c)3 and that they don't want it. They just want to do a festival or a special program.

I will tell an anecdote. I produced festivals in San Francisco for a long time, then moved to the burbs. Your book was profound for me, by the way. I lived in the Mission District for 15 years in San Francisco then moved to Palo Alto on a little cul-de-sac, went out to get the newspaper one morning, and I heard drums. Palo Alto cul-de-sac, drums. I mean it's just… *[Laughter]*

Having produced the World Drum Festival for five years in San Francisco, I knew what kind of drums I was listening to, I was hearing taiko drums. So I followed the musicians. There was the Palo Alto Buddhist Temple and the San Jose Taiko rehearsing for their afternoon performance.

And I thought, this shatters a myth for me that the suburbs were bland and nothing was going on. I could go on and on. It has just always surprised me, the breadth and scope of diversity and the willingness of lots of people to get out there and do it. So it's very heartening to see documentation of that.

But it is very different because you've got it going on in San Jose on a very tight immigrant basis close to an urban situation, and then you have the suburban stuff that's going on, which is real incredible to me.

SMITH: Yes?

CUTHBERT: My name is Neal Cuthbert with the McKnight Foundation in Minneapolis, and our foundation is primarily a human service funder and we have a fairly large arts program that's part of it. But funding for immigrant and refugee organizations, the ones that are more organized and are 501(c)3s and things like that and have an arts program and an arts mission that looks and talks about art, tend to get funded through the arts program.

A lot of the cultural activity, particularly in the refugee communities, tends to be more embedded in mutual assistance organizations which could get funding through other aspects of the foundations. And it's been interesting sometimes when we try to split the funding. But it does seem to be different streams.

SMITH: At our foundation in Columbus, a new gateway city, over the last two years from the human services perspective, we've funded about $100,000 a year to immigrant refugee based programs that went directly to immigrant and refugee founded and run organizations. Probably another couple hundred thousand a year went to long-term traditional organizations that are now serving immigrants and refugees.

We have a community-based arts component for organizations under $300,000. The problem is that most of the immigrant and refugee arts activities don't fit the criteria. So we're trying to look at how do we begin to move those organizations in.

For the first time this year we are getting some of these groups in. There's a group from India that is coming in and they're requesting money, and I've worked with them all of this year to get them ready.

We have a new African group that will probably come in next year. But they have a structure that's more traditional. What we're trying to look at is the nontraditional structure, if you talk about being tied to the human services side, because that's where most of the funding so far has been going.

So I really want to look at how to, as you said, tread lightly and move those groups into our funding stream.

AUDIENCE: Just a small comment. When we looked around California to find funding that would support this kind of research, we could never find anybody in California that would.

Ultimately, the three foundations that are represented in this conference, Fund for Folk Culture, the Rockefeller Foundation, and the Cummings Foundation, are all national funders. And they were the first we could find that would bite on this.

That's not to say that there aren't local private organizations that fund direct work in this, but insofar as trying to research it, it was not an easy thing to do.

SMITH: No it's not.

So we're going to move on to Laura Marcus. Laura's going to talk about their Arts for New Immigrants program that was in Portland, and some other activities. Laura?

MARCUS: Thanks for organizing us and to Tamara for doing the logistics, and my fellow panelists and to the GIA for making this possible. It seems like it's a topic that's of interest to a lot of people right now.

This presentation represents work I did in Portland, Oregon at the Arts for Immigrants Program at IRCO, which is the acronym for the Immigrant and Refugee Community Organization.

I left Portland about seven months ago to come work for the Fund for Folk Culture and I just want you to know that the program is still in very good hands and it's going strong. There is a connection between the Arts for New Immigrants Program and the Fund for Folk Culture that helped support the first foundational year of the refugee program. We are now exploring, through research and convening,

ways that the traditional arts intersect with other sectors of life – the environment, social services, and health.

We're about to host a conference in Santa Fe on this intersection between sustainable development and the environment in traditional arts. So it's a real natural transition for me to have made in this work.

In addition to the Fund for Folk Culture, the Collins Foundation and the Allen Foundation have supported either them or us. It's kind of confusing.

