Figuring the Plural: Needs and Supports of Canadian and US Ethnocultural Arts Organizations

Mina Para Matlon, Ingrid Van Haastrecht, Kaitlyn Wittig Mengüç

School of the Art Institute of Chicago/Art Institute of Chicago

2014

This project was supported in part or in whole by an award from the *Research: Art Works* program at the National Endowment for the Arts: Grant# 13-3800-7011.

Figuring the Plural

Written, edited, and compiled by

Mina Para Matlon
Ingrid Van Haastrecht
Kaitlyn Wittig Mengüç

Printed in the United States of America

Plural (http://pluralculture.com) is a project based out of the School of the Art Institute of Chicago and dedicated to supporting Canadian and US ethnocultural arts organizations.
The Plural project co-leads gratefully acknowledge the generous support of this research project by the Joyce Foundation, National Endowment for the Arts, and the School of the Art Institute of Chicago.

Cover image: Chanel Kennebrew, *OVERGIVE*: 28"x28" Mixed Media Painting Collage. Part of the *Smile Now Die Later* series. Reproduced by permission from Chanel Kennebrew.

Figuring the Plural

Needs and Supports of Canadian and US Ethnocultural Arts Organizations

Written, edited, and compiled by
Mina Para Matlon
Ingrid Van Haastrecht
Kaitlyn Wittig Mengüç

Image 1. McIntosh County Shouters, 2011. *Left:* Carletha Sullivan, Carolyn Palmer, Venus McIver, and Rebecca Wahlin (Shouters); *Right*: Tre Stevens (Stickman), Alberta Sallins, L.C. Scott (Basers and Clappers) and Freddie Palmer (Lead Songster). Photograph by Troup Nightengale. Reproduced by permission from McIntosh County Shouters.

Contents

Appendices (included separately)

Project Team

Mina Para Matlon, *Founder/Project Co-Lead*

Ingrid Van Haastrecht, *Founder/Project Co-Lead*

Kaitlyn Wittig Mengüç, *Project Co-Lead*

Alex Aubry, *Graphic Design & Contributing Writer*

Jacqueline Chao, *Media & Graphic Design*

Patricia Morris Alava, *Spanish Translation & Field Research*

Jasmyn Grace Smith, *Research*

Madeline Smith, *Research*

Alda Akhsar Tchochiev, *Artist Liaison & Field Research*

Contributing Writers

Yaryna Klimchak

Jordanna Matlon

Leena Minifie

Margaret Smith

Rebecca Duclos, Dean of Graduate Studies at the School of the Art Institute of Chicago, is an ad hoc member of the project team.

Brant Gidwitz contributed geographic visualization services.

Images 2 and 3. Julianne Beaudin-Herney. *Inner Parts of Me (Part 1)*, 2013. Photos taken on iPhone by Maariu Costa, Edited by the Artist. Julianne is a member of Sâkêwêwak Artists Collective Inc. Reproduced by permission from Julianne Beaudin-Herney.

Advisory Committee

Canada

Millie Knapp, Association for Native Development in the Performing and Visual Arts

Sandra Laronde, Indigenous Arts at The Banff Centre; Red Sky Performance

Shahin Sayadi, OneLight Theatre & Prismatic Festival

Sanjay Shahani, The Ontario Trillium Foundation

Charles C. Smith, Cultural Pluralism in the Arts Movement Ontario

Maggie Stewart, OneLight Theatre & Prismatic Festival

United States

Jennifer Armstrong, on behalf of the entire board of The Association of American Cultures

Roberto Bedoya, Tucson Pima Arts Council

Deepa Gupta, The Boeing Company

Angelique Power, The Joyce Foundation

Gina Rodriguez-Drix, Rhode Island Council for the Humanities

Rebeccah Sanders, formerly of the Chicago Cultural Alliance

Carlton Turner, Alternate Roots

Organizations are listed solely for identification purposes

Image 4. Paloma Nuñez and Juan Carlos Velis in *The Intruder*, Alameda Theatre Company, 2011. Written by Amaranta Leyva. Photograph by Steve Carty. Reproduced by permission from Alameda Theatre Company.

Image 5. Oinkari women perform *Lapurdiko Makil Dantza* during Trailing of the Sheep, an annual celebration of sheepherding cultures. Oinkari Basque Dancers, 2012. Photograph by Dev Khalsa. Reproduced by permission from Oinkari Basque Dancers.

Interview Participants

Canada
Aboriginal Arts, Alberta Foundation for the Arts
Aboriginal Arts, Canada Council for the Arts
Accès Asie
Alianait Arts Festival (Alianait Entertainment Group)
Alameda Theatre Company
Ashkenaz Foundation
B Current Performing Arts
Canadian Public Arts Funders
Canadian Hungarian Cultural Society of Edmonton
Canadian Native Friendship Centre of Edmonton
Circle of Life Thunderbird House
Collective of Black Artists
Community Arts, BC Arts Council
Constantinople
Dancers of Damelahamid Society
Debajehmujig Theatre Group
Desna Ukrainian Dance Company of Toronto
Diversité Artistique Montréal (DAM)
Edmonton Raga-Mala Music Society
EmbraceBC
First Peoples Cultural Council
Grunt Gallery
Inhabit Media
Janak Khendry Dance Company
Kokoro Dance
Lorita Leung Dance Company
MT Space
MAI (Montréal, arts interculturels)
NAfro Dance Productions
Native Earth Performing Arts
Nikkei National Museum & Cultural Centre
Northern Arts & Cultural Centre
Obsidian Theatre Company
Onelight Theatre Society & Prismatic Festival
Ontario Arts Council
Pavlychenko Folklorique Ensemble
Powell Street Festival Society
Puente Theatre Society
Raven Spirit Dance
Sâkêwêwak Artists' Collective
Saskatchewan Native Theatre Company
Shevchenko Foundation
South Asian Visual Arts Centre
Tara Players Theatre of Ottawa
Teesri Duniya Theatre
Toronto Reel Asian International Film Festival
Ukrainian Cultural and Educational Centre
Ukrainian Shumka Dancers
Urban Ink Productions
Urban Shaman
Uzume Taiko Drum Group Society
Vancouver Latin American Film Festival
Vesnivka Women's Choir
Winnipeg Jewish Theatre
Yukon Arts Centre

United States
Afriky Lolo
Aktina Productions
Akvavit Theatre
Akwesasne Library and Cultural Center
All My Relations Arts (an initiative of the Native American Community Development Institute)
American Swedish Institute
Ariztlan Studios

Arlekin Players Theatre
ARTEEAST
Asian American Arts Alliance
Asian Pacific American Film
Aswan Dancers
Atlanta Chinese Dance Company
Ballet Hispanico of New York
Ballet Lisanga Congolese Performing Arts Company
Black Ensemble Theater (Chicago)
Black Storytellers Alliance (Minneapolis)
Borderlands Theater
Boston Jewish Music Festival
Breath of Fire Latina Theater Ensemble
California Arts Council
Carver Community Cultural Center
Center for Arabic Culture
Center for Asian American Media
Chai Latte Productions
CHAT (Center for Hmong Arts & Talent)
Cinema Tropical
Consortium of Black Organizations for the Arts
Côr Cymraeg Rehoboth
Country Dance Society Boston Centre
Creative Capital
Cypreco of America
East Bay Center for the Performing Arts
Edgeworks Dance Theater
Ensemble Theater (Texas)
Fire This Time Festival
First People's Fund
First Voice
Fractured Atlas
Golden Thread Productions
H T Dance Company - Chen Dance Center
Heritage Signature Chorale
Indian Performing Arts Samskriti
Indian Pueblo Cultural Center
Japanese Embroidery Center
Kankouran West African Dance Company
Karpatok Hungarian Folk Ensemble
Kearny Street Workshop
Kulintang Arts
Kumu Kahua Theatre
La Pena Cultural Center
Latino Arts Network
Latino International Theater Festival of New York, Inc. – TeatroStageFest
Lee Young Hee Museum of Korean Culture
Levantine Cultural Center
Los Cenzontles Mexican Arts Center
McIntosh County Shouters
MECA (Multicultural Education and Counseling through the Arts)
Mizna
MPAACT
Mu Performing Arts (Theatre Mu)
Mu'olaulani
Museum at Warm Springs
National Association of Latino Arts and Cultures
New York African Chorus Ensemble
North American Basque Organizations
Oinkari Basque Dancers
Palmetto & Luna
Pan Asian Repertory Theatre
Pepatian
Programs & Partnerships, National Endowment for the Arts
Scottish Partnership for Arts & Education
Self-Help Graphics and Arts
Silk Road Rising (Gilloury Institute)
South Asian Women's Creative Collective
Stir-Friday Night
Taiko Center of the Pacific
Teatro Circulo
Teatro Luna
The Color of Film Collaborative
Ukrainian Institute of Modern Art
Wing Luke Museum of the Asian Pacific American Experience

Image 6. *The Lake Effect*, Silk Road Rising, 2013. Written by Rajiv Joseph. *Left to right*: Minita Gandhi, Adam Poss, and Mark Smith. Photograph by Michael Brosilow. Reproduced by permission from Alameda Theatre Company.

Acknowledgements

From inception to completion, Plural has been a collaborative endeavor. We would particularly like to thank the following individuals and organizations for their time, research, experiences, and hospitality:

The Art Institute of Chicago and the School of the Art Institute of Chicago, especially Professors Rachel Weiss and Adelheid Mers, Librarians Jenn Smith, Nathaniel Feis, and Holly Stec Dankert of the Flaxman Library, Dr. Pamela Jennings, former Director of the Earl and Brenda Shapiro Center for Research and Collaboration, Brian Esker, Devin Henderson, Helema Lewis, Shirley Rucker, and Danny Urbina-McCarthy of Accounting-Fiscal Office-SAIC, Patricia Mocco of Accounting, Ingrid Parker of Institutional Advancement, Michal Lynn Shumate of the Dean's Office, Rashayla Marie Brown of Student Affairs for Diversity and Inclusion, and Maureen Ryan of the President & Director's Office, Art Institute of Chicago; our Advisory Committee; the American Indian Center of Chicago, the Balzekas Museum of Lithuanian Culture, Luna Negra, and Natya Dance Theatre, who served as our survey pilot participants; our survey participants; our formal interview participants, who are listed on the preceding pages; the Joyce Foundation with particular gratitude to Angelique Power, who found wings for a vision; the National Endowment for the Arts, especially Patrice Walker Powell, Barry Bergey, and Sunil Iyengar; the Canada Council for the Arts, especially Jacinthe Soulliere, Sheila James, Vanessa Novack, Jeffrey Morrow, and Ellen Busby; the Department of Canadian Heritage, especially Martin Durand and Glenn Morrison; A.B. Spellman; the California Arts Council, especially Lucero Arellano (now retired) and Caitlin Fitzwater; Vanessa Whang of Cal Humanities; Geoffrey Gurd of Aboriginal Affairs and Northern Development Canada's Cultural Educational Centres Program; Sonya Thompson of the Research, Planning, and Policy division of the Alberta Foundation for the Arts; Amy Kitchener of the Alliance for California Traditional Arts; Flannery Patton; Carla Roberts, former Executive Director of Atlatl; Philip Katz; Timothy Lloyd of the American Folklore Society; Amanda Alef and Ben Davidson of Americans for the Arts; Nico Daswani, former Program Director for the Asian American Arts Alliance; Arts Alliance Illinois; Bonnie Devine of the Ontario College of Art and Design; James Britt; Jerry Yoshitomi; Alain Pineau of the now closed Canadian Conference of the Arts; the Canadian Ethnocultural Council; Dr. Marta Moreno Vega of the Caribbean Cultural Center; Cecilia Garibay; the Center for Arts and Cultural Policy Studies at Princeton University; Dr. Alaka Wali of the Center for Cultural Understanding at the Field Museum; Will Anderson of the University of Chicago's Cultural Policy Center; Dr. Allan J. Ryan of Carleton University; Dr. Carole Rosenstein of George Mason University; Dr. Elizabeth Peterson of the American Folklife Center; Dr. Francie Ostrower of UT-Austin; Dr. Kristin Dowell of the University of Oklahoma; Eduardo Diaz of the Smithsonian Latino Center; Claudette Commanda of the First Nations Confederacy of Cultural Education Centres; the First Nations Development Institute; the Florida Division of Cultural Affairs; Tommer Peterson of Grantmakers in the Arts; Holly Sidford; Alex Winston Jeffers; Mario Nick Klimiades of Library and Archives at the Heard Museum; Michele Sereda of Curtain Razors; Yuriko Iga of Blim; William McCullough; Jason Tseng of Community Engagement at Fractured Atlas; the Mid Atlantic Arts Foundation; Belinda Rawlins of NAMAC; the National Arts Centre; the National Assembly of State Arts Agencies, especially Ryan Stubbs; the National Association of Latino Arts and Cultures; the National Center for Charitable Statistics; the National Council for the Traditional Arts; the National Endowment for the Humanities; the Neighborhood Arts Network, especially former Coordinator Skye Louis; Susan Peirez of the New York State Council on the Arts; Kimber Craine of the President's Committee on the Arts and Humanities; Kathryn Townshend of Research, Policy and Evaluation at the Ontario Arts Council; the Reybet-Degat family; San San Wong of the Barr Foundation; Sarah Lee of Slover Linett; the South Carolina Arts Commission, especially Sara June Goldstein; Adam Tarnoff; Shannon Farley; Salvador Acevedo; Statistics Canada; James Early of the Smithsonian Center for Folklife and Cultural Heritage; Jim Bob McMillan of the Texas Commission on the Arts; Theaster Gates; The Association for Canadian Studies; Lucie D'Aoust of The Cultural Human Resources Council; Reina Mukai of

the Foundation Center; the Toronto Arts Council; Eugene Boulanger of W2/Vancouver Indigenous Media Arts Festival; Dr. Ann Stone of the Wallace Foundation; Dr. Maria Rosario Jackson; Christon Nichole Herring; W. Cecyl Hobbs; Warren Garrett of CCI – Ontario Presenting Network; and the Western States Arts Federation.

This project further owes debts of gratitude to Elinor Bowles, the author of *Cultural Centers of Color*, and Louise Poulin, the author of *Stories from the Field: Perspectives on Innovative Management Practices for Aboriginal and Culturally Diverse Arts Organizations*, each of whom ensured that the pioneering work of our cultural leaders would be remembered and celebrated. We are also tremendously grateful for our families, whose general observation throughout this process has been, "it may be a little too ambitious," but who nonetheless worked in the trenches with us whenever we needed additional help.

In *Letters to a Young Artist*, actress and playwright Anna Deavere Smith recalls the words of intellectual and activist Cornel West in describing the role of the artist in society. "'Hope,'" she says, quoting West, "'calls for a leap of faith that goes beyond the evidence to create new possibilities based on visions that become contagious. These visions allow people to engage in heroic actions, always against the odds, no guarantee whatsoever.'" Artists provide us with these visions, but as Deavere Smith notes, those who work in the cultural sector are often undervalued in part because "there is no guarantee that [art] will help make test scores or anything else any better." The value of art, however, lies less in its ability to create certainty, and more in its ability to expand possibility and help us navigate complexity. Nowhere is the potential impact of art greater than when wielded by our ethnocultural arts organizations, whose work connects us to who we were, promotes full participation in understanding and shaping who we are, and offers us visions *and* actions toward a more just and pluralistic society – who we may become. Visions and actions that are contagious. This book is dedicated to them.

List of Figures

Set forth below is a list of all the graphs, maps, and tables in the order that these figures appear in Part II.

Image 7. *MU*, First Voice, Brenda Wong Aoki and Mark Izu, 2013. *Left to right*: Dalmacio Payomo, Céline Alwyn-Parker, and Joseph Hernandez. Reproduced by permission from First Voice.

Executive Summary

Figuring the Plural is an examination of ethnocultural, or ethnically/culturally specific, arts organizations in Canada and the United States. As our societies rapidly diversify and we seek to negotiate our increasingly complex national identities, these organizations possess enormous potential to assist in this process for they serve as cultural advocates, cultural interpreters, facilitators of cross-cultural understanding and communication, keepers of ethnic tradition, and/or sites where prejudice is exposed and challenged.

Despite their invaluable services, ethnocultural arts organizations have received little attention within the arts community. Our literature review revealed relatively little data on these organizations, and much of this information was outdated and dispersed across a range of sources. In Canada, a review of existing literature and discussions with Canadian ethnocultural arts organizations, funders, and advocates in the field indicated that research began around 2003 when the Canada Council for the Arts (Canada Council) and Department of Canadian Heritage co-sponsored a survey on Aboriginal dance groups and artists. The following year, these federal agencies initiated the country's only nationwide study on a broader array of ethnocultural arts organizations. Consisting of nine case studies of Aboriginal and culturally diverse arts organizations and interviews with 55 individuals, the objective of the second study was to highlight organizational best practices. Aside from these two reports, literature mostly regards general research on Aboriginal arts and culture practices rather than specific considerations of Aboriginal arts organizations, culturally diverse arts organizations, or White ethnocultural arts organizations. We found no large-scale study on Canadian ethnocultural arts organizations as a whole regarding their characteristics, needs, or support systems. The nascent stages of research on the field in Canada suggested that any work in the area had the potential to greatly influence the country's future arts and culture policies and programming.

In the United States, we identified one nationwide survey and report commissioned by the National Endowment for the Arts (NEA) in 1990 that regards the history, characteristics, and critical issues facing African American, Asian American, Latino American, and Native American nonprofit arts organizations. Since publication of the NEA report, a number of smaller studies directed toward specific ethnocultural groups, arts disciplines, cities, and regions have also been conducted, as well as research directed at the related areas of small arts, immigrant arts, and folk and traditional arts. One of the largest and most comprehensive of these studies is research undertaken between 1992 and 1995 by the National Association of Latino Arts and Culture (NALAC) on the history, development, current conditions, and future prospects of Latino arts organizations. Both the NEA and NALAC reports identified inadequate financial support and the need to increase and develop staff as the principal immediate challenges confronting arts organizations of color, both reports pointed to the need to find and implement innovative organizational management models and stressed the need for equitable funding policies that took into account the country's changing demographics and the multiple roles undertaken by ethnocultural arts organizations, and both found that the organizations that were the focus of their respective studies were undergoing a crisis. Having entered the funding arena after funding patterns had already been established for major arts organizations, representing and/or targeting communities impacted by a host of societal and economic issues, and subject to the same concerns of the arts community as a whole, in the 1990s these organizations were struggling to achieve stability at a time when arts funding from federal sources, an historically important source of support, was being cut.

As part of our literature review process, we also conducted a number of informal informational interviews with academics, funders, arts service providers, and advocates of the ethnocultural arts field. During these conversations, the majority of individuals generally described the field as in a state of crisis and/or referenced its poor health. Their assessments found support in more recent non-academic literature discussing ethnocultural arts organizations: Michael Kaiser's October 2011 blog post in the Huffington Post, "The Dream: Diversity in the Arts," and John R. Killacky's October 2012 blog post in Blue Avocado, "Regrets of a Former Arts Funder," are just two such articles discussing the field's weak state.

With respect to supports, we identified no existing comprehensive research mapping the support structures for ethnocultural arts organizations on either side of the border, and the minimal research we did identify was not encouraging. In Canada, most federal and provincial dedicated support programs are relatively new (under ten years old). A review of both publicly available and privately conducted reports on specific governmental arts funding programs indicates that general programs have not historically supported, and do not currently support, more than a small percentage of the country's Aboriginal, culturally diverse, or White ethnocultural arts organizations. At the time our research was beginning, the Canada Council had suspended a number of its Equity Office programs, which were aimed at supporting culturally diverse arts organizations among other "equity seeking" groups.

In the United States, as anticipated in the NEA and NALAC reports, drastic cuts were made to the NEA's budget in 1995, including the elimination of an important dedicated arts funding program, and in the early 2000s, state arts budgets sharply decreased, thereby impacting another previously identified historically important source of support for the field. Foundations have largely not taken the place of government funding programs. In 2011, the National Committee for Responsive Philanthropy released a report finding that private foundation arts giving is primarily directed to large, mainstream arts institutions and that the greater a funder's commitment to the arts, the less likely it is to support ethnocultural arts organizations when compared to their non-ethnocultural arts peers. This situation is reiterated in the Foundation Review's 2014 report, *The Urgency of Now*, which found that foundation funding to communities of color has been falling and does not reflect the changing demographics of the country.

Underlying many of the barriers to equity in arts funding is a lack of familiarity with, and understanding of, these specialized arts organizations. Without a foundation of information on ethnocultural arts organizations and the contexts in which they operate, it is difficult for these organizations to articulate, and for arts service organizations to address, their particular needs, and for advocates and funders to identify appropriate avenues of support.

Figuring the Plural fills this information void by assessing existing research and developing new research on the characteristics, needs, and support systems of ethnocultural arts organizations. We designed our research to address the following specific questions:

1. What are the current characteristics, needs, and challenges of Canadian and US ethnocultural arts organizations as a whole, and how do organizations targeting different racial groups compare regarding their characteristics, needs, challenges, and support systems?
2. How many support systems currently have programs that focus on ethnocultural arts organizations, what services do they provide, where are they located, and what are their target ethnic group(s)?
3. Do the services offered by support systems correlate with the needs of ethnocultural arts organizations?

It is the overall goal of this research project (the Plural project) to heighten awareness, provide new insights, and lead to the strengthening of existing support structures and/or the creation of innovative approaches to bolstering the work of this important segment of the arts and culture field.