The Arts for New Immigrants Program, most recently the Oregon Cultural Trust which is a new statewide initiative, as well as the National Endowment for the Arts, the Oregon Arts Commission, the Oregon Council for the Humanities, and Portland's Regional Arts and Culture Council have supported us. So we have a lot of support.

This work represents another model of collaboration in terms of getting under the radar and being based at a social service organization. In a sense, this program was an intermediary and I'll explain to you how that worked.

I'd like to open with a quote from the southern writer Carson McCullers who said, "The strongest and most lasting communication between any people in the world is through its art." In folklore, traditional arts, we think of artistic expressions of a people and of individuals communicating valuable information and ideas across generations and cultures.

In the context of a refugee and immigrant arts program, art offers the potential for connection which transcends the linguistic, cultural, and socioeconomic and political differences that often isolate refugee and immigrant communities from one another as well as from the mainstream community. I think you're going to hear a lot of overlap between Pia's and my presentations.

The Arts for New Immigrants programs specifically grew from a collaboration between IRCO, which is a social services organization and the Oregon Historical Society Folk Life Program, which is the state folk arts program.

IRCO is a multiethnic, community-based nonprofit agency with a staff of about 130 that helps incoming refugee and immigrant artists attain self-sufficiency and nurtures cultural preservation as they relocate and resettle in the Portland area.

The agency's board and staff are largely former refugees themselves. In fact, a lot of them are former clients. There's something like 22 different languages spoken on the staff alone so it was a very fun place to work. They offer diverse services to a very broad range of cultural communities. Things like job training and placement, English language at six different levels, computer skills. Even learning how to navigate Portland's public transportation system is among the many programs.

The Oregon Folk Life Program presents and encourages the presentation of traditional arts and cultures as they exist among all people in Oregon. These two organizations from 1989 onward have been doing collaborative work in traditional arts, and they finally realized that there needed to be the steady presence of a folklorist, someone at IRCO, to identify artists as they came into the country.

So in 1999, the program was established to identify the refugee and immigrant artists as they enter the country, assess their arts-related needs, link them to the resources they need to continue their cultural traditions or artistic careers in their new home, and to develop educational programming through which the public can learn and interact with incoming refugee and immigrant communities. So again there's the bonding and bridging happening at the same time.

The program acts as a switchboard. The people that I worked with were incredibly diverse. The best thing to do is to introduce you to a few of the people and the programs.

My supervisor at IRCO is a cultural anthropologist and he said the first thing you need to do is to study the culture of the agency and learn how you can interact with the people who are here. And this was also important because like anywhere else there was politics, so I had to be careful not to step on people's toes.

One of the things IRCO does is help people find jobs in the communities. This is Pette Ke. He's from Togo, West Africa. As you can tell from the photo, he was a cobbler in his home country. So rather than going to the department store and buying a pair of shoes, people there would go to the market and order a custom made pair of shoes from Pette Ke.

Unfortunately for him, that doesn't really exist so much here. So he's actually demonstrating at the Homowo Festival, African Arts Festival in Portland. It's an annual festival that's put on by

Obo Ade, some of you may know of him. He's a National Heritage Fellow.

This festival was a wonderful way to plug artists into an event where they can feel at home for a day or two, as well as earn a little bit of money demonstrating their art form.

Pette Ke's job developer and I were talking one day, and I said, "Did you know that Pette Ke in his country was a cobbler?" And his job developer said, "No." I said, well he was, and in the long run he ended up getting a job in a shoe factory. He was thrilled to be able to continue his work and he also made quite a bit more money than he would had he gotten another kind of job.

Oftentimes people are funneled into jobs that are not very meaningful to them because of language differences and/or because degree and license differences. We don't always make it very easy here for people to continue their careers.

As you get older it's harder to learn a new language. So I saw a real difference in how young people and their parents learn the language. A lot of people were held back.

The nice thing about the arts program is that maybe on the street or out around town, people might face a fair amount of discrimination because they look different or they sound different or they don't know their way around. But in an event like this or in the context of the arts program, people were able to shine and share what they brought of value from their home country.

Just to introduce you to another artist, she is from Isfahan, Iran, which is very well known for its traditional arts. She does Persian miniature art – very, very fine work. In her country she had an art school and a gallery. When she came to Oregon, she started a daycare center and found it really hard to continue her artwork so we tried to find opportunities for her to show her work. I was trying to encourage her to teach, but some people don't feel confident about their language skills.