Methodology

We divided our research process into five components designed to address the three categories of our research questions (characteristics, needs, and supports). In the first component, we undertook an extensive literature review and engaged in informal informational interviews with over 80 individuals. The second component involved building databases of Canadian and US ethnocultural arts organizations based on data obtained from the literature review, a review and analysis of datasets from the Canada Revenue Agency (CRA) and National Center for Charitable Statistics (NCCS), a review of Internal Revenue Service Form 990 filings on GuideStar, a review of organizational websites, and information gained during the course of our needs assessment. For the third component, we conducted a needs assessment, which consisted of (i) nationwide surveys administered electronically through the web-based survey tool Survey Monkey and distributed to all organizations contained in our ethnocultural arts organization databases and for which we were able to identify email contact information and (ii) in-person and phone interviews with a subset of these organizations, arts service organizations, and funders. The fourth component involved undertaking an assessment

of dedicated support programs for the field, which consisted of (i) the creation of Canadian and US databases listing dedicated support programs, which were based on data obtained from the literature review, a review and analysis of datasets from the CRA and NCCS, the National Assembly of State Arts Agencies, public reports from Canadian and US governmental arts agencies and foundations, and other sources, (ii) formal phone interviews with arts service organizations and arts-related funders, and (iii) the feedback of ethnocultural arts organizations as part of the needs assessment.

Following data collection, we undertook a data analysis to identify and highlight significant challenges and needs of ethnocultural arts organizations and to provide a profile of these organizations as a whole, by pan racial group, and by province/region. We also compared findings from the needs and supports assessment components to perform a gap analysis on services provided. Our recommendations regarding means of better supporting the field, the fifth component, are based on survey and interview feedback, our own analysis of project findings, and comments from advisors and a self-selected group of project participants. Not limited to the last project component, throughout every phase of the research process, we actively sought the input and feedback of project stakeholders. We solicited such review by assembling a 13-member advisory committee to formally advise on the project and obtained support on an informal basis from additional project stakeholders and other individuals as appropriate.

Findings, Conclusions & Recommendations

As highlighting the work of the "plural" is our focus, project findings are necessarily reflective of this complexity. Through the construction of the four databases, 427 survey responses, and a total of 139 formally conducted organizational interviews, the Plural project collected a vast amount of primary data on the ethnocultural arts field. The sheer volume of this data renders it challenging to highlight key findings, particularly given the range of topics covered in the surveys and in formal and informal interviews. Set forth below we provide a brief overview of characteristics, needs, and targeted supports, and recommendations for supporting the field; however, we stress that the field's great diversity resists such summary descriptions and thus we strongly encourage a review of the complete report. We note that the four databases created for the Plural project, all closed-ended survey results, and certain related documents detailing the research process and the representativeness of survey findings are available on the project's website at http://pluralculture.com.

Characteristics. We identified 255 registered charity ethnocultural arts organizations in Canada and 2,013 incorporated tax-exempt ethnocultural arts organizations in the United States, figures that in both countries represent around two percent of total registered charity (Canada) and active tax-exempt (United States) arts and culture organizations. In Canada, the biggest proportion of organizations is multidisciplinary in focus; dance is the most popular single arts discipline. White arts organizations make up a slightly greater proportion of the Canadian field than culturally diverse arts organizations, and Aboriginal arts organizations comprise the smallest proportion of the field. The Canadian field's average annual gross income is $376,124, its median annual gross is $116,189, and its maximum annual gross is $7,254,047. Asian and White organizations possess the lowest median incomes, with Aboriginal organizations possessing the highest median incomes. More than half of the field is located in two provinces: Ontario or British Columbia. A review of the average annual gross incomes of organizations by province/territory indicates that ethnocultural arts organizations located in Nova Scotia and Prince Edward Island have the lowest average incomes, and organizations located in New Brunswick, the Northwest Territories, Nunavut, and Québec possess the highest average incomes. Between 2010 and 2012, the median reported annual gross income for the field as a whole increased annually.

Almost three-quarters of Canadian survey respondents report five or fewer paid employees (full-time and part-time) and more than half of respondents report that contribution-related income consists of 50 percent or more of their total gross revenue; we note, however, that data derived from Canadian survey responses are not representative of the field.

In the United States, the biggest proportion of organizations is multidisciplinary in focus, and music and the visual arts are the most popular single arts disciplines. White arts organizations and Asian arts organizations collectively comprise half of the US field; Multiracial and Native Hawaiian/Other Pacific Islander comprise the smallest proportions. The US field's average annual gross income is $701,358,

its median annual gross is $86,487, and its maximum annual gross is $157,116,526. Asian and Native Hawaiian/Other Pacific Islander organizations possess the lowest median incomes, and American Indian/Alaska Native organizations possess the highest median incomes. More than one-third of organizations are located in the West; however, the top three states housing the biggest proportions of the field – California, New York, and Texas – are located in different regions of the country. A review of the average annual gross incomes of organizations by region indicates that states based in the South have the lowest average annual gross incomes while states based in the Midwest have the highest average annual gross incomes. As in Canada, between 2009 and 2012, the median reported annual gross income for the field as a whole increased annually.

More than three-quarters of US survey respondents report five or fewer paid employees (full-time and part-time). Survey respondents report greater reliance on individual contributions and earned income than on federal, state, local, foundation, corporate, or other sources. We note that data derived from US survey responses may be treated as representative of the field.

Although there is insufficiently comparable earlier data to permit an accurate measurement of field growth, based on an examination of all information collected for the Plural project, it appears that, in both countries, ethnocultural arts organizations are increasing in number. An examination of organizations' effective year of status (registered charity date), which is at best a rough approximation of field age, reveals that the greatest proportion of Canadian ethnocultural arts organizations possess registered charity dates in the 2000s. Similarly, an examination of survey respondents' reported decade of founding indicates that the greatest proportion of US ethnocultural arts organizations were founded in the 2000s. The fields in both countries also have a sizeable number of older organizations, however: more than half of US and Canadian ethnocultural arts organizations were founded in the previous century.

Needs. Canadian and US survey respondents report similar general organizational needs: respondents in both countries ranked financial needs as their top challenge, followed by organizational capacity building, audience development, and space. Both Canadian and US survey respondents identify maintaining and/or increasing the number of paid staff as their greatest capacity building need.

Interviews provided a great deal of insight into financial resource, capacity building, audience development, space, and other challenges, which differ depending on organizational context. As a means of addressing their challenges, however, there is greater similarity among organizations: overwhelmingly, interview participants prioritize the need for access to more and higher amounts of unrestricted, multi-year funding. Depending on a range of factors, particularly arts discipline, geographic location, organizational mission, and life cycle stage, a number of participants indicate that they would use such funds to address capacity building needs (often hiring and training staff, to support marketing efforts, and/or to support succession planning) or space needs (to build or secure a long-term rehearsal/performance/exhibition space or to renovate/increase existing space). With the exception of organizations in early life cycle stages, interview participants are mostly critical of existing capacity building programs, whether targeted or broadly offered. Although the majority of participants, including early life cycle stage participants, found limited value in generalized training programs and other related arts services aside from the networking environments some provide, the majority found high value in programs that take into account organizational missions, size, location, and origin ethnocultural group. There is a particular desire for more customized programs in the area of board development. Related to board development and a number of administrative and artistic concerns are challenges related to access. Access-related challenges are generally in two forms: (i) inability to identify and obtain support from high net worth individuals, both from within and outside of origin communities, who could serve as board members and advocates for organizations in leveraging higher levels and a more diverse range of funds and (ii) inability to obtain more than token or occasional recognition from influential individuals and organizations within the general presenting, arts criticism, and arts media community.

Supports. We identified 95 Canadian-based and 248 US-based arts service organizations and funders that offer targeted funding and programs for the ethnocultural arts field. Overwhelming, dedicated funding programs are in the form of project grants and provide low to moderate financial support. In Canada, all of the 60 federal and provincial government arts agency targeted funding programs consist of project grants, which range from $500 to $500,000 in Canadian dollars. Of the 19 local arts agency (which variously operate as independent

nonprofits or as governmental agencies) and non-governmental arts service organizations that provide targeted financial support, it appears that only a few offer any kind of operating support. In the United States, 62 of the 66 federal and state government arts agency dedicated funding programs consist of project grants, which range from $250 to $100,000 in US dollars. We identified 100 non-governmental arts service organizations that provide targeted financial support; however, for a greater number of these organizations it was difficult to determine the form and available grant amounts.

More broadly, research based on our literature review and conversations with formal and informal interview participants indicates that in the United States, dedicated support programs have decreased over the past two decades. In Canada, dedicated support programs and service organizations are on the whole increasing.

Conclusions. Our findings indicate that the services offered by support organizations do not correlate with the needs of ethnocultural arts organizations. Ethnocultural arts organizations describe challenges that are systemic to the arts support system and thus require systemic and holistic approaches to addressing these challenges. These organizations also describe challenges that require knowledgeable and context-specific support. By contrast, and with the exception of certain ethnocultural arts service organizations, existing arts services and targeted forms of support are generally based on models of support for mainstream arts institutions, although in the case of grant programs, available amounts are often lower than amounts available to mainstream institutions. Rather than offering financial support in a flexible form that organizations may use to address their particular needs or addressing other systemic barriers faced by ethnocultural arts organizations in attaining long-term sustainability, most forms of support are short-term and project focused.

In addition, a number of capacity building programs appear to operate under the assumption that the majority of organizations lack the training and/or knowledge necessary to achieve organizational health. Discussions with interview participants strongly suggest that these programs are most effective when directed at early life cycle stage organizations, a number of which, during interviews, were unfamiliar with existing arts services. Although, according to traditional life cycle models, the majority of the ethnocultural field bears the outward appearance of early stage organizations, a closer examination indicates that only a small portion of the field possesses the challenges more typically associated with early stage organizations. For later stage organizations, our findings indicate that many organizations are in possession of the knowledge needed to operate healthy organizations; the issue lies in the lack of staff to fully implement organizational plans and models. Thus, capacity building challenges are closely tied to the absence of access to greater and more stable levels of operating support. Finally, we identified only a few arts service organizations that are supporting and/or advocating for the adoption of alternative organizational models – an area identified as a need by a significant number of project participants and highlighted in certain previously existing literature.

Based on an examination of prior literature on the ethnocultural arts field and current literature on the arts field as a whole, ethnocultural arts organizations' reported gross incomes, survey responses, and conversations with interview participants, our findings indicate that the ethnocultural arts field is not in the state of crisis as the tone of current dialogue might suggest. Despite the lack of appropriate support and, in the United States, possibly declining support, we found no indication that the field in either country is in danger of disappearing, although it is far from functioning at its full potential. As with non-ethnocultural arts organizations, a proportion of the field is administratively in life cycle stages that may be described as fragile or in decline; however, it appears that the majority of ethnocultural arts organizations are growing, undergoing a period of renewal, existing at a desired although not necessarily long-term sustainable state, or in a state that is stable but is not the organization's desired level (stagnant). Operating in a field that has long been inconsistently capitalized and undercapitalized, many organizations have adopted organizational models designed to support their survival in an unstable, and at times hostile, arts ecosystem.

Figuring the Plural concludes with 32 recommendations for better supporting ethnocultural arts organizations based on organizations' life cycle stages and directed at shaping a more culturally equitable arts ecosystem. These recommendations may be found in the final chapter, Needs and Supports: A Life Cycle Approach.

Résumé

Finding the Plural est une étude des organisations vouées aux arts ethnoculturels, d'un groupe ethnique particulier ou d'une culture particulière au Canada et aux États-Unis. Alors que nos sociétés se diversifient rapidement et que nous cherchons à négocier des identités nationales de plus en plus complexes, ces organisations pourraient nous aider dans ce processus en agissant en tant que défenseurs et interprètes de cultures, facilitatrices de compréhension et de communication interculturelles, gardiennes de traditions ethniques et/ou en servant de forums pour exposer et combattre tous préjugés.

Malgré leurs services inestimables, les organisations vouées aux arts ethnoculturels font l'objet de peu d'attention au sein de la communauté artistique. Il y a malheureusement peu de données disponibles sur ces organisations et une grande partie des informations est datée et dispersée auprès de plusieurs sources. Au Canada, notre examen de la littérature existante et nos conversations avec les organisations vouées aux arts ethnoculturels, leurs bailleurs de fonds et leurs défenseurs ont révélé que de la recherche a été entreprise aux alentours de 2003 quand le Conseil des arts du Canada (Conseil du Canada) et le ministère du Patrimoine canadien ont coparrainé une enquête sur les groupes de danse et artistes autochtones. L'année suivante, ces agences fédérales ont entrepris la seule étude nationale canadienne sur un plus large éventail d'organisations vouées aux arts ethnoculturels. Comprenant neuf études de cas d'organisations vouées aux arts autochtones et de diverses cultures et d'entretiens avec 55 individus, la seconde étude avait pour objectif de souligner les meilleures pratiques. Mise à part ces deux études, la littérature comprend surtout des études d'ordre général sur les arts et pratiques culturelles autochtones plutôt que des études portant spécifiquement sur les organisations vouées aux arts autochtones, de diverses cultures ou ethnoculturels européens. Nous n'avons pas trouvé d'études de grande envergure traitant des caractéristiques, besoins ou systèmes de soutien des organisations canadiennes vouées aux arts ethnoculturels. Les premiers stades de recherche au Canada suggèrent que tout travail dans ce secteur pourrait grandement influencer les politiques et la programmation future du Canada dans le domaine des arts et la culture.

Aux États-Unis, nous avons trouvé une étude nationale et un rapport commissionnés par le *National Endowment for the Arts* (NEA) en 1990 qui couvrent l'histoire, les caractéristiques et les questions critiques auxquelles font face les organisations à but non lucratif vouées aux arts afro-américains, américains d'origine asiatique, latino-américains et autochtones américains. Depuis la publication du rapport du NEA, plusieurs études plus petites ont été entreprises portant sur des groupes ethnoculturels précis, des disciplines artistiques spécifiques, sur certaines villes et régions. Il y a aussi eu des études sur les domaines connexes des petites structures artistiques, des arts immigrants, des arts populaires et traditionnels. Parmi ces études, une des plus larges et détaillées fut entreprise entre 1992 et 1995 par le *National Association of Latino Arts and Culture* (NALAC) sur l'histoire, le développement, les conditions et les perspectives futures des organisations vouées aux arts latino. Les rapports du NEA et de NALAC identifient un soutien financier inadéquat et un besoin d'accroitre et former du personnel comme les défis immédiats principaux confrontant les organisations vouées aux arts des personnes de couleur. Les deux rapports citent le besoin d'identifier et de mettre en place des modèles innovateurs de gestion organisationnelle et ont souligné un besoin pour des politiques de financement équitables qui prendraient en compte les changements démographiques du pays et les rôles multiples entrepris par les organisations vouées aux arts ethnoculturels. Les deux rapports ont constaté que les organisations ayant fait l'objet de leurs études étaient en crise. Ayant fait leur apparition sur la scène du financement après l'établissement des modalités de financement pour les principales organisations artistiques, représentant et/ou visant des communautés touchées par de nombreuses questions économiques et sociétaires et partageant les mêmes préoccupations que la communauté artistique dans son ensemble, ces organisations peinent dans les années 1990 à être financièrement stables à un moment où le financement des arts par des sources fédérales, une source historiquement importante de soutien, est en train d'être coupé.

Dans le cadre de notre étude de la littérature, nous avons

aussi entrepris plusieurs entretiens informationnels informels avec des universitaires, des bailleurs de fonds, des fournisseurs de services dans le domaine des arts et des défenseurs du secteur des arts ethnoculturels. Au cours de ces conversations, la majorité des individus ont décrit un secteur en crise et/ou ont fait référence à son état fragile. Leur évaluation est appuyée par la littérature non-académique plus récente relative aux organisations vouées aux arts ethnoculturels: l'article de blog de Michael Kaiseren en octobre 2011 dans le Huffington Post, *The Dream: Diversity in the Arts*, ainsi que celui de John R. Killacky en octobre 2012 dans Blue Avocado, *Regrets of a Former Arts Funder*, sont deux exemples d'articles discutant de la faiblesse de ce secteur.

En ce qui concerne les soutiens, nous n'avons recensé aucune étude exhaustive identifiant les structures de support pour les organisations vouées aux arts ethnoculturels de part et d'autre de la frontière, et le peu de recherches que nous avons identifié n'est pas encourageant. Au Canada, la plupart des programmes fédéraux et provinciaux de supports spécialisés sont relativement nouveaux (moins de dix ans). Un examen des rapports disponibles publiquement et effectués par le secteur privé sur des programmes gouvernementaux précis de financement des arts révèle que les programmes généraux n'ont pas historiquement appuyé les organisations vouées aux arts autochtones, de diverses cultures ou ethnoculturels européens dans ce pays et n'en appuient actuellement qu'un petit pourcentage. Au moment où nous entreprenions notre recherche, le Conseil du Canada avait suspendu plusieurs des programmes du Bureau de l'équité, qui visaient à soutenir les organisations vouées aux arts de diverses cultures parmi les autres groupes « en quête d'équité ».

Aux États-Unis, tel qu'anticipé dans les rapports du NEA et NALAC, d'énormes coupures furent faites dans le budget du NEA en 1995, y compris l'élimination d'un programme important dédié au financement des arts. Au début des années 2000, les budgets des États pour les arts ont beaucoup diminué, impactant ainsi une autre source d'appui historiquement importante pour ce secteur. Les fondations n'ont généralement pas pris la place des programmes gouvernementaux de financement. En 2011, le *National Committee for Responsive Philanthropy* a rendu public un rapport révélant que les dons de fondations privées dans le domaine des arts sont principalement destinés aux grandes institutions traditionnelles et, plus un bailleur de fonds est engagé dans les arts, moins il est susceptible de soutenir les organisations vouées aux arts ethnoculturels par rapport aux organisations vouées aux arts non-ethnoculturels. Cette situation est réitérée dans le rapport de 2014 du Foundation Review, *The Urgency of Now*, qui constate que le financement des communautés de couleur par les fondations est en déclin et ne reflète pas les changements démographiques du pays.

Un manque de compréhension et de familiarité avec ces organisations spécialisées dans le domaine des arts sous-tend plusieurs des obstacles au financement équitable des arts. Sans de solides informations sur les organisations vouées aux arts ethnoculturels et les contextes dans lesquels elles opèrent, il est difficile pour ces organisations d'articuler leurs besoins particuliers, pour les organismes de service dans le domaine des arts de répondre à leurs besoins et pour leurs défenseurs et bailleurs de fonds d'identifier les formes de soutien appropriées.

Figuring the Plural comble ce manque d'information en évaluant la recherche existante et en entreprenant de nouvelles recherches sur les caractéristiques, les besoins et les systèmes de soutien des organisations vouées aux arts ethnoculturels. Nous avons conçu notre recherche pour répondre aux questions suivantes:

1. Quels sont actuellement les caractéristiques, besoins et défis des organisations vouées aux arts ethnoculturels au Canada et aux États-Unis? Comment les organisations visant différents groupes raciaux se comparent-elles entre elles en termes de caractéristiques, besoins, défis et systèmes de soutien?
2. Combien de systèmes de soutien ont actuellement des programmes axés sur les organisations vouées aux arts ethnoculturels? Quels services fournissent-ils? Ou sont-ils situés? Quels sont le(s) groupe(s) ethnique(s) visé(s)?
3. Les services offerts par les systèmes de soutien correspondent-ils aux besoins des organisations vouées aux arts ethnoculturels?

L'objectif global de ce projet de recherche (le projet Plural) est une sensibilisation accrue, de fournir de nouvelles perspectives, et de mener au renforcement des systèmes de soutien existants et/ou la création d'approches innovatrices pour soutenir le travail de ce secteur important du domaine des arts et de la culture.

Méthodologie

Nous avons divisé notre processus de recherche en cinq volets dans le but de répondre aux trois catégories de questions (caractéristiques, besoins et soutien). Dans le premier volet, nous avons entrepris un examen approfondi de la littérature et effectué des entretiens informationnels informels avec plus de 80 individus. Le second volet fut la création de bases de données relatives aux organisations vouées aux arts ethnoculturels au Canada et aux États-Unis à partir d' informations obtenues lors de notre examen de la littérature, un examen et une analyse de données de l'Agence du revenu du Canada (ARC) et du *National Centre for Charitable Statistics* (NCCS), un examen des déclarations sur formulaire 990 du *Internal Revenue Service* sur GuideStar, un examen de sites web d'organisations, et une analyse des informations obtenues au cours de notre évaluation des besoins. Pour le troisième volet, nous avons effectué une évaluation de besoins à travers (i) des questionnaires administrés électroniquement avec l'outil de sondage électronique Survey Monkey et distribués à l'échelle nationale à toutes les organisations dans nos bases de données pour lesquelles nous avons pu identifier un contact avec une adresse de courrier électronique, et (ii) des entretiens en personne et par téléphone avec un sous-groupe de ces organisations, des organismes de service dans le domaine des arts et des bailleurs de fonds. Le quatrième volet fut l'entreprise d'une évaluation des programmes de soutien spécifiques à ce secteur à travers (i) la création de bases de données américaines et canadiennes incluant les programmes de soutien spécifiques à partir des informations obtenues lors de l'examen de la littérature, des données de l'ARC et NCCS, du *National Assembly of State Arts Agencies*, de rapports publiques des agences et fondations gouvernementales canadiennes et américaines vouées aux arts et d'autres sources, (ii) des entretiens téléphoniques formels avec des organismes de service dans le domaine des arts et de bailleurs de fonds liés aux arts, et (iii) les réactions des organisations vouées aux arts ethnoculturels dans le cadre de notre évaluation des besoins.

Suite à la collecte des informations, nous avons entrepris une analyse des données pour identifier et souligner les défis importants et les besoins des organisations vouées aux arts ethnoculturels et pour établir un profil d'ensemble de ces organisations, un profil par groupe pan-racial et un profil par province/région. Nous avons aussi comparé nos constatations des volets évaluant les besoins et le soutien pour entreprendre une analyse des lacunes relative aux services fournis. Nos recommandations relatives aux moyens pour mieux soutenir ce domaine, le cinquième volet, sont basées sur les réactions aux questionnaires et aux entretiens, notre propre analyse de nos constatations et les commentaires de conseillers et d'un petit groupe auto-désigné de personnes participant au projet. Nous avons activement sollicité les contributions et les réactions des intéressés non seulement lors du dernier volet du projet mais pendant chaque phase du processus de recherche. Nous avons sollicité des commentaires en mettant en place un comité de conseillers composé de 13 membres pour formellement nous conseiller sur le projet et nous avons obtenu sur une base informelle le soutien d'autres intéressés et individus selon le besoin.