One thing that's really important when working with these communities is time depth. I might not see somebody for a year and then somebody just walks in my door and says, Okay, I'm ready now to do this. Because when people first arrive, their first concern is finding a job and putting a roof over their head. It's an ongoing relationship.

We also work with performing artists. This is Abuna, he's Oromo, performing at the Homowo African Arts. The program I worked for coordinated the folk arts area at this festival so people demonstrated but we also helped inaugurate a community stage where people could perform. We had big national acts that came but there was also a community stage, so we went back and forth between the two.

The nice thing about this is it probably was the first time that people from these communities had ever performed in public. A lot of people were surprised that anyone would care about their art forms. They were happy to find an audience.

Les Travailleurs de Christ, the Workers for Christ, they're a compa group from Haiti. Compa is a musical style somewhat akin to reggae and calypso. It's not necessarily a gospel tradition but these guys have adopted it as such. One of the challenges of finding them a gig was that they didn't want to be in a nightclub because of their spiritual beliefs and practices. So here they were at a festival.

Hair braiding was another art form that we got to present at the Homowo African Arts Festival. It's another occupational, folk-life form. There were several women who had this skill and we tried to find them opportunities to braid hair.

In the community, people do this informally in other people's homes. Again if they wanted to go to beauty school they would have to go through the whole thing, which is expensive and if you don't speak English fluently it's tough. So this was another way to try to help people.

In the social services lingo, we did case work. We worked with artists one-on- one but then we also developed projects that we thought were based on community need. We took our cues from the community year-by-year. These were youth traditional arts classes that we were developing into an annual offering. This is a Hmong *pon dow* embroidery class.

What we did at the end of the second year of these classes was have a community event and invited the public as well as the families and the communities to come in and see what the students had done. That was an incredible experience.

This is at IRCO in the community room. Here's another one of the art forms, a Russian folk painting.

One of the nice things about an event like this is shown in this photo. He's a Yuman shaman and she's an activist in the Ukrainian community and an artist. They're comparing cross-stitch styles, so there was intercultural interaction.

The long-term project that I was able to do while I was there was a sewing circle project. When I brought in this box of supplies, I noticed this woman was very lonely. The idea came to me to start a sewing circle, that women could come and practice their art forms. And so we started a sewing circle. Anna on the right is Ukrainian and this woman is Eritrean. It started out very small as you can see. It took a while for me to get established but once people saw what our program could do, they would come to me and say, I have this client and can you maybe help them?

This woman was a Kosovar Albanian and she was pregnant with her first child, and this is a layette set that she made. It's embroidered; she does really fine embroidery and crochet. I got a donation of a box of yarn and stuff from a craft store.

Another really important part of my job was constant networking and building up relationships with everybody from the arts organizations, galleries, museums, performing arts venues, other people doing cultural work, and soliciting donations of things like sewing machines and discounts at art supply stores and anything we could do. We actually did publish a little directory of resources for people and we were able to translate it into Russian as well.

Here's an Afghani and a Ukrainian woman. There was a lot of tension between them at first because their countries had been at war, but over time that melted away and they became friends.

I'm going to flash through these pretty quickly. You can see that the group grew culturally and in numbers. We had young people coming because part of this was about cultural preservation. There's a lot of intergenerational tension in these communities because the parents want them to hang on to the culture but they have the pressure of assimilating at the same time.

Here's cross-cultural education. On the left is the granddaughter of an Angolan basket weaver learning Afghani embroidery. And then one of our volunteers was a quilter, and she brought her old Singer to the circle. This is the son of an Afghani embroiderer, Mabi Hakiki, learning to quilt. We crossed gender lines too.

We had the idea to do an exhibit that was based on the life story of each woman and then the dynamics of the group as a whole. Each woman brought her own work and explained it.

Tthis' interview with Mabi was significant because it took place a week after the air strikes against Afghanistan. She wasn't sure whether she could go through with it or not but she decided to and at the end she broke down and said please pray for my country and my family. The women could really gather around her, because they came from similar situations. Many of them had been in refugee camps themselves.