Constatations, Conclusions et Recommandations

Comme la mise en évidence du travail du « pluriel » (*plural*) est notre objectif principal, les constatations du projet reflètent nécessairement cette complexité. A travers la création des quatre bases de données, 427 réponses aux questionnaires et un total de 139 entretiens formels d'organisations, le projet Plural a amassé une grande quantité de données primaires sur le secteur des arts ethnoculturels. La quantité des données rend difficile la mise en exergue de constatations clés, surtout considérant l'étendue des sujets abordés par les questionnaires et dans les entretiens formels et informels. Ci-dessous nous fournissons un bref aperçu des caractéristiques, des besoins, des soutiens et des recommandations pour soutenir ce secteur. Nous tenons néanmoins à souligner que la grande diversité qui existe dans ce secteur va à l'encontre de telles descriptions sommaires et nous encourageons vivement un examen du rapport complet. Nous notons que les bases de données créées pour le projet Plural, les résultats des questionnaires et certain documents décrivant le processus de recherche et la représentativité des constatations des questionnaires sont disponibles sur le site web du projet au http://pluralculture.com.

Caractéristiques. Nous avons identifié 255 organisations vouées aux arts ethnoculturels enregistrées comme organismes de bienfaisance au Canada et 2013 organisations vouées aux arts ethnoculturels constituées en sociétés et exonérées d'impôts aux États-Unis. Ces chiffres

représentent dans chacun de ces pays à peu près deux pour cent du nombre total d'organisations vouées aux arts et à la culture enregistrées en tant qu'organismes de bienfaisance (Canada) et incorporées en sociétés exonérées d'impôts (États-Unis). Au Canada, la plupart des organisations ont une orientation pluridisciplinaire et la danse est la discipline artistique individuelle la plus populaire. Les organisations vouées aux arts européens représentent une proportion légèrement plus grande de ce secteur au Canada que les organisations vouées aux arts de diverses cultures. Les organisations vouées aux arts autochtones constituent la plus petite partie de ce secteur. Le revenu annuel brut moyen de ce secteur au Canada est $376 124. Le revenu annuel brut médian est $116 189 et le revenu annuel brut maximal est $7 254 047. Les organisations européennes et asiatiques ont les revenus médians les plus faibles et les organisations vouées aux arts autochtones possèdent les revenus médians les plus élevés. Plus de la moitié de ce secteur est situé dans deux provinces: l'Ontario et la Colombie-Britannique. Un examen des revenus bruts annuels moyens par province/territoire révèle que les organisations vouées aux arts ethnoculturels en Nouvelle-Ecosse et à l'Île-du-Prince-Édouard ont les revenus moyens les plus faibles. Celles situées au Nouveau-Brunswick, dans les Territoires du Nord-Ouest, au Nunavut et au Québec possèdent les revenus moyens les plus élevés. Entre 2010 et 2012, le revenu annuel brut médian déclaré dans l'ensemble de ce secteur a augmenté annuellement.

Près des trois quarts des organisations canadiennes ayant répondu au questionnaire déclarent avoir cinq salariés ou moins (à temps plein et à temps partiel) et plus de la moitié déclare que les revenus liés aux contributions constituent 50 pour cent ou plus de leur revenus bruts. Nous notons cependant que les informations dérivées des réponses au questionnaire canadien ne sont pas représentatives du secteur.

Aux États-Unis, la plus grande proportion des organisations ont une orientation pluridisciplinaire. La musique et les arts visuels sont les disciplines individuelles les plus populaires. Les organisations européennes et asiatiques vouées aux arts représentent collectivement la moitié du secteur aux États-Unis. Les organisations multiraciales et autochtones d'Hawaii/autres Iles du Pacifique représentent la plus petite proportion. Le revenu annuel brut moyen de ce secteur aux États-Unis est $701 358. Le revenu annuel brut médian est $86 487 et le revenu annuel brut maximal est $157 116 526. Les organisations autochtones d'Hawaii/autres Iles du Pacifique possèdent les revenus médians les plus faibles et les organisations indiennes d'Amérique/autochtones de l'Alaska possèdent les revenus médians les plus élevés. Plus d'un tiers des organisations sont situées dans l'Ouest. Cependant, les trois États où se situent les plus grandes proportions du secteur – la Californie, New York et le Texas – sont dans différentes régions du pays. Un examen des revenus bruts moyens des organisations par région révèle que les États dans le Sud ont les revenus bruts moyens les plus faibles, alors que les États du Midwest ont les revenus bruts moyens les plus élevés. Comme au Canada, entre 2009 et 2012, le revenu annuel brut médian déclaré dans l'ensemble de ce secteur a augmenté annuellement.

Plus des trois quarts des organisations américaines ayant répondu au questionnaire déclarent avoir cinq salariés ou moins (à temps plein et à temps partiel) et déclarent une plus grande dépendance sur les contributions individuelles et le revenu gagné que le financement de sources fédérales, étatiques ou locales, des fondations, des entreprises ou d'autres sources. Nous notons cependant que les informations dérivées des réponses au questionnaire américain ne sont pas représentatives du secteur.

Bien qu'il y ait trop peu de données antérieures comparables pour correctement évaluer la croissance du secteur, un examen de toutes les informations recueillies par le projet Plural semble indiquer que, dans les deux pays, les organisations vouées aux arts ethnoculturels augmentent en nombre. Un examen des années d'entrée en vigueur de leurs statuts (date d'enregistrement de l'organisme de bienveillance), date qui représente la meilleure approximation d'âge, révèle que la plus grande proportion des organisations canadiennes vouées aux arts ethnoculturels a été d'enregistrée en tant qu'organisme de bienveillance dans les années 2000. De manière similaire, un examen des réponses fournies au questionnaire américain indique que la plus grande proportion des organisations américaines vouées aux arts ethnoculturels ont été fondées dans les années 2000. Les secteurs des deux pays ont également un nombre non-négligeable d'organisations plus vieilles. Cependant, plus de la moitié des organisations canadiennes et américaines vouées aux arts ethnoculturels ont été fondées le siècle dernier.

Besoins. Les organisations ayant répondu aux questionnaires

canadiens et américains déclarent des besoins organisationnels similaires. Elles classent les ressources financières comme leur besoin/défi principal, suivi par le renforcement des capacités organisationnelles, l'accroissement du public et les locaux. Ces organisations identifient le maintien et/ou l'augmentation du nombre de salariés comme leur plus grand défi en termes de renforcement des capacités organisationnelles.

Les entretiens ont fourni de nombreuses indications sur les ressources financières, le renforcement des capacités organisationnelles, l'accroissement du public, les locaux et autres défis, qui changent en fonction du contexte de l'organisation. Cependant, en ce qui concernent les moyens de répondre à leurs défis, il y a une plus grande cohésion parmi les organisations – la grande majorité des participants aux entretiens mettent l'accent sur l'accès à plus de financement pluriannuel sans restriction et des montants plus importants. En fonction d'un nombre de facteurs, particulièrement la discipline artistique, l'emplacement géographique, la vocation de l'organisation et le stade de cycle de vie, plusieurs participants au projet indiquent qu'ils utiliseraient ces fonds pour répondre à leurs besoins liés au renforcement des capacités organisationnelles (souvent embaucher et former du personnel, soutenir les efforts de marketing et/ou appuyer la planification de la relève) ou de locaux (construire ou obtenir pour le long-terme un espace pour les répétitions/spectacles/expositions ou rénover/agrandir des locaux existants). A l'exception des organisations dans les premiers stades de leurs cycles de vie, les participants aux entretiens se sont généralement montrés critiques envers les programmes de renforcement des capacités, qu'ils soient ciblés ou offerts plus largement. Bien que la majorité des participants, y compris ceux dans les premiers stades de leurs cycles de vie, trouvent les programmes de formation plus généralisée et d'autres services connexes d'intérêt limité (mis à part les environnements de réseautage fournis par certains), la majorité trouve les programmes qui prennent en compte la vocation de l'organisation, la taille, l'emplacement et l'origine ethnoculturelle du groupe d'un grand intérêt. Il existe un désir prononcé pour des programmes sur mesure dans le domaine du développement d'un conseil d'administration. Liés au développement d'un conseil d'administration et à un certain nombre de préoccupations administratives et artistiques, on retrouve des défis relatifs à l'accès. Ces défis se manifestement souvent sous deux formes (i) l'incapacité d'identifier et d'obtenir le soutien d'individus fortunés, aussi bien à l'intérieur qu'à l'extérieur des communautés d'origine, qui pourraient siéger sur les conseils d'administration et agir en tant que porte-parole pour accéder à des montants de financement plus élevés et de sources plus diversifiées et (ii) l'incapacité d'obtenir plus qu'une reconnaissance symbolique ou occasionnelle de personnes influentes en ce qui concerne la présentation générale, la critique artistique et le milieu des arts médiatiques.

Soutien. Au Canada, nous avons identifié 95 organismes de service dans le domaine des arts et bailleurs de fonds qui offrent du financement et des programmes ciblés vers le secteur des arts ethnoculturels. Aux États-Unis, nous en avons identifié 248. La majorité des programmes de financement dédiés sont sous la forme de subventions de projets et fournissent un soutien financier faible ou modéré. Au Canada, les 60 programmes de financement ciblés des agences des gouvernements fédéraux et provinciaux sont tous des subventions de projets qui varient de $500 à $500 000 dollars canadiens. Parmi les 19 agences locales artistiques (qui opèrent en tant qu'organismes à but non lucratif indépendants ou agences gouvernementales) et les organisations non-gouvernementales de service dans le domaine des arts, il semblerait que seul quelque unes offrent une forme de soutien opérationnel. Aux États-Unis, 62 des 66 programmes de financement dédiés des agences gouvernementales fédérales et étatiques sont des subventions de projets qui varient de $250 à $100 000 dollars américains. Nous avons identifié 100 organismes de service dans le domaine des arts à caractère non-gouvernemental qui fournissent un soutien financier dédié. Cependant, pour plusieurs de ces organismes, il a été impossible de déterminer la forme et les montants des subventions.

Plus généralement, la recherche basée sur notre examen de la littérature et nos conversations avec les participants formels et informels aux entretiens révèlent que les programmes de soutien cibles ont diminué aux États-Unis pendant les deux dernières décennies. Au Canada, les programmes de soutien dédiés et les organismes de service augmentent de manière générale.

Conclusions. Nos constatations indiquent que les services offerts par les organismes de soutien ne correspondent pas aux besoins des organisations vouées aux arts ethnoculturels. Les organisations vouées aux

arts ethnoculturels décrivent des défis qui sont systémiques au système de support des arts et qui requièrent des approches d'ensemble pour y répondre. Ces organisations décrivent aussi des défis qui requirent un soutien informé et spécifique selon le contexte. Par contraste, à l'exception de certains organismes de service dans le secteur des arts ethnoculturels, les services et les structures de soutien dédié sont généralement basés sur les modèles de soutien pour les institutions artistiques traditionnelles, bien que les montants des subventions soient souvent plus faibles que celles disponibles pour les institutions traditionnelles. Plutôt que d'offrir un soutien financier sous une forme flexible que les organisations pourraient utiliser pour répondre à leurs besoins particuliers ou pour surmonter d'autres obstacles systémiques à la viabilité à long terme des organisations vouées aux arts ethnoculturels, la plupart des formes de soutien sont à court terme et axées sur des projets.

De plus, plusieurs programmes de renforcement des capacités semblent opérer sur la supposition erronée que la majorité des organisations manquent de formation et/ou de connaissances nécessaires pour atteindre la santé organisationnelle. Les conversations avec les participants aux entretiens suggèrent fortement que les programmes de renforcement des capacités sont les plus efficaces pour les organisations aux premiers stades de leur cycle de vie. Beaucoup d'entre elles, au cours des entretiens, ont indiqué ne pas connaître les services existants dans le domaine des arts. Selon les modèles traditionnels de cycle de vie, la majorité du secteur ethnoculturel ressemble aux organisations aux premiers stades. Cependant, un examen plus approfondi révèle que seule une petite proportion du secteur connait les défis typiquement rencontrés par les organisations dans les premiers stades. Pour les organisations dans les stades ultérieurs, nos constatations indiquent que beaucoup d'organisations possèdent les connaissances nécessaires pour gérer des organisations en santé. Le problème se situe dans le manque de personnel pour pleinement mettre en place les plans et modèles organisationnels. Ainsi, les défis relatifs au renforcement des capacités sont intimement liés à l'absence de support opérationnel plus important et plus stable. Finalement, nous n'avons identifié que quelques organismes de service dans le domaine des arts qui soutiennent et/ou promeuvent l'adoption de modèles organisationnels alternatifs – un sujet identifié comme un besoin par de nombreux participants au projet et souligné dans la littérature préexistante.

Basées sur un examen de la littérature antérieure sur le secteur des arts ethnoculturels et la littérature actuelle sur le domaine des arts dans son ensemble, les revenus nets déclarés par les organisations vouées aux arts ethnoculturels, les réponses aux questionnaires et nos conversations avec les participants aux entretiens, nos constatations montrent que le secteur des arts ethnoculturels n'est pas en état de crise, contrairement à ce que le ton du dialogue actuel laisserait entendre. Malgré le manque de soutien approprié et, aux États-Unis, un soutien potentiellement en baisse, nous n'avons trouvé aucune indication que le secteur soit en voie de disparition dans l'un ou l'autre pays, bien qu'il soit loin d'avoir développé son plein potentiel. Comme pour les organisations vouées aux arts non-ethnoculturels, une partie du secteur est d'un point de vue administratif dans un stade de cycle de vie qui pourrait être qualifié de fragile ou en déclin. Cependant, il semblerait que la majorité des organisations vouées aux arts ethnoculturels connaissent une croissance, traversent une période de renouveau, existent dans un état désiré même si non soutenable à long terme ou dans un état stable qui n'est pas l'état désiré (stagnant). Œuvrant dans un secteur qui a été longtemps financé de manière inégale ou sous financé, de nombreuses organisations ont adopté des modèles organisationnels destinés à assurer leur survie dans un écosystème artistique instable et parfois hostile.

Figuring the Plural met en avant 32 recommandations pour mieux soutenir les organisations vouées aux arts ethnoculturels en fonction des stades des cycles de vie des organisations et pour façonner un écosystème artistique plus équitable d'un point de vue culturel. Ces recommandations se trouvent dans le chapitre final: *Needs and Supports: A Life Cycle Approach*.

Resumen Ejecutivo

Figuring the Plural (Entendiendo el plural) es un proyecto que examina las organizaciones étnicas o culturalmente específicas en Estados Unidos y Canadá. En una sociedad que está cambiando constantemente y en donde se vuelve más complejo encontrar una identidad nacional, estas organizaciones poseen enorme potencial ya que sirven como defensores culturales, intérpretes, facilitadores de intercambio cultural y protectores de tradiciones étnicas y/o lugares, donde los prejuicios son expuestos o desafiados.

A pesar del impacto generado por estas organizaciones, actualmente reciben poca atención dentro de la comunidad artística o cultural del país. Nuestra revisión de literatura reveló relativamente poca información sobre estas organizaciones y la mayoría de la información era obsoleta y estaba contendida en un rango de fuentes extremadamente diverso. En Canadá, la revisión de literatura y las discusiones con organizaciones culturalmente específicas, fundadores y partidarios en el campo, indicaron que las investigaciones iniciaron en el 2003 cuando el Canada Council for the Arts y el Department of Canadian Heritage, crearon una encuesta en grupos de danza y artistas aborígenes. El siguiente año, estas agencias federales iniciaron el único estudio a nivel nacional acerca de las organizaciones étnicas en Canadá. El estudio consistió en nueve casos sobre organizaciones culturalmente específicas y organizaciones aborígenes , y contó con más de 55 entrevistas. El objetivo principal de este segundo estudio fue resaltar las mejores prácticas. Además de estos dos reportes, en nuestra investigación encontramos que la literatura principalmente se concentraba en arte aborigen y prácticas culturales, más que en consideraciones específicas acerca de organizaciones aborígenes o culturalmente diversas. No encontramos ningún estudio de gran escala en el que englobara todas las necesidades, características y sistemas de soporte de este tipo de organizaciones. Las recientes investigaciones en este ramo en Canadá, sugieren que cualquier trabajo que se haga en relación a estos temas en el país, tendrá gran influencia en el desarrollo de políticas y programación en arte y cultura.

En Estados Unidos, identificamos una encuesta/reporte a nivel nacional en 1990, comisionada por el National Endowment for the Arts (NEA), el cual cubría la historia, características y situaciones críticas a las que se enfrentaban organizaciones sin fines de lucro que atendían comunidades afroamericanas, asiáticas americanas, latinas y nativos americanos. Desde la publicación de este último reporte, se han hecho varios estudios pequeños relacionados más que nada en arte inmigrante, arte folk y arte tradicional. Uno de los más grandes y más comprensivos estudios fue hecho entre 1992 y 1995 por la National Association of Latino Arts and Culture (NALAC), el cual hablaba acerca de la historia, desarrollo, situación actual y prospectos de las organizaciones latinas. Tanto la NEA como NALAC, reportaron un apoyo financiero inadecuado y la necesidad de aumentar el número de personal como las principales necesidades de las organizaciones de color. Ambos reportes también señalaron la necesidad de encontrar e implementar modelos de dirección organizacional, así como también la extrema necesidad de hacer más equitativa la distribución de fondos, la cual debe de tomar en cuenta el cambio demográfico que está sucediendo en el país y el impacto que tienen las organizaciones de diferentes identidades étnicas.

Después de haber entrado en la arena de financiamiento y haber establecido los patrones para las organizaciones culturales más grandes, representar e identificar comunidades impactadas por problemas sociales y económicos, y viendo que éstas estaban siendo afectados por las mismas preocupaciones de las organizaciones artísticas como un todo, en los noventas este tipo de organizaciones se encontraban luchando para alcanzar sustentabilidad en un tiempo en donde el financiamiento por parte del gobierno hacia las artes, un apoyo históricamente importante para su desarrollo, estaba siendo disminuido.

Como parte de nuestra revisión literaria, también hicimos diversas entrevistas formales e informales con académicos, fundadores, patrocinadores, organizaciones de servicios, y defensores del campo culturalmente diverso. Durante estas conversaciones, la mayoría de los individuos describen esta área de estudio, como un campo en crisis o en pésima salud. Sus evaluaciones encontraron apoyo en investigaciones no académicas más recientes como Michael Kaiser's blog post en Octubre 2011 en el Huffington Post llamado "The Dream: Diversity in the

Arts," (El Sueño: Diversidad en las Artes) y en el blog post por John R. Killacky's en Octubre del 2012 llamado "Regrets of a Former Arts Funder," (Arrepentimientos de un Patrocinador de arte).

En ambos lados de la frontera, no encontramos ningún tipo de información o reporte que proporcionara un mapa con las estructuras de soporte para organizaciones culturalmente diversas y la poca información que encontramos no fue alentadora.

En Canadá, casi todo el apoyo federal y provincial es relativamente nuevo (menos de 10 años). Revisando diferentes reportes que muestran el apoyo de fundaciones tanto públicas o privadas, nos dimos cuenta que sólo un pequeño porcentaje de apoyo va dirigido a organizaciones aborígenes y/o diversamente culturales. Cuando iniciamos este proyecto, el Canada Council había suspendido un gran número de programas dentro de la oficina de Equity, la cual se dedica a apoyar a organizaciones de arte culturalmente específicas, así como otros grupos de "igualdad".

En los reportes generados por la NEA y NALAC en los Estados Unidos, se hicieron drásticas reducciones en presupuestos en 1995, incluyendo la eliminación de un programa que históricamente apoyaba a este campo en particular. Las fundaciones no han tomado el lugar de organizaciones de gobierno. En 2011, el National Commitee for Responsable Philantropy (Comité de Responsabilidad en Filantropía) publicó un reporte en donde dio a conocer que la mayoría de las fundaciones del país apoyan a organizaciones culturales de gran tamaño, además de recalcar que entre más comprometida esté esta fundación al arte, es menos probable que apoye a organizaciones culturalmente específicas. Esta afirmación es apoyada también por el reporte The Urgency of Now (La Urgencia del Ahora), publicado en el 2014 por el Foundation Review. Este reporte declaró que el apoyo económico a organizaciones afroamericanas ha ido decayendo, de manera que no refleja el cambio poblacional que está afectando al país.

Figuring the Plural (Entendiendo el plural) llena este vacío al tomar en cuenta la información previamente recolectada en proyectos anteriores, así como también investiga más de cerca las características, necesidades y sistemas de soporte para organizaciones culturalmente específicas.

Diseñamos nuestra investigación basándonos en las siguientes preguntas:

1. ¿Cuáles son las características, necesidades y retos para las organizaciones culturalmente específicas en Estados Unidos y Canadá? ¿Cómo seleccionan su audiencia, tomando en cuanta sus necesidades, características, retos y sistemas de soporte?
2. ¿Cuántos sistemas de soporte existen actualmente para organizaciones culturalmente específicas?, ¿Qué servicios proveen?,¿Dónde están localizadas?, ¿Cuál es su audiencia?
3. ¿Los servicios que ofrecen estos sistemas de soporte, satisfacen las necesidades de las organizaciones culturalmente específicas?

La meta general de este proyecto de investigación (Proyecto Plural) es generar conciencia, proporcionar información y fortalecer las actuales estructuras de soporte, así como también la creación de nuevas ideas que refuercen el trabajo de este tipo de organizaciones en el arte.