Here are close-ups of her stunning work. And by the way I have catalogues from this exhibit and order forms if people are interested.

Bandwa is an Angolan elder who had been in refugee camps for 20 years and organized women's sewing circles there. So a lot of these women had been in similar groups, it was a very natural thing. It's a universal sort of social institution.

Here's opening night at our traveling exhibit. We had different thematic panels as well as artifacts, side by side. Our public programming for this event was to invite the public to come and sit down and sew. We had quilters and embroiderers and knitters. This was an incredible opportunity to get intercultural interaction going, and it's actually become a monthly institution in Portland now. It's still happening.

We were able to take this show on the road and so here we are at the Confederated Tribes of the Umatilla, a native cultural center. There was an exchange between the local culture and the women. They got to tour their museum and learn about native history and get out of Portland for the first time ever… first time being anywhere outside of Portland since they'd been in the U.S. They kept saying, Are we still in Oregon? So they learned about regalia making and there was this nice exchange.

The gift shops kindly put our stuff in their store and we did a marketing workshop.

In Eastern Oregon, this is the Four Rivers Cultural Center, and here they are learning about the evacuation during World War II of Japanese Americans and that was pretty stunning to them.

Here they are working with quilters who had probably never met someone from Afghanistan. This is a very rural community in Eastern Oregon.

To close, the last project that I developed while I was there was a seniors' project. I was asked to do a presentation for the elders who sit at different tables once a week for hot lunches. They don't really interact, they each have their own interpreters on staff. So we took them to the sewing circle exhibit and they were very intrigued by this.

They started bringing their handwork and we got funding to have a seniors' project where they document their own traditions. We also brought in performers through a neighborhood arts project grant. So we had an Appalachian fiddler come in one day, and in response to that, some of the elders got up on the spot and started performing music from their own culture. The table started mingling for the first time ever, so it was pretty extraordinary. That's a project that's happening now.

This is the Romanian table. This gentleman makes hats.

This guy had nothing to show. He's modeling one of the hats, but he said, It's all up here. So he wanted to tell his stories. I'll stop there. Thanks.

BYE: Thank you. Our organization, the Metropolitan Regional Arts Council provides both training and funding for small and mid-sized arts organizations. As Sandra said earlier, groups with budgets under $300,000, community-based projects, neighborhood groups, many different kinds of organizations.

We operate largely with legislative funds and with one lovely grant from the McKnight Foundation that funds much of our work in the greater metro area. In Minnesota we refer affectionately to the state as "the plate." The suburbs of Minneapolis and St. Paul, or in the metro region, is the doughnut and then Minneapolis and St. Paul are the hole of the doughnut. *[Laughter]* But the most money in our state goes to the doughnut hole and/or then some to the plate. Currently we're working on how to get it into the doughnut of the state.

As I started thinking about how to present some of the work that we have done with new immigrant communities, I wanted to start by saying a couple of things that have been important for our staff and board and particularly for our panel to understand as they look at arts projects. We operate with more of a public funding model, we do all public panels and peer review panels.

As we look at some of our grant requests it's important for our panels to understand and not buy into what I call some of the myths of serving immigrants and refugees. I'm going to list four of them.

One of them is that they all live in central cities. If you look at the McKnight publication "A New Angle" or at some recent information from the Brookings Institution, in metropolitan areas and then their surrounding suburban areas, the migration of immigrants no longer follows what we had grown up to believe… the sort of gateway that Sandra was talking about. The gateway model isn't what we're seeing any longer. New immigrants go directly to suburbs as frequently as they go to core cities.

About seven percent of new immigrants go directly to greater Minnesota or to more rural parts. But in equal numbers refugees are first locating in either suburbs or core cities. It is not a matter, as it used to be, that you go to the core city, have your cultural group together and then as you gain language skills, affluence, you migrate into other parts of the community.

Another myth is that they don't speak English. Now many do not speak English. All of our myths have some basis for our stereotyping, but many people when they arrive in the United States do have English skills.

Another is that they have limited educational attainment. And as both Laura and Pia talked about, it is not always that they have limited educational attainment, it's that their educational attainment doesn't necessarily translate in our country. They have a degree in nursing but they're not allowed to do nursing in our country because it doesn't fit.