Metodología

Dividimos nuestro sistema de investigación en 5 componentes; cada uno de ellos designados para atacar las tres preguntas (características, necesidades y sistemas de soporte). En el primer componente, tomamos en cuenta toda la investigación previamente hecha, además hicimos entrevistas formales e informales con más de 80 individuos. El segundo componente fue crear una base de datos de las organizaciones culturalmente específicas localizadas en Canadá y Estados Unidos. Esta base de datos fue creada en base a nuestra investigación literaria, además de una revisión y análisis de las bases de datos de Canada Revenue Agency (CRA), y el National Center for Charitable Stadistics (NCCS), Revenue Service Form 990 en GuideStar, y páginas de internet de diversas organizaciones. El tercer componente fue nuestra investigación de primera mano, donde lanzamos una encuesta administrada electrónicamente a través de Survey Monkey, la cual fue distribuida a todas las organizaciones en nuestra base de datos; de igual manera pudimos encontrar correos electrónicos y datos personales para entonces hacer las entrevistas cara a cara o por teléfono con el personal de dichas organizaciones, patrocinadores y organizaciones de servicio. El cuarto

componente fue realizar una evaluación de los programas de soporte que consistió en la creación de una base de datos en Estados Unidos y Canadá, específicamente para los programas o sistemas de soporte en ambos países, las cuales fueron creadas basadas en la revisión de literatura, la revisión y análisis de bases de datos de la CRA y el NCCS, la National Assembly of State Arts Agencies, reportes agencias públicas y fundaciones de Canadá y Estados Unidos además de otras fuentes como entrevistas personales con diferentes organizaciones, fundadores y retroalimentación de las organizaciones culturalmente específicas.

Después de la recolección de datos, hicimos un análisis de datos para identificar y resaltar los retos y las necesidades de las organizaciones culturalmente especificas y así proveer un perfil de estas organizaciones como un todo, y además crear diferentes filtros por raza y por provincia. Con la información que encontramos, hicimos un análisis de necesidades de las organizaciones de servicio. Nuestras recomendaciones buscan apoyar a este campo, el quinto componente, está basado en los descubrimientos de nuestras entrevistas y encuestas, el análisis de los hechos, y comentarios de nuestro comité y el grupo que seleccionamos como participantes del proyecto. En esta última etapa buscamos apoyo de nuestro consejo, el cual que está formado por 13 miembros, que estuvieron con nosotros durante todo el proceso.

Hechos, conclusiones y recomendaciones

Ya que recalcar la importancia de la ¨diversidad¨ es parte elemental de nuestro enfoque, los descubrimientos de esta investigación reflejan ésta particular complejidad. A través de la construcción de las cuatro bases de datos, 427 encuestas, y un total de 139 entrevistas, el proyecto Plural recolectó una extensa cantidad de información sobre el trabajo de organizaciones culturalmente especificas en el campo del arte. Debido a la cantidad de datos extraídos y al rango de estos, fue todo un reto delimitar la información. A continuación proporcionamos un recuento de las características, apoyos específicos, necesidades, agencias de soporte y recomendaciones para el campo de las artes culturalmente específicas. Aunque sabemos que el campo en sí podría resistir ser etiquetado, recomendamos leer el reporte completo. Las cuatro bases de datos creadas para este proyecto, todas resultado de nuestras encuestas, pueden ser consultadas en la página del proyecto http://pluralculture.com.

Características. Identificamos 255 organizaciones sin fines de lucro en el área culturalmente específica en Canadá y 2,013 en Estados Unidos. Números que representan aproximadamente el 2% del total de organizaciones sin fin de lucro en ambos países. En Canadá la mayoría de dichas organizaciones son multidisciplinarias, siendo danza la disciplina más popular. Las organizaciones para los anglosajones tienen un porcentaje más alto en proporción que las organizaciones culturalmente diversas, y las organizaciones dedicadas a la comunidad aborigen, son el menor porcentaje de organizaciones culturales o artísticas en Canadá. La ganancia anual de este tipo de organizaciones en promedio es de $376,124 dólares, el medio es de $116,189 dólares y ingreso máximo data de $7,254,047 dólares al año. Organizaciones anglosajonas y asiáticas poseen el menor ingreso anual promedio y las organizaciones que sirven a comunidades aborígenes tienen el mayor ingreso promedio. Más de la mitad de las organizaciones culturalmente específicas se encuentran en dos provincias: Ontario y British Columbia. Una revisión del ingreso anual de este tipo de organizaciones por provincia reveló que las organizaciones localizadas en Nova Escocia y Prince Edward Island tienen el menor ingreso promedio y las organizaciones localizadas en New Brunswick, el territorio del Norte, Nunavut y Québec poseen el mayor ingreso promedio. Entre 2010 y 2012, el ingreso medio reportado para organizaciones culturalmente específicas ha ido en aumento.

Casi tres cuartos de los entrevistados en la encuesta en Canadá reportaron que solamente contaban con cinco o menos personas en su personal (ya sea tiempo completo o medio tiempo) y más de la mitad de los encuestados reportaron que las contribuciones relacionadas con el ingreso es la mitad del total de ingreso. Es importante notar, que la información derivada de la encuesta de organizaciones canadienses no es representativa del campo.

En Estados Unidos, la proporción más grande de organizaciones es multidisciplinaria, siendo la música y las artes visuales son las más populares. Las organizaciones anglosajonas y asiáticas juntas representan la mitad del campo en Estados Unidos. Las organizaciones multirraciales y hawaianas son la mas pequeñas en proporción. Los ingresos brutos en el campo de las organizaciones culturalmente específicas en Estados Unidos es de $701,358 dólares, su ingreso mediano es de $86,487 dólares, y el máximo ingreso anual es de $157,116,526. Organizaciones de cultura asiáticas y nativas/hawaianas e indio americanas son las que tienen

menor ingreso medio. Más de un tercio de las organizaciones están localizadas en el oeste del país; sin embargo los tres estados que albergan la proporción más grande de este tipo de organizaciones – California, Nueva York, y Texas – están localizados en diferentes regiones. Una revisión del ingreso bruto anual de este tipo de organizaciones por región, reveló que los estados localizados en el sur tiene el menor ingreso promedio, y los estados en el medio-oeste del país tiene el mayor ingreso anual en el campo. Más de tres cuartos de los encuestados reportaron tienen cinco o menos empleados (tiempo completo o medio tiempo). Encuestados también revelaron que dependen mayormente de contribuyentes individuales, más que en apoyo federal, estatal, local, fundaciones o donaciones de corporativos.

Aunque no existe información suficiente para hacer un comparativo en cuanto al crecimiento de dichas organizaciones; basada solamente en la examinación hecha por Plural, parece que en ambos países las organizaciones culturalmente específicas han ido en crecimiento. Una evaluación de las organizaciones basadas en el año que fueron fundadas, reveló que gran parte de este tipo de organizaciones en Canadá fueron registradas a partir del año 2000. De manera similar, al hacer una evaluación de las organizaciones en Estados Unidos nos dimos cuenta que gran parte de ellas son organizaciones más antiguas, pero la mitad de las organizaciones tanto en Estados Unidos como Canadá fueron fundados el siglo pasado.

Necesidades. Los encuestados tanto de Estados Unidos como de Canadá reportaron necesidades parecidas: la primera necesidad fue financiera, seguida por la necesidad de espacio o renovación en sus edificios y desarrollo de audiencias. Organizaciones en ambos países identificaron la carencia de ingresos para el mantenimiento y el aumento de personal como uno de los grandes retos. Las entrevistas fueron extremadamente importantes para detectar necesidades financieras, organizacionales, de desarrollo de audiencias, espacio y otros retos que dependerían más del contexto en el que se encuentra cada organización. Los entrevistados en ambos países recalcaron la necesidad de tener mayor acceso a los fondos sin restricciones y de manera consecutiva (año con año). Debido a un rango de factores que particularmente afectan las artes como la ubicación geográfica, la misión y el ciclo de vida, muchos de los entrevistados expresaron que este tipo de fondos sin restricciones ayudarían a contratar más personal (generalmente para apoyar las áreas de marketing o planeación) o a invertir en el propio espacio (construir o agrandar las áreas de ensayo/exhibición o renovar espacios ya existentes). De acuerdo con nuestras entrevistas la mayoría de las organizaciones, incluyendo las más jóvenes, encuentran poco valor en un entrenamiento general para el personal. Recalcaron que consideran de gran valor tener capacitación con programas que tomen en cuenta la misión de la organización, el tamaño, la localización y el origen cultural de la organización en cuestión. Hay un particular deseo por capacitación especializada en desarrollo de patronatos. El acceso es uno de los principales problemas detectados para la capacitación en el desarrollo de patronatos, así como también en capacitación administrativa y artística. Los retos acerca del acceso a estas capacitaciones están normalmente catalogados de dos formas: (i) inhabilidad para identificar y obtener apoyo de individuos con gran capacidad económica, tanto dentro y fuera de la comunidad, los cuales puedes servir como parte del patronato o defensor de la organización, para así buscar generar más ingreso. (ii) La segunda es la inhabilidad de obtener más reconocimiento de personas e organizaciones con influencia en el campo.

Apoyo. Identificamos 95 organizaciones de servicios basadas en Canadá y 248 en Estados Unidos las cuales pueden proporcionar fondos para programación de organizaciones culturalmente especificas. Este apoyo está generalmente representado en donaciones por proyecto y proveen desde bajo hasta mediano apoyo. En Canadá, las 60 agencias artísticas tanto federales y estatales proporcionan apoyo exclusivamente en donaciones por proyecto, las cuales van de $500 a $500,000 en dólares canadienses. Las 19 agencias locales (las cuales operan como fundaciones independientes o agencias gubernamentales sin fin de lucro) y las agencias artísticas gubernamentales que apoyan financieramente, proporcionan poco o nulo apoyo para las operaciones de desarrollo económico dentro de la organización. En los Estados Unidos, 62 de las 66 de las organizaciones artísticas tanto federales o estatales se dedican a hacer donaciones a proyectos específicos, las cuales van de $250 a $100,000 dólares. Identificamos 100 organizaciones no gubernamentales que proveen apoyo a este tipo de instituciones, sin embargo, para la mayoría de este tipo de organizaciones es difícil especificar la cantidad y el número de donaciones que están disponibles.

Basándonos en nuestra revisión de literatura y en conversaciones formales e informales con diversos participantes, todo parece indicar

que en Estados Unidos los programas dedicados a proporcionar apoyo financiero han ido en descenso en las últimas dos décadas. En Canadá los programas dedicados a proporcionar apoyo financiero, tanto como las organizaciones de servicios, han ido en aumento.

Conclusiones. Basándonos en nuestros hallazgos, las organizaciones de servicios o apoyo no satisfacen las necesidades de las organizaciones culturalmente específicas. Este tipo de organizaciones describe necesidades que son típicas del sistema no lucrativo en el área de las artes, y por lo tanto requiere un enfoque sistémico y holístico. Estas organizaciones también describen retos que requieren apoyo específicos de acuerdo a su contexto, así como también expertos en el área. En cambio, y con excepción de algunas organizaciones de servicio, las organizaciones existentes generalmente tienen formas de apoyo especificas, inspiradas en los métodos de organizaciones grandes y con una visión más general. En lugar de ofrecer un apoyo más flexible; con el cual las organizaciones podrían satisfacer sus necesidades particulares o incluso atacar las barreras que enfrentan por la diferencia cultural y así ser sustentables a largo plazo, la mayoría de los apoyos financiero son a corto plazo y para proyectos específicos.

Además, la mayoría de los programas de creación de capacidades en la industria opera bajo la suposición equivocada de que las organizaciones carecen de entrenamiento o conocimiento para alcanzar la estabilidad económica; sin embargo, discusiones con los participantes en esta investigación, dieron a conocer que el entrenamiento ofrecido es favorecedor para las organizaciones jóvenes. Un gran número de estas organizaciones (relativamente nuevas), demostraron no tener conocimiento si quiera de que este tipo de entrenamiento existía. De acuerdo con el ciclo de vida tradicional, la mayoría de las organizaciones deberían de entrar en la etapa joven de la organización, sin embargo cuando vimos más de cerca de estas organizaciones nos dimos cuenta que solo un pequeño porcentaje cuenta con las características de una organización ¨nueva¨. Basados en nuestros hallazgos, muchas de las organizaciones poseen el conocimiento para operar, el problema es la falta de personal para poder implementar los planes y modelos organizacionales. Los retos de crear capacidad institucional están atados a la ausencia de mayores y más estables niveles de apoyo para el área de operaciones. Finalmente, identificamos sólo algunas de las organizaciones de arte que apoyan o defienden la adopción de modelos organizacionales alternativos- un área identificada como una necesidad por un número significativo de participantes en el proyecto, así como también en literatura previamente revisada.

Basada en la investigación de previa y actual información sobre organizaciones culturalmente específicas en el arte como un todo, nos dimos cuenta de que este tipo de organizaciones no se encuentra oficialmente en crisis como lo que actualmente se supone en el campo. A pesar de la falta de apoyo en los Estados Unidos, y posiblemente cada vez más en declive, nos dimos cuenta que este tipo de organizaciones no están en peligro de extinción en ninguno de estos países, pero es importante decir que están lejos de alcanzar su potencial. En el caso de las organizaciones que no son culturalmente específicas, pero son consideradas sin fin de lucro, se puede considerar que una proporción del campo está en un ciclo de cambio que se puede describir como frágil o en declive. Sin embargo, las organizaciones culturalmente específicas están crecimiento, pasando por un período de renovación. Actualmente se encuentran en un estado saludable, pero no necesariamente cuentan con sustentabilidad a largo plazo. Operar en un campo que ha contado con financiamiento variable durante años, ha hecho que organizaciones adapten un modelo diseñado para la sobrevivencia en un mundo inestable y a veces hostil.

Figuring the Plural concluye con una lista de 32 recomendaciones para mejorar los ciclos de vida de las organizaciones, así como también dirigir y configurar un ecosistema cultural más equitativo. Estás recomendaciones se encuentran en el capítulo Necesidades y Apoyos: Estrategia de Ciclos de Vida.

Image 8. *Gravity,* Urban Ink Productions, 2008. Written and Performed by Tricia Collins (pictured.) Directed by Maiko Bae Yamamoto and presented by Urban Ink Productions. Reproduced by permission from Urban Ink Productions.

Check One:

- ☐ Diné
- ☐ Other

Methodology

Plural is a collaborative research project dedicated to supporting ethnocultural arts organizations located in Canada and the United States. Our literature review, the results of which we have incorporated into Part I (Historical Background) of this book, revealed relatively little information on these organizations, much of which was outdated and dispersed across a range of sources. We located one nationwide needs assessment for US organizations conducted 24 years ago by the National Endowment for the Arts (NEA),[1] no comparable Canadian data, no publicly available research mapping support structures for these organizations, and no research comparing these organizations across the Canadian/US border. It is our goal to fill this void by answering the following three critical questions related to the situation of ethnocultural arts organizations in our two countries:

1. What are the current characteristics, needs, and challenges of Canadian and US ethnocultural arts organizations as a whole, and how do organizations targeting different racial groups compare regarding their characteristics, needs, challenges, and support systems?
2. How many support systems currently have programs that focus on ethnocultural arts organizations, what services do they provide, where are they located, and what are their target ethnic group(s)?
3. Do the services offered by support systems correlate with the needs of ethnocultural arts organizations?

We divided our research process into five components designed to address the three categories of our research questions (characteristics, needs, and support systems): (i) undertaking a literature review; (ii) building a database of ethnocultural arts organizations; (iii) conducting a needs assessment; (iv) undertaking an assessment of the supports systems; and (v) preparing recommendations. Our methodology has been both quantitative and qualitative in nature to obtain a macro-level view of the field and to delve deeper into understanding needs and possible means of addressing those needs. Throughout every phase of our research, we have actively sought the input and feedback of project stakeholders. We have solicited such review by assembling a 13-member advisory committee (comprised of Canadian and US artists, staff at ethnocultural arts organizations, staff at ethnocultural arts service organizations, arts consultants/researchers, and funders) to formally advise on the project and have obtained support on an informal basis from additional project stakeholders and other individuals as appropriate.

The research design set forth below provides a more detailed discussion of project activities and methodology. The project began in January 2012.

1. Literature Review

From February until November 2012, we reviewed literature and other materials directly examining or related to the ethnocultural arts sector (e.g., literature concerning ethnic arts, folk arts, small arts organizations, and the informal arts). The purpose of this review was to identify existing research to assist with determining project scope, to reduce duplication of existing research, to identify experts in the field who could provide input to ensure our project's relevancy, to better understand the history of the field and current issues, and to consolidate existing information. Through our literature review, we developed the research questions set forth above.

In addition to running standard database searches, our literature review included a concerted effort to identify "grey literature" (key reports and needs assessments informally published and not widely accessible) through conversations with over 80 individuals, including cultural policy scholars and other academics, funders, staff of arts service organizations and arts organizations, and advocates in the field. While this component of the project was formally completed at the end of 2012, we continued to identify and review relevant literature, and to conduct informational

Image 9. Los Cenzontles Mexican Arts Center. An artesania (Mexican arts and crafts) class taught by Marie-Astrid Do-Rodriguez in preparation for Dia de los Muertos. Reproduced by permission from Los Cenzontles Mexican Arts Center.

interviews, through the drafting period for this book. The Selected Bibliography contains a listing of non-confidential materials that we found to be of particular use in informing this project.

2. Ethnocultural Arts Organization Databases

Through review and analysis of datasets from the Canada Revenue Agency (CRA), the National Center for Charitable Statistics (NCCS), Internal Revenue Service (IRS) Form 990 filings on GuideStar, organizational websites, organizational names and directories gleaned from our literature review, and information gained during the course of our needs assessment, we created separate databases of Canadian and US ethnocultural arts organizations that appear to be currently active and registered as charities (Canada) or incorporated as nonprofits (United States).

a. *Coding*

We created an initial list of organizations in both Canada and the United States based on personal knowledge and information from our literature review. For Canadian organizations we then downloaded the daily updated CRA list of active registered charities as of September 19, 2012, and narrowed the list of over 75,000 charities to a list of 10,177 charities by filtering for the following arts and culture related category codes provided in the CRA file:

- Cultural Activities and Promotion of the Arts (22)
- Libraries, Museums and Other Repositories (50)
- (Community) Charitable Corporations (53)
- (Community) Charitable Trusts (Other than Service Clubs and Fraternal Society Projects) (55)
- Community Organizations, (not else classified) (59)
- Registered National Arts Services Organizations (RNASO) (81)
- Miscellaneous Charitable Organizations, (not else classified) (99)

We reviewed each of the remaining organizations on the list to determine whether an organization appeared to fit our definition of ethnocultural arts organization (see Terminology, infra). This process involved a

combination of common knowledge (e.g., removal of organizations like the National Ballet of Canada), review of information provided on an organization's tax forms, if available, and an Internet search for the organization.

For US organizations, we also ran an initial search for culture/ethnic awareness organizations on the online site of GuideStar, a nonprofit that provides information on IRS-registered charitable organizations, before expanding our search by licensing the NCCS 2012 Business Master File and 2010 Core-PC for arts organizations databases in October 2012.[2] The information contained in the NCCS files is based primarily on data filed with the IRS.[3] Updated by the IRS on a monthly basis, the Business Master File is a cumulative file on all "active" organizations that have registered for tax-exempt status with the IRS and contains limited financial information. Of the almost 1.5 million organizations in this database at the time of license, 97,826 organizations had been classified by the NCCS, primarily using the National Taxonomy of Exempt Entities Core Codes (NTEE-CC) coding system,[4] as art, culture, and humanities organizations (hereinafter, the BMF). Our review of the BMF focused on the following codes, which resulted in a total review of approximately 50,000 organizations or 21 of the 43 category "A" codes:

- Arts & Culture (A20)
- Cultural & Ethnic Awareness (A23)
- Folk Arts (A24)
- Community Celebrations/Festivals (A27)
- Film & Video (A31)
- Visual Arts (A40)
- Museums (A50)
- Art Museums (A51)
- Folk Arts Museums (A53 – draft code)
- History Museums (A54)
- Performing Arts (A60)
- Dance (A62)
- Ballet (A63)
- Theater (A65)
- Music (A68)
- Symphony Orchestras (A69)
- Opera (A6A)
- Singing and Choral Groups (A6B)
- Bands and Ensembles (A6C)
- Humanities (A70)
- Arts, Culture & Humanities NEC (A99)

Similar to our process with the Canadian database, we considered each organization that appeared in the filtered BMF categories alongside our definition of ethnocultural arts organization. This process included a search on GuideStar to review an organization's tax forms and a general Internet search for the organization.

If an organization appeared to meet our definition and to be active, we then added the organization to our database(s) and coded it. When available and/or applicable, fields included in the databases are organizational name, Business Number/Employer Identification Number, implicated census racial group(s), specific ethnic group(s), practiced artistic discipline(s), address, geographic region, website, date of tax exempt status, annual reported gross income for the years 2009-2012, mission/mandate, and special considerations such as whether an organization's primary or only arts activity involved producing a festival and/or if an organization appeared to function as both an arts organization and arts service organization.

As our coding process for both countries was dependent on information available through tax forms, a search of an organization's website, and other research as appropriate, our entries in certain fields were necessarily subjective. We particularly emphasize the subjective nature of our coding in the areas regarding whether an organization is multiracial or multidisciplinary as our determination was dependent on what we were able to surmise from, and/or was emphasized in, these materials. In some cases, our initial assessment proved incorrect based on later research. For example, we coded the California-based organization Los Cenzontles Mexican Arts Center as a single discipline organization in the area of music. Upon meeting with organizational staff in their San Pablo space, however, it became clear that while the organization's roots are in music, programming includes dance and the visual arts.

b. *Limitations, Omissions & Challenges*

While we have attempted to build a comprehensive listing

of organizations falling under our definition of ethnocultural arts organization, our selected methodology contains a number of additional limitations and omissions, both intended and unintended.

In building the Canadian database, we relied heavily on the CRA's Charities Listing, which does not include nonprofit organizations. While the entities known as "registered charities" are often termed "nonprofit organizations," these are two distinct types of organizations under the Canadian Income Tax Act.[5] There are similarities between these organizational forms: for example, neither registered charities nor nonprofit organizations may operate for the purpose of making a profit, and both are eligible to receive funding from Canadian federal, provincial, and local arts funding programs. Unlike registered charities, however, nonprofit organizations are not required to register with the CRA; as a result, and to the best of our knowledge, there is no publicly available national list of these organizations. Our database thus omits these nonprofit ethnocultural arts organizations. According to a 2003 survey undertaken by Statistics Canada, registered charities represent 54 percent of arts and culture organizations operating on a nonprofit basis in Canada.[6] As we have identified 255 registered charity ethnocultural arts organizations (see infra), and loosely relying on this breakdown between charitable types, we estimate that we may have excluded less than 250 nonprofit organizations; that is, the field may be roughly double the size presented herein.