We have, as many of your communities probably do, some extraordinarily educated taxi drivers and people working in nursing homes because there's not a fit for what it is that they do or because some of the other barriers like language are then a barrier for them to practice their profession.

The final one that I'll mention is that new immigrants put a strain on community resources. In the Silicon Valley during the dot-com boom, 25 percent of the dot-com entrepreneurs were foreign born. The myth that we would like to believe is that they suck up the public dollars, that they are putting unnecessary strains on our educational system, and failing to recognize the contribution as well that the community people are bringing.

As a funder, we use six criterion in our grantmaking. Three of them, we have found, provide a more level playing field for many new immigrant communities and for communities of color. Those three criterion are; we ask them to address community need and support and who they serve. How do you know that that community wants and needs what you have? We have found time and again that the groups that are culturally specific have a far easier time answering that question than do some of our mainstream arts organizations who have

traditionally not thought so much who it is that they serve. So they get a boost up in that particular criterion.

Once a group can answer that question, the next criterion that we have of our six is diversity.

We say to a group, okay you've defined the community that you serve, now tell us about the diversity of that community. And many of our groups in the Chinese community – I have things posted around the wall of many of the activities that we funded – they can speak eloquently about the diversity within the Chinese community. They know that community very well. Or within their community they can talk about the range of economics, the range of age diversity in sometimes far more eloquent terms because they are much more closely connected with who they are serving.

The third criterion is access. We ask them to talk about why access is important, how they will ensure access to the project.

Our organization didn't deliberately set out to fund new immigrant communities. Our mission is to ensure that there are arts opportunities for audiences in the seven county area. By audiences, we mean for people to either do art, to be a part of the process, or to be the audience member for art that's produced by others, and to do it in their own community or the community of their choosing. Community in that case can be geographic or it can be the physical community of where they are in our seven county area.

But we make clear to our applicants that our mission is about ensuring that audiences have access to the arts and we call them our means to an end. We do not fund an organization on an ongoing basis each time. It's a new project and they're competing with all groups entering our granting process.

We've found that the groups that come to us, the culturally specific groups, the foreign born groups who are coming to do projects, what they're requesting is very similar to groups who were born and brought up in the United States. The pattern of the requests tend to fall in two major areas and then some sprinkled in between.

One would be what we call artist-driven projects. In the same way that the chamber orchestra was founded by the visionary artist, we have artist-driven projects where it would be, in the RAND language, canon-based, creativity-based and, for them, the quality of their art is paramount. That's the most important thing to them.

Many of these groups would not want to be classified in what Pia was talking about as bridgers and bonders. They would say, You can go ahead and apply any sort of terms that you want to what we're doing but that's your language. We're not here about bridging and bonding, we're here about creating the art and serving audiences and serving the art form that we're passionate about.

In our state and in the region that we serve in particular, we fund many dance organizations from many different immigrant communities. We fund literature, and there are many examples here of the publications that the groups are doing, including theater and music. The three largest are dance, literature, and music.

But the other section of the spectrum or the continuum would be community driven projects. Just as we have neighborhood projects of many different U.S. born communities, we have community projects – that's more like what Pia was describing – where community engagement is the most important aspect, where being with family or ensuring that family or children have opportunities is a critical issue.

Or where art is a vehicle to achieve something else, whether that's youth diversion, or what many of our groups say, the word "self-esteem," is regularly a part of their grant proposals. This is about self-esteem for our children and self-esteem for the elders in the community.

Many of them do absolutely fit with what Pia has talked about in the bridging and bonding, and they would say, Yes, that's what we're about. In many cases we're about bonding and, frankly, we are about serving ourselves and we're not even interested in that bridging aspect she talked about.

For those of you who haven't seen the study that Pia referenced, it's from the Chicago Center for Arts Policy and it is called "The Informal Arts." I found this so helpful. They have this little, what they call a Möbius strip.

Instead of having the linear way that I just described to you where on one end you have the capital "A" art groups and on the other end you have the community driven groups, they describe it in this way and they have it as a loop that continues to fold back on itself. In each one of these, or as my examples would be, there's the artist-driven group frequently doing what I would call intercultural projects where they are, in Pia's language, bridging. That may not be their motivation for doing it but they are a very high-quality professional arts organization.

At the same time there are very high-quality presenter organizations. We have one called the Indian Music Society that brings about five different artists from India every year. They largely exist for themselves. The larger community is invited but it's written in their language. It's how we have traditionally approached the other about coming to many of our events. They're far more interested in talking to themselves at this point.

But at the same time on that Möbius strip, there would be festivals that are both inter- and intra-cultural activities. Or there is the work that, when Neal talked about working with human service agencies, we do a lot of our work with human service agencies. Health centers who are using the arts and doing murals and activities with kids. We help fund projects in low-income housing projects where it's right within the complex where the families are living.

Our challenge has been in finding what we call the "under the radar" kinds of activities. The groups that are around the room have reached a level of… I looked up on the Internet… remember back in your college days, Maslow's hierarchy of needs? I started thinking about bonding, bridging, that sort of stuff. It really fit with Maslow's hierarchy for me of where immigrant and refugee communities enter into arts in the community.

When you are at the base of the pyramid, new immigrant communities are about survival issues. They aren't necessarily working at sharing their art with anybody, let alone even with themselves and their families.

But on that lower end of the pyramid, it starts with psychological and safety needs and then it moves into belongingness and love needs and esteem needs all in that bottom quadrant of the pyramid. Many of the activities that Pia talked about and Laura showed you are what I would call the higher end of the lower part of the Maslow pyramid.

The next would be what's called the need to know and understand and aesthetic needs. That's the groups that you see posted on the wall. Those are the organizations who found out about MRAC through the same kind of communication that all arts organizations get on the wavelength of who's a funder and where can you get assistance.

But for us, we wanted to find some ways to serve that end of Maslow's hierarchy. We wanted to put a little toe in the water of trying to identify some of the under the radar activities, or the activities that in that Chicago study they called the informal arts activities – like the little garage band that doesn't care if they ever perform – activities that are of the community, by the community, and for that community.

We developed three special initiatives in that year and our first goal was to serve the suburbs. How could we take a little piece of our money, make sure that it went to suburban areas? One of the three initiatives that we developed was for serving new immigrant communities.

We found it was essential to have, what Laura talked about, the intermediaries. Our term is cultural broker. We found that, in helping a group that wanted to do some arts activity within their community, we enlisted what we called cultural brokers to help bridge us as the funder and that community group. They needed to be people who knew the community, who were sensitive to the needs of that community, and who were willing to work in whatever way that community asked them to do in order to get this arts project done.

They ran interference between us. In one case we funded a group of Liberian artists to teach Liberian youth. They needed to transport the youth. How do we get the kids safely from after school to the community center for this activity? This culture broker also ran the interference with the City, because they asked City Hall, Can we have an art display of our new community residents, the Liberian community, in City Hall?

They were the ones who knew how to negotiate that, to go to the framing store, to frame the kids' artwork. The kinds of things like access to resources that this community would never have had.

We learned a lot in doing the programs that we did and are looking at starting a few more of them this year. But it was really our first toe in the water of trying to serve the under the radar new immigrant group.

I'm going to close with just a couple of things. One of the interesting things that we worked on was a project where the members of the Hmong community developed the beautiful Hmong story cloths but they developed it in a partnership with a health center.

The health center wanted something that was communicating to the client when they came into the community health center, about what this service was about and about health. And using their art and their language in order to do that.

Last year we developed – this will seem like it's unrelated but it's not – this book which is not a new immigrant project, but was our organization's project called "From Mission to Motivation." We developed a training curriculum to teach our arts organizations about arts participation.

We took the RAND model and broke it down into very elementary points – Lila Wallace calls it "RAND light" – and we take that as a supreme compliment because that is what we wanted, to be able to provide a tool for very small arts groups.

We have used it in teaching…we have done our workshop, and this is a workbook that you use while you're there, so you get started with your thinking when you leave and when you go home.

We've done that workshop for artists from new immigrants to foreign born artists. What they've found was that it provided them with a way to articulate what they do and what makes them unique not only in their community, but also in the larger community. They saw it as a tool to ultimately help them. These were individual artists who do performance art frequently with others. So a choreographer, a music group, to help them articulate that.