In serving as a general listing of US arts organizations from which to identify those that are ethnocultural in focus, the BMF is also not truly comprehensive. Public charities and other exempt organizations, other than private foundations, reporting less than $5,000 in gross receipts are not required to register with the IRS and thus are not included in the BMF or any other IRS database unless they voluntarily choose to register. Neither does the BMF include Section 7871 nonprofit organizations, which are also not required to register with the IRS and are discussed elsewhere. As such, our US database unintentionally omits these organizations unless an organization was identified through personal knowledge, our literature review, or the needs or supports assessments components of the project.

Further, while the BMF contains basic information for all active and IRS registered tax-exempt organizations, "active" is used loosely to designate any organization that responds to a postcard mailed by the IRS every three years to verify that the organization exists. One estimate by the IRS indicated that more than one-fifth of the organizations listed in the BMF and not required to file a Form 990 "had either ceased operations or could not be found."[7] For our purposes, if an organization's web page did not appear to have been updated and there were no other references to organizational activity within the past five years, and the organization had not filed a tax form since 2008, we considered the organization no longer active even if it otherwise fell within our definition. While this bright line approach provided us with some measure of confidence that the organizations listed in our databases were in actuality active, it also likely undercounted organizations that had minimal to no Internet presence and that did not regularly file tax forms but were otherwise active. We note that this approach may have eliminated a greater number of Canadian organizations, a lower proportion of which possess an organizational website or other Internet presence in comparison to their US counterparts.

We make one final observation with respect to the BMF, or more specifically the NTEE-CC, classification system when applied to ethnocultural arts organizations. It was our experience that this system appeared flawed in its handling of these organizations. When we began review of the BMF, it was our intention to limit review to the code for cultural/ethnic awareness (A23) and the "other" arts organization catchall (A99). However, when comparing the BMF against our already vetted initial list of ethnocultural arts organizations, we found that these organizations were variously classified under their arts specific disciplines, as cultural/ethnic awareness, under the catchall category, and more unexpectedly, under codes for alliances and advocacy, professional societies, or did not appear in the BMF at all. We were subsequently able to find these organizations listed on GuideStar and assigned to such core codes as Education, Human Services, and Public, Societal Benefit categories. For example, the American Indian Center in Chicago, which currently runs an active Native art gallery and for which arts and culture is an important part of its programming, was listed under Human Services along with the Townsend-based song and movement group the McIntosh County Shouters (both Plural project participants). Conversely, organizations coded using the cultural/ethnic

tag included the Long Island Native American Task Force and the North American Chinese Medical Physicists Association.

We found that basically identical organizations were coded differently. There are over 100 Country Dance and Song Societies listed in the BMF, each of which is separately incorporated but affiliated with the national Country Dance and Song Society umbrella organization whose mandate is to promote English and Anglo-American folk dance and music. Although these organizations have the same basic programming, they were coded as Dance (A62), Single Organization Support (A11), Folk Arts (A24), Professional Societies and Associations (A03), Alliances & Advocacy (A01), and Performing Arts Centers (A61). Interestingly, none of these organizations was coded under any of the music categories or the cultural/ethnic category.

We make this observation not to criticize the NTEE-CC classification system – we have already admitted to our own coding issues, and will shortly address several more – but to draw attention to limitations in relying on these coding categories as a means for identifying, reaching, and counting all members of the arts community. For this project, our response was to expand our search to the 21 previously referenced categories. We also reached the certain conclusion that we have missed an unknown number of organizations that were classified under non-arts NTEE-CC categories and that were not brought to our attention through other avenues.

Lastly, and separate from the limitations and omissions built into our sources, despite having pre-established criteria for identifying the subject of our project, we encountered a number of challenges with respect to its application during the review and coding process. We highlight the challenges below that we believe had the greatest impact on whether an organization was included or omitted from the database.

Possibly our biggest challenge in identifying and coding the ethnocultural arts organization regarded how to define and identify "art." First, we were unsure of how to handle history museums and historical societies. This project's focus is on the arts community; however, ethnocultural artistic expression often incorporates and references a given ethnic group's past. Our approach ultimately rested on the manner in which history-focused organizations incorporated art into their spaces, and how that art appeared to be regarded. We excluded organizations that used photographs, films, or paintings solely to depict an historic event. In the United States, a number of organizations that were excluded in this manner were African American history museums. However, if the purpose of incorporating art into the history museum appeared to be to teach about the art of an ethnic group over time, and/or if that art was treated as part of the history of a living culture, then we included the organization in our databases. Many of the museums included in this manner were tribal museums.

Second, we omitted art schools, academies, and other organizations whose sole arts component involved offering arts-related classes but included organizations that offered arts education so long as they were involved in some form of arts presentation or performance activity. We are conscious of the critical importance of arts education to a community's cultural vitality: the passing on of artistic traditions through arts education is crucial to internal cultural development, and for many organizations it is a source of earned income. However, this project grew out of questions concerning the operations and specific challenges of organizations engaged in the *practice* and not solely the teaching of art. We were also considering arts services related to education (e.g., professional development available to administrative and artistic staff) as part of the supports component of this project. Within this framework, arts education organizations may instead be seen as a foundational support for arts organizations for they create the artists that then form and work within arts organizations.

Festivals were another type of organization that created definitional difficulty as art. There are numerous organizations devoted solely to the presentation and organization of ethnically specific festivals or cultural centers and ethnic associations/societies whose sole artistic involvement appear to be the organization and hosting of these festivals. These organizations raised a number of issues: could they be considered arts organizations? Should they be coded as arts organizations or art service organizations (supports)? In less urban areas, these festivals were often the only ethnocultural arts offering and were presented as an important means of celebrating and forming community amongst ethnic groups, especially immigrant groups. We decided to treat these organizations as arts organizations if one of the art forms we had identified (visual, dance, music, theater, film, or the humanities – see

Terminology infra) were a key or prominently featured component of these festivals. As a result, we included many Irish/Scottish/Celtic festivals and Highland games but few German or Italian festivals. We note that most festivals for non-White racial groups incorporated key arts components and thus are in our databases.

A final arts-related challenge, and one that presented a particular problem within the US context, regarded art forms and spaces that we were unable to recognize. In *Cultural Democracy*, James Bau Graves observes, "It is not usually the successes that hold the most valuable lessons. Those we must extract from our frequent failures. *These are almost always attributable to our own cultural blind spots*; somewhere, we have made an assumption that doesn't hold up in relation to this specific community."[8] Generally, when confronted with an unfamiliar or less familiar cultural practice, if an organization treated the practice as art (that is, by calling it "art"), we deferred to this treatment and then the issue arose as to what arts discipline category to assign to it (e.g., *chado* or *chanoyu*, the Japanese tea ceremony). In limited instances we overrode an organization's description of its practice for purposes of field consistency, and always in favor of including (rather than excluding) the organization – this happened in the case of capoeira, where many performance groups referred to their practice as art, but a few did not (equating it instead with the martial arts, a category otherwise not included).

It was through team discussion in the case of certain repeatedly occurring cultural forms that we discovered a cultural blind spot in our definition of arts organization. We believe we made an error with respect to *Feis*, Irish dance competitions, and similar events as we were unable to recognize them as arts performance venues until later in the process. Early on we had made the decision not to include arts competitions, and thus we omitted groups, mostly Irish or Scottish, that existed solely to perform at these competitions (see Terminology infra, but this omission related in part to our previously discussed exclusion of art schools and of private social clubs for purposes of the project). Upon reflection, there were many areas where we went wrong in excluding these competition groups. We realized our mistake upon reading the history of the *feis* that was placed on an organization's website and understanding that competitions are the natural form of performance for Celtic dance groups. To assume that these groups should be "performing" in another way only revealed our own biased cultural lens. We estimate that we wrongly excluded at least 100 organizations before discovering our error. Many of these and other arts-related considerations we encountered arose more often in the context of building the US database; there was less variety, or we were more familiar, with the arts disciplines practiced by registered charity Canadian arts organizations, and therefore with few exceptions, the identification of an organization's cultural practice as "art" presented less of a challenge.

For both countries, our other great challenge revolved around matters core to this project: race and ethnicity. We will identify three issues within this area that presented themselves within the context of the database development process, and our handling of each. First, shortly after agreeing on a mission-focused definition for ethnocultural arts organization, we found our objectivity as researchers in opposition to our subjectivity as advocates. We speak here to the issue of representation as art museums were among the first NTEE-CC coding categories that we reviewed, and so we confronted a number of museums, most of them focused on Native or Asian art, that had been established by wealthy European or European American art collectors. Technically speaking, these museums generally met our definition of an ethnocultural arts organization as they showcased the art of an explicitly defined culture and often with the mission of promoting that culture, and yet they were not what we *meant* by ethnocultural arts organization. Related to this issue was how to deal with organizations that celebrated ethnic art forms that were arguably no longer directly part of living artistic traditions (e.g., ancient Greek and Egyptian art museums). We reached the following solution: for these organizations we looked for signs that they were actively incorporating the voices and perspectives of the culture being presented as evinced through programming, marketing of programming, and the backgrounds of staff and leadership. This was clearly an imperfect solution as we had to rely heavily on information that could be found on museum websites and third-party reviews of programming. Through this process we included museums like the Heard in Arizona.

Second, we must acknowledge the difficulty inherent in categorizing organizations by our countries' respective census categories. We chose to work with the Canadian and US census breakdowns because we wanted to work with vetted systems with which we were

familiar, with which our organizations would be familiar, and that would be recognizable and easily searchable by future researchers and the general public. We were also (initially) utilizing the same approach and terminology used by the Canada Council for the Arts (Canada Council) and the NEA in their respective previous research on the ethnocultural arts field.

Once we began coding, however, we encountered challenges in applying the US census categories. In the US context, the 2010 census had a preliminary question ("Is the person of Hispanic, Latino, or Spanish origin") followed by a race question ("What is the person's race"), and subdivided "Asian" into each of its national/ethnic groups (e.g., Chinese, Filipino, Japanese) while treating all other groups as pan categories. Among other issues, we wanted a more consistent and user-friendly system that would permit us to present information across pan racial categories as previous research had done and as is more commonly done today. In addition, while we recognize that "Latino" is not a racial category, as reflected in the self-described target audiences served by such arts service organizations as the National Association of Latino Arts and Cultures, the term is commonly employed to describe, and treat as distinct, individuals of Latin American descent. We therefore ended up using a modified form of the 2000 US census for our project's classification of an arts organization's racial specificity. Modifications included the following: removing "Latino" from the 2000 census's "Some Other Race" category and, perhaps less obviously, placing Middle Eastern, Arab American, and Jewish groups, among others, in this category, and creating a new combined category of "Latino & Caribbean" and one for "Multiracial."

There is much that might be said with respect to the considerations involved in assigning and applying these revised categories, but we will focus on one category that we hope will prove helpful in reviewing this book and illustrative of our process. In a number of situations, we came across groups that could fit into two or more categories (usually "Black" or "Latino" but also occasionally "Asian" or "Latino" or, as a third possibility, "Some Other Race") but where coding as "Multiracial" seemed inappropriate as these groups did not appear to identify in this manner (e.g., possessing a mission to promote Asian and Latino cultures). These organizations included a Garifuna dance troupe, a Guyanese music ensemble, and a number of Afro-Brazilian multidisciplinary organizations. Language in part became a determining factor: for groups that placed their origin in non-Spanish/Portuguese speaking South American countries that were heavily mixed (the Garifuna) or that had two prominent racial groups (Guyana), we placed them in the "Some Other Race" category. For groups that identified with a Spanish or Portuguese speaking country/region but also a specific pan racial or ethnic group within that country (e.g., Indigenous or African), it came down to how much that group emphasized the former or the latter. We did not want to effectively "white wash" the "Latino" classification, and so in many instances we coded a group as "Latino" that could have been listed as "Black." The collective result of these coding decisions was that we renamed this category to read "Latino & Caribbean," and our "Some Other Race" category is an extremely diverse mix of organizations with the only apparent commonality being that they do not readily fit under other more recognizable racial categories.

We made no modifications to the 2006 Canadian census categories for database coding purposes, and applying these categories was generally more straightforward given the mandates of most of the organizations we reviewed.[9] We note that there is one category of organization that we largely omitted from our database, however: Canada's many francophone arts organizations. This project's focus is on race and ethnicity, and not language. Although language may be an identifier of membership in an ethnic group, its reach in many cases today, and in light of the history of colonialism, is across racial and ethnic groups. Thus we excluded arts organizations with a mandate to promote "francophone" or "French-speaking" culture, or French language, but we included organizations with mandates to promote French or Acadian culture. Similarly, we excluded "anglophone" arts organizations, the other official language minority group recognized and considered an equity-seeking group by such bodies as the Canada Council.

The third major race-related issue was determining whether an organization considered itself to be racially/ethnically specific. This was also an area where we noted clear differences between Canadian and US organizations. As a guiding principle for identifying the field, we searched for organizations that explicitly self-identified as arts organizations and as racially/ethnically specific. In contrast to the United States, where a

proportionately smaller group of organizations used more generalized descriptors such as "people of color" or "multicultural" that hinted at a more ethnic specific perspective, a sizable number of Canadian organizations did not list any specific racial or ethnic affiliation anywhere in their mandate, history, or description of programming, instead identifying as, or sometimes simply referencing, "multicultural" or "culturally diverse." At times, these broader categories made it difficult to determine if an arts organization would consider itself to be racially/ethnically specific or if it was a general arts organization with some multicultural programming. There are many factors that may provide insight into this practice, including a smaller non-White population, different terminology between Canada and the United States to describe non-White populations, and the history and impact of multiculturalism in Canada. For this project, we ultimately included organizations in our Canadian database that might not have been included in the US database.

Conscious of their limitations and omissions, these databases formed the working population for the needs assessment component of the project and provided us with information regarding the current characteristics of ethnocultural arts organizations as a whole and by ethnocultural community. There are 255 organizations listed in our Canadian database and 2,013 organizations listed in our US database. The databases are available as Appendices A (Canada) and B (US) as Excel documents and are included separately, as are all of this book's appendices.

We began working on the databases during the summer of 2012 and completed the Canadian database (for needs assessment purposes) in January 2013 and the US database (for needs assessment purposes) in July 2013. While we were unable to continue to add organizations to the databases for purposes of participation in the needs assessment, we did continue to add to and revise the databases up until January 2014 for purposes of increasing their accuracy and comprehensiveness. This included the addition of organizations identified through the needs assessment, and the removal of a few organizations that we became aware had ceased operations either shortly before or during the course of the project.[10] In the latter group are JDub Music (a New York-based Jewish nonprofit), the Estonian Arts Centre (a Toronto-based multidisciplinary space), the Latino International Theater Festival of New York (also known as TeatroStageFest and a Plural project participant), Kuntu Repertory Theatre (a Pittsburgh-based Black company), and Luna Negra Dance Theater (a Chicago-based Latino dance company and Plural project participant).

3. Needs Assessment

Our needs assessment consisted of both (i) nationwide surveys administered electronically through the web-based survey tool Survey Monkey and distributed to all organizations contained in our ethnocultural arts organization database and for which we were able to obtain email contact information and (ii) interviews with a subset of these organizations, arts service organizations, and arts funders.

a. *Survey Development & Distribution*

Our interview and initial survey questions were developed following fieldwork at the Indian Pueblo Cultural Center in New Mexico during the summer of 2012, review of previous Canadian and US needs assessments identified through our literature review, and discussions with an arts marketing firm, our advisory committee, and the department chair of the Arts Administration and Policy program at the School of the Art Institute of Chicago. From December 17, 2012, to January 25, 2013, the survey was pretested with four Chicago-based ethnocultural arts organizations: the American Indian Center of Chicago, the Balzekas Museum of Lithuanian Culture, Luna Negra, and Natya Dance Theatre. Review of their survey responses and comments resulted in additional revisions.

The final survey contained 43 questions, with a mix of fixed-answer and open-ended questions that covered basic organizational characteristics (e.g., years in operation, staff and volunteer size, operating budgets), self-assessment of organizational strengths and weaknesses, short-term and long-term needs, and use of support systems. Both Canadian and US surveys were available via Survey Monkey and distributed via email to all organizations for which we could locate a general organizational email address, specific staff/volunteer email address, or that possessed a website contact form.

All organizations received the same survey, with a few distinctions. The Canadian survey was prepared in English and French while one of the US survey links was prepared in English and Spanish, and survey text and answer choices reflected country specific differences in terminology, geography, political structures, and funding systems. Organizations also received one of eleven survey links based on country of operation and the pan racial category/ies indicated by organizational mission statement (in Canada: Aboriginal, culturally diverse, or White; in the US: American Indian/Alaska Native, Asian, Black, Latino & Caribbean, Multiracial, Native Hawaiian/Other Pacific Islander, Some Other Race or White). In the United States, surveys were released to organizations in six waves (Canadian organizations were sent the survey in one wave).

The Canadian survey opened on February 4, 2013, and the first US survey wave on March 19, 2013. All organizations received a minimum of one follow-up email reminder, and most Canadian organizations also received a phone call to encourage participation. Due to the greater size of the US database and resource constraints, only a small random sample of US organizations received phone calls, which may have been a factor in the lower observed response rates. In Canada, a total of 237 organizations appeared to have been successfully sent the survey (i.e., no indication that the email was not delivered) and served as the effective working population for this component of the project. In the United States, a total of 1601 organizations appeared to have been successfully sent the survey and thus served as the effective US working population for this component of the project. All surveys closed on October 18, 2013, for analysis of survey results.

Seventy-two Canadian organizations and 355 US organizations responded to the survey for an overall Canadian response rate of 30.4 percent and overall US response rate of 22.2 percent.[11] Given the low absolute number of Canadian respondents within the context of the relatively small number of organizations in the Canadian database, our Canadian survey findings cannot be considered representative of the greater field of Canadian ethnocultural arts organizations and should only be interpreted as reflecting the views and situation of survey participants. For a population of 255 (the size of the Canadian database), the necessary sample size to make a claim of general representativeness with a 95 percent level of confidence and 5 percent confidence interval is 154 survey participants, a number which is more than double our number of Canadian participants. Moreover, in comparing the racial and provincial/territorial profiles of the Canadian database with the same profile of survey respondents (the only two areas of direct overlap between the two data sources), we know that survey findings are biased with respect to at least these two characteristics that are of key concern to this project (a third important characteristic is income; however, due to the manner in which the survey was drafted and implemented, we were unable to compare findings in this area). For example, Native arts organizations are overrepresented among survey respondents and White groups underrepresented; similarly, Québec-based organizations are overrepresented and Ontario-based organizations underrepresented. Set forth in Appendix U is a more detailed breakdown of response rates by pan racial grouping and the measurements referenced herein regarding the presence of bias in our Canadian and US surveys.

Many factors may account for the low number of Canadian survey respondents. Based on Canadian survey respondent feedback and findings from the other components of the project, we can identify at least four possible factors: (1) heightened research interest in Canada regarding Native and culturally diverse arts, which may have resulted in some measure of survey fatigue among the more prominent of these organizations; (2) the small, decentralized, and/or volunteer heavy administrative operations of many organizations, resulting in limited resources to participate in a survey, especially one requiring information that is not easily discoverable; (3) the infrequency with which White arts organizations are involved in such projects, which contributed to challenges regarding initial terminology chosen by our team to identify this group in Canada ("other Immigrant") that may have confused or offended potential participants and a general suspicion of the project's goals; and (4) this project's base in the United States, which may have raised concerns regarding a US bias and the utility of project findings to a Canadian context.

In the United States, and taking into account the qualifications herein, survey findings may be treated as both generally representative of US ethnocultural arts organizations and more specifically representative as to race and geography. For a population of 2013 (the

size of the US database), the necessary sample size to make a claim of general representativeness with a 95 percent level of confidence and 5 percent confidence interval is 323 survey participants. With 355 US survey participants, we exceeded this minimum requirement for general representativeness. We then compared our survey population with our working population (the US database) to ascertain the presence and extent of survey non-response bias (i.e., responding organizations are different from organizations that chose not to respond) in the survey findings. As with our Canadian survey findings, we searched for bias in the areas of pan racial representation and regional representation, two characteristics of particular interest to this project and where there was a direct overlap between database and survey findings. With the exception of Black respondents (underrepresented by 4 percent), Southern respondents (underrepresented by 6 percent), and Northeastern respondents (underrepresented by 4 percent), we found no statistically significant difference between survey respondents and organizations listed in the US database in the areas of race or geographic base.

We possessed insufficient information with which to compare database and survey respondent populations for other possible areas of difference, and thus we do not know and cannot discuss the extent of bias with respect to such characteristics as income. As we were unable to electronically contact 412 organizations, or 20 percent of the US database, we do know that survey findings are 100 percent biased toward organizations that have a functional electronic communication infrastructure. For both Canada and the United States, our web-based approach to survey distribution directly resulted in a narrowed respondent base of organizations having access to e-mail and a computer and of English-literate organizations (although our survey was available in three languages, our cover email to organizations was in English, and an unknown number of organizations operating in other languages may have been precluded from participation). Acknowledging the presence of non-response bias in our survey respondent population, given the size of the sample and working on the assumption that it is random with respect to other traits, findings from this population may be generalized to the ethnocultural arts field.

Clean copies of our survey questions are available as Appendices F (Canada) and G (US – English/Spanish version). Our raw Canadian survey results, with open-ended responses omitted to maintain the privacy of respondents, are available in pdf form as Appendices H–J. Our raw US survey results, with open-ended responses omitted to maintain the privacy of respondents, are available in pdf form as Appendices K–R.

b. *Interviews*

To supplement survey responses and to obtain a deeper understanding of current and emerging needs and challenges, innovative means of addressing these challenges, feedback regarding existing support systems, and tools/services/resources that could better support the field, we also conducted in-person and phone meetings and site visits with a smaller group of ethnocultural arts organizations.

Through the database creation process, we compiled an initial prospective interviewee list. Organizations were purposively selected based on such factors as possessing shared characteristics with other organizations within their pan racial grouping, characteristics that appeared to diverge widely from other organizations within their pan racial grouping (and/or the field as a whole), and unique or interesting programming or organizational history. While we prioritized organizations that had not been recently interviewed or featured in previous studies, we also specifically sought to include a few organizations that had been included in the Canada Council/ Department of Canadian Heritage's 2004 report *Stories from the Field: Perspectives on Innovative Management Practices for Aboriginal and Culturally Diverse Arts Organizations*, and the NEA's 1992 report *Cultural Centers of Color*, as a means of comparing reported organizational experiences over time.

We then expanded this initial prospective list through the addition of organizations that self-identified in the survey (i.e., expressed an interest in participating in an interview) and were suggested by our advisory committee and other project stakeholders. Our list of interviewees further evolved as part of the interview process following the recommendations of other interview participants regarding other individuals and organizations to contact, and as our team continued to add or place less of a priority on organizations when certain artistic disciplines, regions, or pan racial groupings were becoming over or under represented. We note that not every organization that was on

our prospective list agreed to be interviewed, and due to time and resource constraints, we were unable to accommodate all organizations that expressed an interest in participating in this component of the project. Our final group of organizational interview participants came from a range of ethnic communities and arts disciplines and differed in organizational age and size.

Our Canadian in-person organizational interviews took place during the months of April and May 2013 and with organizations located in the following cities and provinces: Vancouver, Burnaby, and Richmond (British Columbia); Edmonton (Alberta); Saskatoon and Regina (Saskatchewan); Winnipeg (Manitoba); Toronto, Ottawa, and Manitoulin Island (Ontario); Iqaluit (Nunavut); and Halifax (Nova Scotia). Phone interviews continued up through October 2013 and included additional organizations located in these cities, other cities in these provinces, and in Montréal (Québec).

Our US in-person organizational interviews took place from June to October 2013 and with organizations based in the following cities and states: Los Angeles, Santa Ana, Beverly Hills, San Francisco, Berkeley, Redwood City, and San Pablo (California); Phoenix (Arizona); Houston and San Antonio (Texas); Needham and Somerville (Massachusetts); Washington, D.C.; New York (New York); St. Paul and Minneapolis (Minnesota); Norcross, Atlanta/Dunwoody, and Townsend (Georgia); Chesterfield and St. Louis (Missouri); and Chicago (Illinois). Phone interviews continued into November 2013 and included additional organizations located in these cities, other cities in these states, and in Warm Springs (Oregon); Seattle (Washington State), Delta (Pennsylvania), Columbia (South Carolina), Boise (Idaho), and Honolulu (Hawaii).

We interviewed 40 Canadian and 68 US organizations for a total of 108 ethnocultural organizations. Our interview question template and instructions are provided as Appendices E and S, respectively, and a sample of one of our consent and release forms is provided as Appendix T. The organizational names of interview participants are listed in the beginning of this book.

Information from the survey and organizational interviews was also informed by our interviews with arts service organizations and arts funders as part of the supports assessment process.

4. Support Systems Assessment

Our support systems assessment consisted of the following: (i) the creation of a support systems database; (ii) formal phone interviews with arts service organizations and arts-related funders; and (iii) the feedback of art organizations as part of our needs assessment.

Our approach to the support systems component of the project was based on the framework of arts support structures outlined in the 2005 Boston Foundation report on arts service organizations.[12] This study identified the following seven categories of services provided by arts service organizations/support systems: (i) advocacy/policy-related action; (ii) contracted/group services; (iii) convening and networking; (iv) education and training; (v) financial support; (vi) information and research; and (vii) promotion and audience development. As our literature review indicated that ethnocultural arts organizations consistently identified six of these support systems (i-v, and vii) as key,[13] our analysis focused on these six services and considered services related to arts spaces. We emphasize that our focus was on arts-related support systems with missions and/or programs specific to ethnocultural arts communities. At least in theory, and depending on such factors as location, organizational structure, and budget size that would similarly affect non-ethnocultural arts organizations that are small, rural, and/or community based, general arts support systems are also available to ethnocultural arts organizations. So are non-arts specific or related services, which our literature review and needs assessment research indicate may serve as important supporters of ethnocultural arts, at least within certain ethnic communities. Our decision to focus on the more specific area of ethnocultural arts support systems was due entirely to time and resource constraints and was not intended to minimize the role of other support systems.

a. *Supports Databases*

To identify and map support systems with missions and/or programs specific to ethnocultural arts communities, we analyzed information on these systems contained in existing data sources provided by the CRA, NCCS, the National Assembly of State Arts Agencies, public reports from Canadian and US governmental arts agencies and

foundations, and other sources. We reviewed these sources to create our own databases of support systems offering any of our targeted services that have programs focused on ethnocultural arts organizations. Where applicable, and in addition to information regarding these services, our database fields contain information on geographic location, targeted racial/ethnic group(s), targeted artistic discipline(s), and funding amounts.

For both the Canadian and US supports databases, we began by extracting organizations from our ethnocultural arts organization databases that had been flagged through that coding process as either (i) functioning as both an ethnocultural arts organization and an arts service organization or (ii) being an arts service organization or arts funder for ethnocultural arts organizations. We then included ethnocultural arts service organizations identified through the literature review and needs assessment components of the project. In the United States, we further reviewed the following additional codes from the BMF to identify additional arts service organizations:

- Alliances Advocacy (A01)
- Management and Technical Assistance (A02)
- Research and Public Policy (A05)
- Arts Services (A90)

Finally, we expanded the scope of our search by reviewing national, provincial, and regional arts agency lists, arts discipline member directories from national, provincial, and regional arts service organizations (e.g., Canadian Dance Assembly), and other arts service organization member directories.

While we have attempted to build a comprehensive listing of arts service organizations, including funders, that provide targeted support to ethnocultural arts organizations in Canada and the United States, we are aware that there were limitations to, and omissions in, our process. First, as we utilized overlapping sources in creating the ethnocultural arts organization databases and the supports databases, the latter are subject to many of the same limitations previously identified in the former. Second, resource constraints prevented us from reviewing the arts services offered by the United States' approximately 5,000 local arts agencies,[14] and the lack of a comprehensive listing of Canada's local arts agencies prevented us from identifying all of these arts agencies to review their arts services. As research indicates that local arts agencies have been a particular source of support for at least certain segments of the ethnocultural arts field, particularly within the United States, the absence of any local arts agency in the US supports database is a significant omission. Third, we note that many arts agencies and foundations provide directories regarding other available arts resources and that these lists are a potentially valuable source of information on arts service organizations with targeted services for the ethnocultural arts field. Due to resource constraints, we did not review the directories listed by each country's arts agencies and community trusts. Fourth, and as has been the case with the ethnocultural arts organization databases, subsequent to finalizing the supports databases for data analysis, we identified organizations that for various reasons had inadvertently been omitted. An example of such an organization not included in the US supports database is the Association of African American Museums.

Acknowledging their limitations, the supports databases provided us with information on currently active arts-related service organizations with programs focused on ethnocultural communities. We began working on these databases in September 2012 and completed the Canadian database in October 2013 and the US database in February 2014. There are 95 organizations listed in our Canadian supports database and 248 organizations listed in our US supports database. The databases are available as Appendices C (Canada) and D (US) in Excel format.

b. *Supports Interviews*

To obtain another perspective on the expressed needs and support systems of ethnocultural arts organizations and to learn more about past and current programs, we interviewed a limited number of arts service organizations and funders. Taking a purposive sampling approach, we identified these prospective interview participants through the literature review process, needs assessment interviews and survey responses, and recommendations from ongoing support systems interviews identifying individuals possessing experience working with programs focused on ethnocultural arts organizations (as with our needs assessment interviews, we note that for various reasons we were unable to interview everyone on our prospective list). Our interview questions

were tailored to each interviewee based on the specific professional experiences of these individuals and their prior and/or current programs. Formal funder interviews began in December 2012 and arts service organization interviews began in June 2013; all interviews were completed by February 2014.

Our Canadian interviews took place with organizations located in the following cities and provinces: Brentwood Bay, Vancouver, and Victoria (British Columbia); Edmonton (Alberta); Winnipeg (Manitoba); Toronto, Ottawa, and Kitchener (Ontario); Montréal (Québec); Whitehorse (Yukon); and Yellowknife (Northwest Territories). In Canada, we spoke with one national arts funding agency, four provincial arts and non-arts agencies, one foundation, and seven arts service organizations.

Our US interviews took place with organizations located in the following cities and states: Boston (Massachusetts); Sacramento and San Francisco (California); Brooklyn and New York (New York); Rapid City (South Dakota); Washington (DC); and Providence (Rhode Island). In the United States, we spoke with one national arts funding agency, two state arts agencies, one ethnocultural funder, and 11 arts service organizations. These interview participants are listed with our ethnocultural arts organization interview participants in the beginning of this book.

Our final supports interviews consisted of 16 individuals from 13 Canadian organizations and 15 individuals from 15 US organizations for a total of 31 supports interview participants.

5. **Recommendations**

Following data collection and interview transcription, we undertook a data analysis to identify and highlight significant challenges and needs of ethnocultural arts organizations and to provide a profile of these organizations as a whole, by pan racial group, and by province/region. We also compared findings from the needs and supports assessment components to perform a gap analysis on services provided.

Our recommendations regarding means of better supporting and strengthening the field are based on survey and interview feedback, our own analysis of project findings, and the direct participation and feedback of project participants and advisors. Between July and October 2014, we submitted drafts of this book to our advisory committee and project stakeholders identified through the research process who expressed an interest in participating in this final project component. During this time we reviewed and revised the draft, including recommendations, in light of stakeholder comments before finalizing this report and artist book, *Figuring the Plural*, for public dissemination.

Notes

1. Elinor Bowles, *Cultural Centers of Color: Report on a National Survey* (Washington, DC: National Endowment for the Arts, 1993).

2. Although the Core-PC file contained more robust financial data, it was limited to organizations required to file the IRS Form 990. According to a change in IRS requirements in 2011, tax-exempt organizations posting annual gross receipts in the amount of $50,000 or less are not required to file a Form 990 or Form 990-EZ. As we suspected that a significant number of ethnocultural arts organizations would fall under this $50,000 threshold, we felt that we would overlook an unacceptable number of organizations by working in the Core-PC file and therefore decided to focus on the Business Master File. At the time of license, there were 40,739 organizations listed in the Core-PC arts file compared to more than double that number listed in the arts Business Master File.

3. National Center for Charitable Statistics, *Guide to Using NCCS Data* (August 2006). http://nccsdataweb.urban.org/NCCS/extracts/NCCSDataGuide2013.pdf. Unless otherwise stated, all information regarding the Business Master File and Core-PC file is based on the August 2006 version of the NCCS guidebook (we note that the NCCS has subsequently updated the guide, and the electronic link is to the June 2013 version).

4. Originally developed by the NCCS and used by the IRS and the Foundation Center, the NTEE-CC is a classification system employed by a team of "IRS determination specialists" who classify organizations based on the descriptive data used by these organizations in their applications for recognition of tax-exempt status. National Center for Charitable Statistics, *NTEE Core Codes (NTEE-CC) Overview*. http://nccs.urban.org/classification/NTEE.cfm. This system "divides the universe of nonprofit into 26 major groups under 10 broad categories," the first of which is "A" for Arts, Culture, and Humanities. (Ibid.) Other broad coding categories include Education, Human Services, and Public, Societal Benefit. Each of these groups is further subdivided into "common codes," which indicate the primary activities of the organizations (e.g., Arts Research (A05)). (Ibid.) NCCS has added its own sub, or draft, codes to these codes to capture organizations such as Folk Arts Museums.

5. For guidance on the difference between these two types of charitable organizations, see "Registered charity vs. non-profit organization," Canada Revenue Agency, last modified August 3, 2012, http://www.cra-arc.gc.ca/chrts-gvng/chrts/pplyng/rgstrtn/rght-eng.html.

6. Statistics Canada, *Cornerstones of Community: Highlights of the National Survey of Nonprofit and Voluntary Organizations; 2003 revised* (Ottawa: Statistics Canada, 2005), 15, http://sectorsource.ca/sites/default/files/nsnvo_report_english.pdf.

7. National Center for Charitable Statistics, *Guide to Using NCCS Data,* 5.

8. James Bau Graves, *Cultural Democracy: The Arts, Community, and the Public Purpose* (Chicago: University of Illinois Press, 2005), 173 (italics added).

9. Data from the 2011 census was not publicly released until May 8, 2013.

10. A very small number of organizations were also removed after they informed us during the needs assessment component that they either did not identify as an arts organization, or did not identify, as applicable, as an Aboriginal/culturally diverse/other immigrant (Canada) or ethnically/culturally specific (US) organization (during the early stages of the needs assessment process we were using these terms).

11. Response counts are based on Survey Monkey's tabulation of responses. We note that during the data transfer and analysis process, 1 response from each of the Canadian culturally diverse and White surveys, and 1 response from the US Latino & Caribbean survey, appears to have been dropped in the transfer process. Although we double-checked our data download from Survey Monkey, we were unable to locate these three missing surveys. Thus there is a discrepancy in the total survey responses for these three pan groupings and overall country total reported here, and the totals reported elsewhere in the body of this book.

12. The Boston Foundation, *Arts Service Organizations: A Study of Impact and Capacity* (Boston: Boston Foundation, 2005).

13. See, e.g., Bowles, *Cultural Centers of Color: Report on a National Survey*, 61: "[M]ost pressing organizational needs: funding, space, staff, memberships and volunteers, leadership training, marketing and public relations, community support and audience development, technical assistance, increased tour bookings, continued growth, and program development"; Louise Poulin, *Stories from the Field: Perspectives on Innovative Management Practices for Aboriginal and Culturally Diverse Arts Organizations* (Canada Council for the Arts and Canadian Heritage, November 2004), 37-41; Poirier Communications, *Findings from the Survey with Aboriginal Dance Groups and Artists in Canada* (Canada Council for the Arts, May 2003), 4: "Needs over the short and long term for groups include the following: Web site design and upkeep; design, repair and creation of regalia/costumes; infrastructures; office support; dedicated artistic directors and dance teachers. There is also the need for funding, in particular for publicity and promotion."

14. "Local Arts Agency Census," Americans for the Arts, last accessed August 21, 2014, http://www.americansforthearts.org/by-program/networks-and-councils/local-arts-network/facts-and-figures/local-arts-agency-census.

Image 10. *Ashes on the Water*, 2011 by Quelemia Sparrow and Noah Drew. Dancers: Daina Ashbee, Tasha Faye Evans, Julia Carr, Kathleen McDonagh, and Jeanette Kotowich. Choreographers: Michelle Olson and Kimberly Tuson. Co-produced by Raven Spirit Dance and Neworld Theatre and Commissioned by Neworld Theatre. Photograph by Chris Randle. Reproduced by permission from Raven Spirit Dance.

Terminology

For purposes of this project, we define "ethnocultural arts organization" to mean a nonprofit organization that preserves, promotes, and/or develops, as evidenced from mission statement, programming, or both, the cultures of one or more explicitly identified ethnic group through the arts. We have interpreted arts to mean the practice of one or more of the following: visual arts; dance; music; theater; film; and the humanities. We have treated photography, fashion, and performance art as part of the visual arts, opera as part of theater, and storytelling as part of the humanities. Given the great diversity of artistic expressions included in this project, certain art forms did not clearly fit into any of the six categories, and for these forms we considered them alongside the category to which they appeared most comparable. We have included cultural centers where one or more of the art forms listed above were part of the center's mission or a key aspect of programming and festivals where one or more of the art forms listed above were an intrinsic part of the festival. We have also included groups focused on diasporic communities alongside those focused on art directly from source communities (e.g., Latin American film festivals).[1]

As discussed in the Methodology, unless arts education was part of the programming or services provided by a cultural center or another organization that would independently qualify, we did not include arts education organizations/schools. We did not include history museums/historical societies unless one of the six forms of artistic expression were part of organizational mission or a key part of programming, and we did not include social clubs.

This project focuses on race, ethnicity, art, and culture, and thus is strewn with definitional landmines. While the project is not an investigation of terminology, we must acknowledge that the choice of the term "ethnocultural" is unconventional. We are also aware that terminology is an issue in the ethnocultural arts field, with much of it contested and subject to confusion.[2] From a research perspective, the wide range of terminology used to describe ethnically specific arts made it difficult to search for literature on the field, and at times led to misunderstanding among project participants and other stakeholders regarding project scope.

We sought to identify the simplest and least contested term to describe a complex subject, and as with everything else in this project, this process took us on a journey. Materials from our US literature review most frequently use the following terms to refer to our specific subject: ethnic arts, ethnically specific organization (variously with or without the addition of "arts"), culturally specific, multicultural, multi-ethnic, ethnically/culturally specific institution, ethnically/culturally diverse institution, and culturally diverse. Many of these terms are used interchangeably. By at least one account, the arguably most commonly used phrase "ethnically specific" emerged in the 1980s through the need of the "museum world to describe the wide range of museums, historical societies, survivor groups, and cultural centers across the nation devoted to the recovery and celebration of different American ethnic groups."[3] One of the most inclusive understandings of this phrase that we found was employed in the study *Mapping Cultural Participation in Chicago*, which defines "ethnically/culturally specific institutions" as "organizations whose mission statements explicitly identify their primary purpose as representing and/or targeting a particular ethnic or cultural group," and defines "ethnically/culturally diverse institutions," as "organizations whose mission statements explicitly identify their primary purpose as representing and/or targeting multiple ethnic or cultural groups."[4] We largely adopted these definitions, which most closely approximate our approach to this project.

Although ethnically specific literally relates to a focus on any ethnic group, as employed within the field of ethnocultural arts, it has generally been used to refer to a focus on any non-White ethnic group. For example, in the seminal work *Cultural Centers of Color*, which we have indicated earlier as commissioned by the NEA and authored by Elinor Bowles, Bowles employs the term "ethnically specific organizations" as shorthand for the more cumbersome "ethnically specific arts organizations of color."[5] This practice parallels more colloquial definitions of the phrase and some more formal definitions that treat "ethnic" as designating an "ethnic minority" and "characteristic of

or belonging to a non-Western cultural tradition. '*ethnic dishes*'| '*folk and ethnic music*.'"[6] Moreover, and related to historical usage, the term "ethnic" carries lingering derogatory associations.[7]

Whereas "ethnically specific" possesses limited and negative interpretations, the popular alternative phrase "culturally specific," when applied to racially/ethnically specific activity, is overly broad. As Bowles notes in her rejection of the latter term, "[m]ost people…felt that 'cultural' had too many superfluous meanings and, further, that the groups being discussed were not culturally homogenous but embraced a number of cultures."[8] This project focuses on arts activity that is rooted in specific ethnic heritages and is not intended to address other culturally specific arts activity, such as those organized around LGBTQ culture. However, having not identified an alternative term and finding "ethnically specific" to be more problematic, throughout the research process we opted to use the term "culturally specific" when working with US organizations.

In the Canadian context, we were presented with a completely different set of terminology-related challenges. Early in the Canadian literature review process, the head of the research division for a major Canadian funder informed us that the most commonly used terms in the field were "Aboriginal" and "Culturally Diverse."[9] "Aboriginal" has been defined by such entities as the Canada Council to mean the First Nations, Métis, and Inuit peoples of Canada, and "Culturally Diverse," the latter term an alternative to the arguably more widespread expression "visible minority," as meaning peoples of African, Asian, Latin American, Middle Eastern, and mixed racial descent. As our project includes all ethnocultural groups, including White groups, we then asked for the appropriate term to identify this third pan specific group, but no one we questioned during the literature review phase was able to provide us with a commonly used term. In addition, there did not appear to be one concise term to describe the field in its entirety. This situation is at least partly due to cultural policy developments in the 1980s and 1990s in Canada that led to a distinction between Native and other non-White groups in arts funding programs compared to the consolidation of all non-White groups in the United States into targeted arts funding for "minority" or "underrepresented" groups and such terms as "people of color" (see Part I). As a result, when we entered the needs assessment phase of the project, we used the following string of terms to describe the focus of our project: "Aboriginal, culturally diverse/ethno-racial, and other immigrant arts organizations" (the latter term our best attempt at describing White-specific organizations).

During the interview process, several participants objected to this terminology. For example, when we met with members of a Native artist collective, they rejected the identifier "Aboriginal," emphasizing that it was a term created and imposed by outsiders.[10] When meeting with the Artistic Director of a Ukrainian dance company, we were reprimanded for our use of the term "immigrant," which it was clear was a source of confusion. After comprehending that we were including all registered charity groups possessing an expressed ethnic mandate, the Director commented, "you mean ethnocultural arts organization." It is thus that we arrived at the term "ethnocultural," which is concise, largely free of the shortcomings associated with "ethnically specific arts organization," more specific than "culturally specific," and neither specific to Canada nor the United States but generally understood by individuals in both countries. We note that while we have elected to primarily use the term "ethnocultural" herein, we do employ other more common and country specific terminology when used in cited literature, when quoting project participants, and when context necessitates emphasis of a group's racial or ethnic specificity.

We add a final note on the term "organization." To facilitate our research, we focused on Canadian registered charities and US incorporated nonprofit organizations.[11] In largely omitting unregistered and unincorporated group arts activity, we are conscious of the depth of perspectives and information that have not been included in this project. Scholars such as Dr. Maria Rosario Jackson and Dr. Alaka Wali have written of the richness of community cultural activity, including ethnocultural activity, occurring within the sector of the unincorporated arts.[12] It is our hope that our book will contribute to additional interest in, and better support for, *all* ethnocultural artistic activity.

Notes

1. As our definition indicates, we included art forms like ballet, opera, and flamenco if the organization was explicit about its ethnic specificity.