The other way that this has been used is, interestingly, by a human services provider. The woman attended our training on how to train the material, and then she has worked for about six months with a group of Somali women and a translator and taken the word "art" out of everything. These women worked together going through this workbook and planning a business that they wanted to start. So they came from the idea of what do we know, who are we trying to serve, how can we communicate to the larger community.

I only have one more thing I want to say about some of the things that we've learned about how funders get in the way of serving new immigrant communities. One of them really is the issue of 501(c)3s. For years we have not required 501(c)3, we let groups work with fiscal agents of their choosing and that's been a huge win.

Another is that you're open to funding something besides what I call capital "A" art. That you are looking at other organizations as being the conduit for getting your work done – a human service agency or housing center – or you are about participatory as well as the capital "A" art.

Another is how we communicate about funding availability. How we do it, where we do it, what does it say. It's a very time and labor intensive activity. If you want to serve new immigrant communities we found that it takes a lot of water and time to water the roots if we want grassroots activity.

Another is just a myriad of language issues. The obvious one is of their language. But it's also how we explain things and that what sorts of questions we ask may have no meaning to the people that we're trying to serve.

Flexibility. If we had to have final reports in order to be able to move on with our organization, there are many groups that would never get funded again. We need to make doing those due diligence things easy for people to do, to feel more flexible about waiving the rules.

Our definitions of art, and in many of the communities we want to serve, the definitions of art are very different. The final one is really the need to have panel, board and staff training about understanding the differences in various communities and what they're trying to do.

I think the issue is that you first decide who it is that you want to serve, that you want to serve the new immigrant community. Then you make changes yourself as opposed to looking for them to make changes to accommodate themselves to you. We need to make changes to accommodate ourselves to the communities we want to serve. So thank you.

SMITH: We will take a couple of questions or comments or stories that you want to share with us. So we're open for dialogue and discussion, please.

AUDIENCE: I want to say that the study that both Pia and Carolyn referred to, the Informal Arts Study from Chicago, is available on the Grantmakers in the Arts Web site in the 2002 conference section.

SMITH: Go ahead.

MORALES: One of the myths is also about how immigrant communities somehow are not community. Trapped. Totally isolated. And in many cases it's true, but in some cases it's not true.

The case about the woman organizer who was going to Berkeley Law School, which is one of the most prominent law schools in the world, and yet she was dealing with organizing her traditional genre.

There's been some research about the use of Spanish among Latinos nationally. What it shows is that almost all immigrants in the U.S.

are Spanish speaking, that the majority, you know, 70 percent speak Spanish but they have an education less than high school. And then, when they get a little bit of college it drops to about maybe 35 percent? But then when we get to grad school it jumps again to two thirds.

I also administer a Latino radio network and it shows the same thing. Who listens to us is the same kind of curve about how people who are. A lot of us, including myself who are immigrants, use the culture as a way for self-esteem to advance our careers and be productive citizens.

SMITH: Any other comments? Yes?

PETERSON: I'm Nancy Peterson. This is a great panel, it was really terrific.

I wanted to emphasize what Pia and Carolyn and Laura were saying in various ways, which was the whole issue of the bonding and the bridging capital. I think a lot of times arts funders are so oriented towards bridging projects and getting stuff out to a larger public. For a lot of refugee and immigrant groups, that experience of first feeling safe and secure is important. You've got to have a room of your own before you can go out and make common cause with other folks.

We fund a lot of projects where the groups really don't care that much whether other people are interested or not. Those projects are very, very critical.

There's been so much emphasis on the bridging part of it, almost to the point of looking at bonding as being negative.

SMITH: There is a roundtable tomorrow at 8 o'clock to continue some of this conversation in a much less formal way, to talk about people's ideas with this work. Again from the standpoint of Grantmakers Concerned with Immigrants and Refugees and Grantmakers in the Arts.

This will continue to be a dialogue. Those of you who are on the list, you'll probably be getting some questions from us.

One of the questions we didn't get to was what are some of your barriers that you have seen in trying to do this work? Also some of the methodologies that we have for identifying artists because a lot of people don't self-proclaim to be an artist when they come in through the refugee resettlement and what are models for that. Those are some things to think about.

We do invite you to join us again tomorrow morning and we'll pick up the conversation again. Thank you for joining us.

END