2. For a thoughtful and condensed discussion of nomenclature in the field, see Vanessa Whang, "Arts Funding and Cultural Diversity in the United States" (unpublished report, Ford Foundation, April 2004), 3-5.

3. Fath David Ruffins, "Culture Wars Won and Lost: Ethnic Museums on the Mall, Part I: The National Holocaust Museum and the National Museum of the American Indian," *Radical History Review* 68 (Spring 1997): 81.

4. Robert LaLonde, Colm O'Muircheartaigh, Julia Perkins, Diane Grams, Ned English, and D. Carroll Joynes, *Mapping Cultural Participation in Chicago* (Chicago: University of Chicago Cultural Policy Center, 2006), 45.

5. Bowles, *Cultural Centers of Color: Report on a National Survey*, 15.

6. "Ethnic," Oxforddictionaries.com, accessed March 25, 2014, http://www.oxforddictionaries.com/us/definition/american_english/ethnic?q=ethnic.

7. Bowles, *Cultural Centers of Color: Report on a National Survey*, 15 (remarking that "[s]everal persons consulted felt that 'ethnic' had residual pejorative connotations").

8. Ibid.

9. Another term somewhat less commonly used is "racialized."

10. This extremely important observation raises the greater issues of language employed to designate various racial and ethnic groups. The power and impact of naming, and its associations with colonialism that underlie many of the issues discussed in this work and form the historical background for the emergence of many ethnocultural arts organizations, is too great a subject to be treated cursorily. It is also outside the scope of this project. When referring specifically to Native groups based in Canada we have continued to use the term "Aboriginal" as, despite its clear foreignness, it is still the term overwhelmingly used by Canadian Native groups themselves when presenting their work to non-Native audiences. We also use the words "Indigenous" and "Native," terms used more frequently within these communities.

11. We have also attempted to include Section 7871 organizations and note that, as the project's research progressed and based on the recommendations of registered/incorporated nonprofit project participants, we did conduct formal interviews with two unincorporated and one for profit ethnocultural arts organizations. Falling into these categories are, respectively, Chicago-based Teatro Luna, New York-based Fire this Time Festival, and Iqaluit–based Inhabit Media. We also met with one incorporated Canadian organization that, at the time of the interview, had not yet obtained registered charity status: Vancouver-based Raven Spirit Dance.

12. See, e.g., Maria Rosario Jackson, Joaquín Herranz, and Florence Kabwasa-Green, *Art and Culture in Communities: Unpacking Participation; Policy Brief No. 2 of the Culture, Creativity, and Communities Program* (Washington, DC: The Urban Institute, 2003), http://www.urban.org/UploadedPDF/311006_unpacking_participation.pdf; Alaka Wali, Rebecca Severson, and Mario Longoni, *Informal Arts: Finding Cohesion, Capacity and Other Cultural Benefits in Unexpected Places* (Chicago: Columbia College Chicago/Chicago Center for Arts Policy, June 2002), http://www.cpanda.org/data/a00121/Informal_Arts_Full_Report.pdf.

Image 11. Promotional postcard for Stir-Friday Night's *This Asian American Life* sketch comedy revue, 2012. *Back row, left to right*: Gilbert Galon, Irene Tu, Sonia Khaleel, James Kannookadan, Dacey Arashiba, Avery Lee, Kannan Arumugam (*seated*), and Samantha Garcia (*not pictured*). Directed by Anthony LeBlanc. Photograph by Glen Abog. Reproduced by permission from Stir-Friday Night.

Introduction

> I do not want my house to be walled in on all sides and my windows to be stuffed. I want the cultures of all the lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any. I refuse to live in other people's houses as an interloper, a beggar or a slave. – Mahatma Gandhi
>
> Until the Lion has its own storyteller, the Hunter will always be the hero. – Ewe-Mina proverb

In the year leading up to the 2012 US presidential election, terms such as "real American," "illegal immigrant," "undocumented immigrant," and "changing demographics" were prominent in political and cultural discourse. Reflecting diverging conceptions of what it means to be an American, the sentiments behind these expressions have existed in various iterations for over a century in both the United States and Canada. Frequently, the lexicon used to describe our national identities demonstrates a discomfort with, and an inability to directly discuss, issues relating to race and ethnicity in two countries with a deeply troubled past in these areas. In their own forms, these issues are reflected in developments within the art world as dialogue increasingly centers on the unrepresentative nature of art audiences and working artists when compared to the ethnic and socioeconomic profiles of our countries' general populations. Coupled with a growing body of literature on the art field's "diversity problem" are indicators that the field is failing to support artists and arts organizations from a range of ethnic communities.[1] These failings are documented in the National Committee for Responsive Philanthropy's release of *Fusing Arts, Culture and Social Change* (2011), a report by Holly Sidford regarding the continuing and pervasive underfunding of US social justice oriented and arts and cultural organizations working in traditions outside of the Western mainstream, and are suggested by information that, while Canada's Aboriginal and culturally diverse population comprises 23 percent of the country's general population,[2] the Canada Council provided a mere four percent of its total operating funds to Aboriginal and culturally diverse arts organizations in the 2011-2012 fiscal year.[3] Beginning in 2011, the Canada Council began to phase out a number of capacity building programs run by its Equity Office, which addresses access to Canada Council arts discipline funding programs by culturally diverse and other "equity-seeking" arts groups, with the anticipated restructuring of such programs.

In that same year, the three of us – Ingrid, Kait, and Mina – entered our first year as master's candidates in the arts administration and policy program of the School of the Art Institute of Chicago (SAIC). The three of us came from prior professional careers and extremely diverse backgrounds, and all of us sought to redirect those careers and build on particular interests: Ingrid, a former Toronto banker and once visual artist, was looking to further develop her own arts organization, which is focused on the work of Buddhist master and artist Master Shen-Long; Kait, a Pittsburgh performance artist and childhood cancer survivor, was interested in merging the fields of arts and healthcare in new ways; Mina, a New York-based but expat-raised intellectual property lawyer and former dancer/theater actress, was looking to transition into philanthropy to support the intersecting areas between arts and culture and community development.

While we remained, and remain, committed to the original reasons that brought us to SAIC, our experiences over the first few months in art school directed our attentions to (the lack of) ethnic and socioeconomic diversity within the school and the problematic relations between the school/affiliated museum and (certain of) Chicago's community-based cultural institutions, and more generally resulted in a hyper-awareness of race relations within the visibly segregated city. Related, we found ourselves repeatedly pointing to assumptions behind organizational models presented in our courses, highlighting different interpretations of information regarding trends and cultural policies embedded in the US arts field, and frustrated with the limited art histories we were being taught.

One particularly impactful experience took place over a weekend following a colloquia panel on the theme of "conferences and convenings." During the panel discussion, guest speakers from small

artist-run and community spaces spoke of the importance of networking opportunities for these smaller kinds of organizations around the country as well as the need for appropriate professional development activities, opportunities to share resources, and shared learning on pragmatic strategies for supporting different types of arts spaces. Several of the panelists were in town to attend a conference that had been arranged by one of the panelists with the aim of achieving many of these objectives: to start a national conversation on creative activities occurring outside of traditional institutions and to spread knowledge on innovative organizing models and under-the-radar opportunities for affiliated artists and administrators. When asked how smaller arts spaces learned about the upcoming conference and similar opportunities, panelists referenced their own networks and word of mouth approaches to marketing.

Several days later, Ingrid and Mina separately volunteered at the two major arts conferences taking place in the city that weekend: Ingrid at a conference geared toward larger arts institutions and held in Chicago's centrally located East Loop, and Mina at the smaller conference highlighted in our colloquia and held in Chicago's Bridgeport neighbourhood on the South Side. Travelling through areas that serve as home to a number of the city's Black, Mexican, and Chinese American and immigrant residents to reach the conference space, Mina entered the space itself and a room that was almost entirely occupied by White Americans in their twenties and thirties. Further north and east, Ingrid walked into a similar room, except organizers and attendees were generally older. Seated near the entrances of both conference spaces and assigned to register and check in attendees, over the next two days we observed the stark difference between the ethnic demographic of those outside the conference walls and those within them. We also noted the absence of representatives from ethnocultural arts spaces. In a text exchange, Ingrid sent Mina the following comment: "You would think Chicago has no diverse cultural presence."

Slowly, these and similar incidents transformed into the Plural project. We had deliberately selected an arts management program based out of an art school because we wanted to consider management from art's non-standardized, multi-perspective lens, and yet our instruction indicated that little of this multidimensionality exists in the art field's governance models. A number of our lectures and assigned readings regarded the lack of diversity in the field and its need to attract younger, non-White audiences, but it had become apparent to us that all of this literature and the surrounding discussions focused on the perspectives of, and data about, large, mainstream arts institutions. We had numerous questions about what was occurring outside of these institutions, especially with respect to spaces reflecting our own cultural backgrounds. How were these issues of audiences and our countries' changing demographics impacting and being addressed by spaces that were, by definition, dedicated to ensuring the existence of multiple perspectives within the art world? If these other cultural organizations weren't attending the types of conferences SAIC was directing us to, why weren't they, and how were they supporting themselves/being supported? What were their organizational models and needs?

From these initial questions, we developed a deeper interest in understanding what we saw as a key missing party in our studies and in conversations on the future (relevancy) of the arts field: ethnocultural arts organizations. Ethnocultural arts organizations tell the distinct histories and present-day experiences and traditions of "others"; existing in all racial groups, they render us all "other." Compared to mainstream organizations, which often draw our attentions away from the dominant culture perspective behind their presentations of history and artistic tradition and affirm melting pot conceptions of multiculturalism, ethnocultural spaces point our attentions to, and illuminate the importance of, the multiple interpretations of History and Tradition. These organizations fulfill many of the same functions as non-ethnocultural arts organizations in collecting, conserving, creating, exhibiting, performing, and/or presenting art works. Inherently community-minded, they also assume one or more of the following roles: cultural advocates (promoting, celebrating, and recognizing a particular ethnic/cultural heritage, instilling pride in members of the group, and fostering self-determination), cultural interpreters (educating the larger public about the ethnic group), zones of contact that facilitate cross-cultural understanding and communication, keepers of ethnic tradition, and sites of contest where prejudice and bigotry are exposed and challenged.[4] By providing support for emerging artists and establishing venues for ignored art forms, they further serve as spaces for cultural growth and innovation.

Beyond their various roles, ethnocultural arts organizations vary greatly in size, geographic location, level of resources, artistic

discipline and other programming, and in how "they perceive their role in the community, the city, or even the nation."[5] As scholars Anastasia Loukaitou-Sideris and Carl Grodach observe in an article regarding ethnic museums and even more applicable in the case of ethnocultural arts organizations more generally, "a careful examination of the mission, scope, and facilities of [these spaces] reveals that the perception of the ethnic museum as a homogenous construct is a myth."[6] Framing their differences in structure and objective are their emphases on community and artistry. Author Elinor Bowles writes that this "distinction represents a continuum rather than a dichotomy, since the missions of most ethnically specific arts organizations embody both artistic excellence and community involvement"; moreover, "[f]ew organizations are fixed at either end of the spectrum."[7] Adds Bowles,

> A great many embody both emphases in equal measure, and some, over time, move from one point on the continuum to another. For example, once an organization feels firmly established as a community institution, it may begin to concentrate more on artistic quality. On the other hand, an art-focused organization, after establishing a reputation for producing and/or presenting excellent art, may more vigorously attempt to address the cultural needs of its primary ethnic constituency.[8]

Loukaitou-Sideris, Grodach, and Bowles illustrate only a few of the complexities within the ethnocultural arts field that complicate both its description and a presentation of its challenges.

Due to the field's great heterogeneity, ethnocultural arts organizations defy simple categorization through the makeup of their artists, volunteers, or staff, which may possess a specific ethnic or racial background or may originate from several ethnic or racial backgrounds. These organizations cannot be defined by their audiences, which in part due to the nature of their community and/or art focus may also derive from a specific ethnic background or a range of ethnic backgrounds. Possibly one of the few features common to all organizations is their shared possession of an ethnocultural focus.

Many ethnocultural arts organizations also explore the influences and intersections among cultures, which lead to a cultural "give and take" that blurs and problematizes boundaries among ethnic groups and shifting concepts of identity and community. Subsequently serving to "disrupt narrow, essentialized constructions of community," these organizations offer "more complicated understandings of the group and their relationship to society at large."[9] At the same time, they provide a dedicated environment in which to address sensitive issues of race and ethnicity that is deliberately conscious of the full range of human experiences. Referencing our rapidly diversifying societies and increasingly complex national identities, a 1984 report by the then-named American Association of Museums predicted that "[i]nstitutions dedicated to fostering and preserving particular ethnic heritages will be increasingly important in helping Americans understand their historical experience from different perspectives."[10]

Despite their invaluable services, ethnocultural arts organizations have received little attention within the arts community, and there is a significant amount of unknown information about these organizations as a whole. In January 2012, searching for answers to our questions, Mina, Ingrid, and two other classmates,[11] including Plural team member Patricia Morris Alava, decided to collaborate on a master's thesis project directed toward identifying and documenting the characteristics, needs, and support structures of these organizations, which we eventually entitled the Plural project, or more simply, "Plural." Over time, as we grasped the magnitude of the task we had undertaken and through the encouragement of our initial thesis advisors and SAIC academic and administrative staff, the Plural project grew from a more internal study of the ethnocultural arts field to an informal organization consisting of a 16-member project team advised by a 13-member advisory committee.

The Plural project's objectives were, and are, as follows: (i) to collate existing research and develop new research on the characteristics, needs, and support systems of ethnocultural arts organizations; (ii) by collating and conducting such research, to expand knowledge of these organizations and thereby increase their visibility among the general public and deepen understanding among policymakers, service organizations, and funders; (iii) to identify existing supports available to these organizations and thereby increase use of existing supports; and (iv) to reveal gaps and inefficiencies in the existing support infrastructure, thereby assisting service organizations and funders in better designing and prioritizing their programs. It was, and is, the overall goal of the

project to heighten awareness, provide new insights, and lead to the strengthening of existing support structures and/or the creation of innovative approaches to bolstering the work of this important segment of the arts and culture field.

On a more personal level, we were searching to learn from and connect with a community that better reflects the cultural plurality that exists and that we value in our own lives. We also sought to better understand, explore, and apply the concepts of cultural democracy and cultural equity to a project that has practical relevance.

American musician and arts activist James Bau Graves describes cultural democracy as a "system of support for the cultures of our diverse communities that is respectful and celebratory, that gives voice to the many who have been historically excluded from the public domain, and that makes no claims of superiority or special status. It assumes a fundamental acceptance of difference."[12] Based on the idea that diverse cultures should be treated as equal, the application of cultural democracy "becomes a process of assisting communities and individuals to learn, express and communicate in multiple directions, not merely from the top – the elite institutions of the dominant culture – down."[13] We have attempted to remain faithful to this multidirectional, many culture concept in our approach to identifying the ethnocultural arts organization and more broadly in the structure of the project. Rather than follow certain common dichotomies separating racial groups (i.e., "ethnic" translating as non-White) and artistic forms (traditional versus contemporary), we included all ethnocultural groups and both forms. Seeing many similarities between Canada and the United States and differences that could lead to potential learning opportunities on both sides of the border, we included the two countries within the geographic scope of the project. While the two-country scope necessarily complicated the project and extended its timeframe, the decision was practical and personal: Canada and the United States are the countries where the majority of our team holds citizenship.[14] On a structural level, we aimed at a flexible research design that invited project participants to guide the course of our research and to review, add to, and edit the final research product.

Whereas cultural democracy involves an embrace and acceptance of all cultures, we have found that cultural equity, similar to john powell's "targeted universalism,"[15] is generally understood and applied more narrowly as a framework and tool for addressing certain groups' historical and continuing unequal access to funding and other resources necessary to support full cultural expression. Through this project, we have spoken with artists, arts administrators, and funders to identify these targeted/dedicated funding programs and arts services, to consider their strengths and weaknesses, and, hopefully, ultimately assist in the process of supporting the artistic richness of the cultural many.

This book, *Figuring the Plural*, serves as written documentation of our past three years of research on the Plural project. Reflected in its pages is our evolving learning process, which took the form of a continual deconstruction and reconsideration of originally designed research and research presentation plans as, for example, we asked about organizations' origin stories and a number described the full history of immigration of their ethnic group in the area. Or when we asked about needed arts services and some organizations replied by detailing concerns about the Keystone Pipeline and speaking of the Indigenous movement Idle No More. As our picture of the field increasingly appeared as a rhizome of characteristics, needs, and support systems, one of the few clear elements that emerged is that many ethnocultural arts organizations see themselves as inextricably linked to the concerns of both their origin and broader communities (however they are defined). In *Figuring the Plural*, we have followed this lead; where it seemed particularly appropriate, we broadened our frame to situate organizations within their political, economic, and/or social landscape.

We began the Plural project conscious of larger assumptions in the United States concerning ethnocultural arts organizations' current situation (in crisis), health (poor), and relevancy (questionable), and little information to work with in Canada; we absorbed these assumptions into the project itself and directly addressed them to interview participants. The interview component of the project was intentionally wide-ranging as, in addition to covering organizational needs and supports, in Canada Canada we identified an academic need for a more comprehensive, robust history of the field, in the United States we identified a need for an updated history, and in both countries we sought participants' opinions on the initial questions that drew us to the project: the impact a more diverse demographic landscape was having on their work. To this latter subject, we found that the volunteers and staff at many ethnocultural arts organizations are dedicating much time to thinking

about their country's changing audiences. Then again, such concerns have long been integrated into the missions and programming objectives of ethnocultural arts organizations. Rahul Varma, artistic director of Montréal's Teesri Duniya Theatre, observes,

> I admit that there are a lot of plays where people insert one Black person, or one South Asian person, or one Chinese person and say, 'Okay, we've become intercultural.' I find that very insulting and very demeaning and not true. So we like to give equal weight to every character from different cultures and put them into the same stories. Why? Because that's what the streets are. See? Most of my interaction with the outside world is happening on the street. So I cannot tell my story if I did not write the content of my interaction with the other people with whom I share the world. I think if you make your play in a manner where the cultures are part of the fabric of the play, it just invites people without any problem.[16]

This work of the plural is directed to the plural. We have purposefully constructed our tone and included information that is meant to be digestible by academic and non-academic audiences alike, and by members of the ethnocultural arts field, the arts community as a whole, funders and other service organizations, arts researchers, and the general public. Keeping these audiences in mind, we have organized the written elements of the book to combine our literature review, quantitative research findings (the databases and survey results), and the first voice perspectives gathered through our research's qualitative component to present a picture of the field as it exists today. Part I: Historical Background provides a detailed overview of the history and development of the field and serves as the foundation for interpreting the information presented in Part II: Current Ethnocultural Arts Organizations (2013-2014). The second half of the book considers the current characteristics, needs, and support structures of the field as viewed more generally, by pan racial group, by province/region, and by life cycle stage, contains six essays written by contributing writers that more closely examine the particular challenges of certain types of ethnocultural arts groups and artists, suggested areas for future research, additional information regarding the artwork presented throughout the book, and a selected bibliography that highlights particularly relevant and influential readings we identified during the literature review phase. Attached separately as appendices are the four databases created for the Plural project, all closed-ended survey results, and certain related documents that detail the research process and the representativeness of survey findings.

We note that we have taken a few unorthodox approaches in the presentation of information herein. We have, for example, made several unorthodox grammatical choices: (i) we intentionally use the first person plural to draw attention to our own authorial voice (and thus own specific perspectives) and (ii) we have deliberately placed our participants' first voice perspectives in the present tense. In the book's form, we have created a hybridized work that joins academia with advocacy and is meant to communicate on a textual and visual level. These different components are also meant to serve the many intended audiences for *Figuring the Plural*: in certain areas we provide information that will be more of interest and in the language of researchers, while in other areas we provide information that will be of greater interest to arts administrators. The combination of our own voices with the voices of scholars in the field and project participants is done with the intention of providing readers with a richer understanding of the field.

Adding to his discussion on cultural democracy, Graves warns of the difficulty in its realization for "those who practice it must often work on unfamiliar terrain."[17] Throughout the Plural project, we were conscious of the unfamiliarity of the many cultural (and geographic) environments we were exposed to, and the histories, traditions, and art forms we were learning about, too often for the first time. Within this book, we have attempted to present an enormously complex field in a manner that is accessible, informs, entertains, and provokes discussion and action. Ethnocultural arts organizations are not, however, a monolith. While in certain sections we have grouped organizations into categories to organize our findings, we emphasize that there are many different experiences and perspectives within ethnocultural arts spaces, and nothing herein is intended to essentialize or negate the field's complicated past and present, and its many challenges, needs, and, especially, strengths. Following Roberto Bedoya's charge, we therefore proceed with caution, committed to figuring "the plural, with all its complexities and contradictions."[18]

Notes

1. See, e.g., Ben David, "Diversify or Die: Why the Art World Needs to Keep Up With Our Changing Society," *Blouin ArtInfo* (blog), November, 16, 2012, http://www.blouinartinfo.com/news/story/840695/diversify-or-die-why-the-art-world-needs-to-keep-up-with-our; Betty Farrell and Maria Medvedeva, *Demographic Transformation and the Future of Museums* (Washington, DC: AAM Press, 2010); Jillian Steinhauer, "Report Finds NYC's Art World 200% Whiter Than Its Population," *Hyperallergic*, June 30, 2014, http://hyperallergic.com/135474/report-finds-nycs-art-world-200-whiter-than-its-population/; Hill Strategies, *Diversity in Canada's Arts Labour Force: An Analysis of 2001 Census Data* (Hill Strategies Research Inc., February 2005), http://canadacouncil.ca/~/media/files/research%20-%20en/diversity%20in%20canadas%20arts%20labour%20force/diversity_arts.pdf; Kelly Hill, "Diversity and Arts Attendance by Canadians in 2010," *Statistical Insights on the Arts* 12, no. 1 (March 2014), http://www.hillstrategies.com/sites/default/files/Diversity_arts_attendance2010.pdf.

2. Percentage calculated from "2011 National Household Survey: Data tables," Statistics Canada, last modified March 4, 2014, http://www12.statcan.gc.ca/nhs-enm/2011/dp-pd/dt-td/Rp-eng.cfm?lang=e&apath=3&detail=0&dim=0&fl=a&free=0&gc=0&gid=0&gk=0&grp=1&pid=107647&prid=0&ptype=105277&s=0&showall=0&sub=0&temporal=2013&theme=95&vid=0&vnamee=&vnamef.

3. Calculated from Canada Council for the Arts, *Annual Report 2011-12* (Ottawa: Canada Council for the Arts, 2012), 15-16.

4. The roles listed herein have been identified in existing literature on the field and comport with our own research for the Plural project. See, e.g., Anastasia Loukaitou-Sideris and Carl Grodach, "Displaying and Celebrating the 'Other': A Study of the Mission, Scope, and Roles of Ethnic Museums in Los Angeles," *Public Historian* 26, no. 4 (Fall 2004): 59; Bowles, *Cultural Centers of Color*, 23.

5. Loukaitou-Sideris and Grodach, "Displaying and Celebrating the 'Other': A Study of the Mission, Scope, and Roles of Ethnic Museums in Los Angeles," 56.

6. Ibid.

7. Bowles, *Cultural Centers of Color*, 23-24.

8. Ibid., 24.

9. Virginia Diaz, "On Modeling Civic Engagement: Case Studies of Culturally Specific Museums and Latino Constituencies" (master's thesis, John F. Kennedy University, 2005), 13, 39.

10. Commission on Museums for a New Century/American Association of Museums, *Museums for a New Century* (Washington, DC: American Association of Museums, 1984), 24.

11. The fourth classmate was Jeanelle Chang (SAIC '13), who left our team in the Fall of 2012. Plural co-lead Kait was present at the project's inception, but largely served in a volunteer capacity until the Fall of 2013 when she formally joined the Plural team.

12. Graves, *Cultural Democracy: The Arts, Community, and the Public Purpose*, 17.

13. Ibid.

14. Members of the Plural project are also citizens of Mexico (Patricia), Haiti (Nathalie Pierre-Louis), France (Alex Aubry), and Ukraine (Alda Akhsar Tchochiev); however, we found less applicability of the Plural project to these other countries, in addition to needing to set some boundaries on the size of the project. Rebecca Duclos is a dual Canadian/US citizen.

15. See, e.g., Gary L. Cunningham, Marcia L. Avner, Romilda Justilien, "The Urgency of Now: Foundations' Role in Ending Racial Inequity," *The Foundation Review* 6, issue 1 (2014), 55, http://www.nwaf.org/content/uploads/2014/04/FdnRUrgencyofNowPublished-3.pdf.

16. Rahul Varma (Artistic Director, Teesri Duniya Theatre), phone interview conducted by Mina Matlon, October 17, 2013, audio recording on file with Plural project co-leads.

17. Graves, *Cultural Democracy: The Arts, Community, and the Public Purpose*, 18.

18. Roberto Bedoya, "…It is more about the courage of imagination and the plural," *ArtsJournal* (blog), January 24, 2012, http://www.artsjournal.com/leadorfollow/2012/01/it-is-more-about-the-courage-of-imagination-and-the-plural-2/.

Part I: Historical Background

Image 12. Nigel Grenier performs a beaver dance at The Museum of Anthropology at the University of British Columbia, 2011. Photograph by Ana Pedrero. Reproduced by permission from Dancers of Damelahamid.

The history of the field of ethnocultural arts organizations is neither generally known nor taught, including in art history and arts management programs, and we seek to change this situation. In addition, and specifically within the context of this book, we provide this historical overview for three principal reasons. First, this book is directed at many audiences, and while some will be aware of events and/or programs related herein, for others it will serve as an introduction to the ethnocultural subset of the arts community. Second, when compared to the arts field as a whole, the history of ethnocultural arts organizations is relatively short; we hope to offer a sense of the tremendous activity and enormous accomplishments of the field during this time. Third, mindful of discussions concerning the field's organizational health, we present a different perspective. Through a consideration of the environments into which these organizations have emerged and operated, we provide another basis from which to consider persistent and emerging needs and other issues currently impacting the field.

The information presented below is based on our literature review and our own research for the Plural project, including oral histories relayed to us through conversations with the volunteers and staff of ethnocultural arts organizations and service organizations, and other arts leaders, funders, and academics. The focus and structure of each section is intentionally country specific, and generally follows and reflects the manner in which individuals within each country discussed this history. It also reflects the information available to us given time and resource constraints along with editorial decisions in the presentation and selection of information to include and thus is not intended to be comprehensive. The Plural project collected much information concerning the field's history and development, and we have done our best to consolidate this information in a manner that also serves to inform and frame the information contained in Part II. As such, and as with the narration of any story, this Historical Background ultimately reflects our own interpretations of this history.

Canada

Literature on Canadian ethnocultural arts organizations is sparse. Research on the field appears to have begun approximately 11 years ago, with most literature regarding the somewhat broader field of Aboriginal arts rather than a specific consideration of Aboriginal arts organizations, and with virtually no information pertaining to non-Aboriginal ethnocultural arts organizations. In constructing this section, we have therefore been strongly guided by personal accounts of developments in the field.

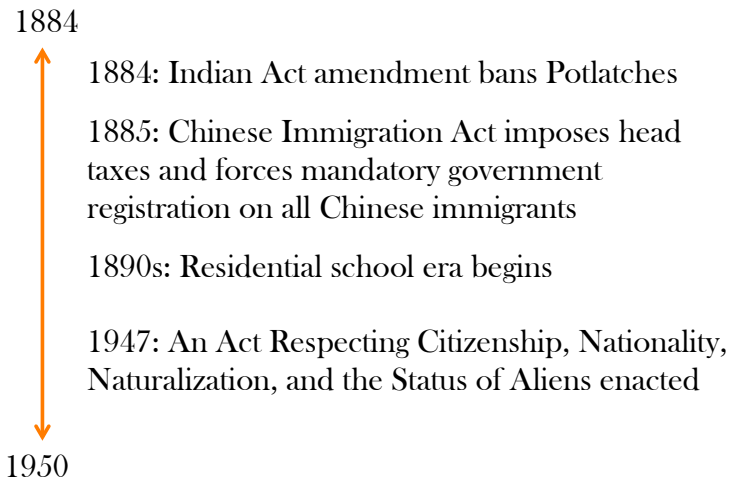
We all want to know that our stories matter. What we're told over and over again by the 'powers that be' is that our story doesn't matter. Our story doesn't really matter because it's too black, or it's not black enough. Or it's too angry or not angry enough. Or too gay, not gay enough. Doesn't have enough white characters in it. Doesn't have enough black characters in it.

—Kevin Free, Fire This Time Festival (September 23, 2013)

To provide insight into the lack of a written history, or histories, and the relative youth of Canadian ethnocultural arts organizations when compared to their US-based peers, we have set first voice perspectives against the backdrop of past federal policies that highly prioritized immigration from Western Europe and that were designed to eradicate Aboriginal cultural practices. These policies, which spanned well over a century, have shaped contemporary government arts funding protocols in place to support ethnocultural arts organizations. Our history of Canada's ethnocultural arts organizations thus tracks and is divided into four periods of implicit and explicit cultural policy: (i) a period dominated by overtly assimilationist legislation; (ii) a national push to develop a "Canadian" culture during the 1950s and 1960s; (iii) the move toward multiculturalism beginning in the 1970s; and (iv) the inception of governmental support for ethnocultural arts organizations beginning in the 1990s.

Pre-1950

In the late 19th and early 20th centuries, Canada's legislation was steeped in discriminatory immigration policies that sought to discourage immigrants from countries other than the United Kingdom, the United States, and Northern Europe, and among its many impacts, this legislation shaped the growth and composition of ethnocultural arts organizations.[1] Beginning in the late 1800s, a demand for labor



drew many immigrants from Hungary, Italy, Russia, and Ukraine to the country.[2] While this trend continued to rise gradually for decades, the majority of immigrants during the first half of the 20th century originated from the United States and United Kingdom.[3] Preceding these immigration waves, however, was immigration from China that began in the 1850s and continued steadily as many Chinese laborers were employed to build the Canadian Pacific Railway between 1880 and 1885. Immediately following the completion of the railroad in 1885, federal policies enacted over the next 62-year period attempted to stop a continued influx of Chinese immigrants in a multitude of ways, including (i) the mandatory government registration of Chinese immigrants in 1885, (ii) the imposition of head taxes, which were first imposed in 1885 and then increased by 900 percent over the next 18 years,[4] and (iii) the restriction of all further Chinese immigration in 1923.[5]

In 1947, An Act Respecting Citizenship, Nationality, Naturalization, and the Status of Aliens repealed the racist Chinese Immigration Act of 1923, but discrimination remained in governing policies. As another attempt to maintain control over the demographic landscape of Canada, the federal government instituted a policy that favored immigrants with a history of successful assimilation into Canadian culture. The changes made in 1947 outlined Canada's desired immigrants: "British, Americans, and northern Europeans."[6] In contrast, "[l]egislated bars against Asians remained in place, and administrative tinkering ensured that southern and eastern Europeans would find it at best difficult getting into Canada."[7] This flow of immigrants arriving in the first half of the 20th century served as a catalyst in the formation of ethnocultural arts initiatives in Canada.

While identifying a specific date to mark the birth of ethnocultural arts organizations is challenging, there was a flurry of activity within the field in the early 1900s that suggests field growth and composition mirrored immigration patterns of the time. Though likely not the first ethnocultural arts organizations, the oldest organizations in the Plural project's Canadian ethnocultural arts organization database appear to be the Alliance Française de Toronto, established in 1902 and obtaining registered charity status in 1976, and the Trail Pipe Band in Trail, British Columbia. Promoting the Scottish tradition of piping and drumming, the Trail Pipe Band has been playing continuously since the 1920s and became a registered charity in 1967, which is a year of particular significance for nonprofit organizations.[8] Following federal tax reforms, charities were required to register beginning in 1967 to qualify for certain benefits of their tax-free status, and thus the year marks the earliest possible effective date of status for any registered charity.[9] Seven of the 255 organizations listed in the Plural project's Canadian database, or just under three percent, were registered in 1967, and at least five of these organizations were active before this date.[10]

Many of these early ethnocultural arts organizations were forged out of a need to build community and connect Canadians to their cultural heritages. For the Canadian Hungarian Cultural Society of Edmonton (CHCS), arts and culture related programming, including a dramatic society and music concerts, began as early as the 1940s and was arranged and engaged in by a mixed group of Hungarian immigrants.[11] Although there were Hungarian Canadians in the early 1900s, the first large influx of Hungarian immigrants began in the years following World War II. The second substantial wave began in 1956 as a result of the Hungarian revolution and due in part to the Canadian Hungarian

refugee resettlement program, which brought approximately 37,000 Hungarians to Canada.[12] Artistic Director Susanna Biro notes that

> …the people who were involved in founding this society would have been from both of these groups…All of them would have been volunteers… having the cultural background in common. And the majority would have been interested in artistic and cultural pursuits because that was the rationale also behind the organization.[13]

The origins of other first generation ethnocultural arts organizations were more overtly political. One such example is the Winnipeg-based Ukrainian Cultural and Educational Centre (UCEC), which was founded in 1944 at a time when the Ukrainian Canadian community was divided across religious and political lines.[14] The first

Image 13. Lira Ensemble soloist Anna Zurek Wojtelwicz and the men of the Lira Dancers in authentic folk garb from the Rzeszow region of Southern Poland. Photograph by Warren Johnson. Reproduced by permission from the Lira Ensemble.

Ukrainian immigrants who arrived in Canada came during the late 1890s and were mostly economic immigrants who travelled to the country in search of work. Two subsequent immigration waves followed World War I and World War II and largely consisted of political refugees who were unable to stay in either the Soviet Union, or Poland, and were unwilling to return to Soviet territories.[15] By one estimate, "some 35-40,000 Ukrainian refugees would relocate to Canada…by 1951, there were some 395,000 Ukrainian Canadians."[16] UCEC was formed out of a need to educate and unite these disparate groups of Ukrainian Canadians about their shared cultural heritage as well as a need to preserve, protect, and promote the arts and culture of Ukraine.

Conscious of the destruction that World War II had caused in their country of origin, Ukrainian Canadians were motivated to protect their cultural heritage through the collection and preservation of cultural artifacts. As related by the executive director and chief of collections at UCEC,

> We participated in community public actions of protest, petition writing and all that kind of thing, when the Soviets were destroying cultural property in the territory of Ukraine. We continued to collect any kind of cultural property that had provenance from Ukraine, because after the Second World War, there was a great influx of immigrants, refugees from Ukraine...and many of them came with cultural property in their suitcases. So our organization offered a home for that property...there was a focus on saving what was taken out of Ukraine during the war. In fact, some of our best items came to us that way, dating from the 17th and 18th centuries.[17]

UCEC has a longstanding history of innovative programming and collecting practices that has helped to make its collection of materials on Ukrainians become the largest community-based archive in North America.[18] In the late 1940s, the organization held a contest to collect stories from new Ukrainian immigrants reflecting on their experiences during World War II. The prize for the winning submission was publication;[19] many of the stories include information regarding accounts of the Great Ukrainian famine, long denied by the Soviet

Union and government of Ukraine.[20] This collection of between 80 and 100 documents attracts the attention of both Ukrainian Canadians and scholars of Ukrainian history as the accounts are from primary sources and were written a mere 15 years after the famine.[21]

When Canada signed the Universal Declaration of Human Rights in 1948, the move may have sparked a shift in Canadian immigration policy as lawmakers found themselves confronting charges of hypocrisy both at home and abroad.[22] Nevertheless, despite the increased criticism, amendments made to the Immigration Act in 1952 granted power to the Governor-in-Council to continue to discriminate against 'non-preferred' immigrants for reasons including nationality, citizenship, geographical area of origin, customs deemed 'peculiar,' and the fear that immigrants would not be able to assimilate into a Eurocentric Canadian way of life.[23]

Simultaneously, Canadian legislation was directed toward eradicating Aboriginal culture through forced assimilation.[24] The residential school system was possibly the biggest attack on the cultures of Aboriginal peoples. With the first residential schools established in Upper Canada[25] in 1840, in 1879 the federal government adopted a national policy that focused on creating and supporting additional residential schools.[26] This policy was based on the Indian industrial school system that had been developed in the United States under President Ulysses S. Grant's Policy of Aggressive Civilization, enacted in 1869.[27] Initially conceived and administered by Christian churches and funded by the federal government,[28] this system created a partnership that lasted until the government took control of the residential schools in 1969.[29] Between 1883 and 1884, the government allocated an estimated $44,000 for the establishment of schools in the West[30] and by the 1890s, the rapid expansion marked the beginning of the "residential school era."[31] An estimated 150,000 Aboriginal children attended as many as 80 residential schools.[32]

The residential school system was designed to erase all traces of Aboriginal culture through the assimilation of Aboriginal children into Canadian society.[33] Children were removed from their homes and their families and in many cases were forced to travel hundreds of miles to attend school.[34] These schools enforced the European Canadian and Christian values of the dominant society: "The seeds of those values were, of course, embedded in each and every academic subject, in the literature they read, the poetry they recited, and the songs they were taught to sing."[35] Punished for speaking their own languages or engaging in their own cultural traditions, Aboriginal children were instead directed to recite Christian prayers daily, to dress in European clothing, and were instructed in the gender-specific roles of a modern Eurocentric Canadian economy.[36] Over the long history of the residential schools, students were subjected to substandard living conditions and harsh punishments such as beatings and being shackled to beds, emotional, physical, and sexual abuse, neglect, overwork, overcrowding, poor ventilation, sanitation issues, disease, and even death.[37]

As Canada's educational system was working to strip Aboriginal youth of their cultures while away from home, other federal laws were directed toward rendering the practice of Aboriginal cultures illegal inside Aboriginal homes and communities. From 1884 to 1951, multiple amendments to the Indian Act made repeated attempts to outlaw potlatches, Tamanawas dances, Blackfoot sundances, and the Cree and Saulteaux thirst dances as well as participation in stampedes and exhibitions.[38] Furthermore, the amendments outlawed exchanging money, goods, and/or gifts before or after ceremonies, dances, or festivals and wearing Aboriginal costumes or dancing off of an individual's home reserve all in an attempt to make the banning of potlatching more clearly defined, and therefore enforceable, under the law.[39] Despite these and other attempts to eliminate Aboriginal ceremonies and cultural practices, Indigenous peoples privately maintained their culture. After a Christmastime potlatch held in 1921, local government officials, operating under the general direction of Indian Affairs Deputy Superintendent Duncan Campbell Scott, confiscated a number of ceremonial items. Many of these items were later sold and eventually ended up at the Canadian Museum of Civilization and the Royal British Columbia Museum.[40]

As with its immigration policies, slowly the government began to change direction with respect to its discriminatory policies against Aboriginal peoples. In 1951, with the passing of another amendment to the Indian Act, the government finally lifted the provision that had outlawed potlatching and participation in certain other Aboriginal cultural practices. Additionally, in the 1950s, the Department of Indian

Affairs began to reform the residential school system, though the long overdue changes benefited the teachers more than the students. The policy changes included a shift from a half work day and half school day to a full school day, hiring more competent teachers, and the start of the discussion of integrating schools that would allow for some children to remain at home when possible.[41]

1950-1970

1951 marked the beginning of noteworthy changes in Canada's cultural landscape. The publication of the Massey-Lévesque *Royal Commission on National Development in the Arts, Letters and Sciences* (*Royal Commission*) in this year has been cited for serving as the catalyst for the growth of Canada's mainstream arts[42] as it problematized both the perceived lack of a distinctly Canadian culture and the country's dependence on the importation of US culture and generosity.[43] The *Royal Commission* called for the formation of the Canada Council, which was established six years later (1957).

In its formative period, the funding priorities of the Canada Council were narrowly focused on "developing a professional arts infrastructure in both official languages, principally in urban areas."[44] As artist, curator, and researcher France Trépanier notes in *Aboriginal Arts Research Initiative: Report on Consultations,* the Canada Council was solely "concerned with European-based art forms, such as ballet, classical music, theatre, and literature."[45] The *Royal Commission* significantly undervalued the artistic practices of Canada's Aboriginal peoples, having posited that the extinction of Aboriginal arts and culture was inevitable, and this sentiment, observes Trépanier, potentially led to the Canada Council disregarding the work of Aboriginal artists during this "nation building period."[46] Although the *Royal Commission* labeled the work of these artists as "lesser arts and crafts,"[47] the report did call for some assistance in preventing Aboriginal arts and cultural practices from disappearing entirely. However, the *Royal Commission* ignored the role the government had in violently suppressing these cultures in the first place:

> …a flexible programme is needed to encourage Indians to produce their best work; publicity and information are needed to enable other Canadians (already, as we have seen, keenly interested in handicrafts) to understand its value. We have even had a suggestion that a special council reporting to the Cabinet be responsible for this work.[48]

1950

1951: Ban on potlatches is lifted

1957: Canada Council established

1965: INAC Centre (now AANDC) founded

1967: *Indians of Canada* pavilion is featured at Expo 67

1969: Canada officially becomes a bicultural, bilingual nation

1970

Following the establishment of the Canada Council, provincial arts and cultural councils slowly began appearing in the 1960s; the first was the Québec Department of Cultural Affairs (1961), followed by the Ontario Arts Council (1963), and the Manitoba Arts Council (1965).

The cultural landscape of the 1960s was further shaped by the rise of Aboriginal activism,[49] which brought increased attention and, for the first time, some support to Aboriginal arts and culture, and sweeping changes to immigration policy. In the middle of the decade, the Kwakwaka'wakw began to pressure the National Museum of Man for the repatriation of the Potlatch items that had been confiscated by the Department of Indian Affairs in 1922.[50] By 1965, the Indian and Northern Affairs Canada Centre, now known as the Aboriginal Art Centre at Aboriginal Affairs and Northern Development Canada (AANDC) was established to support the development of Aboriginal artists working in both traditional and contemporary artforms.[51]

In addition, the *Indians of Canada* Pavilion at Expo 67 was unprecedented as it afforded Aboriginal peoples from across the country the opportunity to showcase their art and culture to a national and international audience. Individuals working on the exhibition used this opportunity to address the devastating effects of Canadian policies on the various Aboriginal ways of life. The *Indians of Canada* Pavilion confronted the nation's history of forced religions, broken treaties, and the pervasive imposition of Eurocentric culture.[52] Both Expo 67 and the 1967 production of *The Ecstasy of Rita Joe*, produced by the Vancouver Playhouse in British Columbia, marked an important moment in the history of Aboriginal arts in Canada as these two artistic endeavors presented Aboriginal life in a mainstage context and drew attention to concerns regarding authenticity and representation:[53]

> These encounters, such as the Indians of Canada Pavilion, served to illustrate the question of 'ownership' of Aboriginal images and stories. Who would create them? Who would present them? Where, how and to whom would they be presented? These questions continue urgently to the present day.[54]

The heightened visibility of human rights concerns and shifting political and cultural climate was reflected in legislation enacted during this period. In 1960, the Canadian Bill of Rights was signed into law, making it illegal to discriminate on the basis of race, national origin, color, religion, or sex, and thereby continuing to project the country's image as a liberal democracy. Immigration reforms passed in 1962 were meant to quiet claims of discrimination based on the grounds of race, color, and/or ethnicity by calling for skills-based selection.[55] Counter to these reforms, however, the federal government also limited the sponsorship rights of non-European immigrants, and critics complained that these changes were still discriminatory and questioned the vague skill-based selection policy.[56] The actions of both groups were in response to the increasingly diverse composition of immigrants as immigration levels grew; eventually, this trend was reinforced by the immigration overhaul in 1967, which resulted in the adoption of the points system.[57]

In 1969, Canada officially became a bilingual, bicultural nation, a move that simultaneously hinted at a vision of a Canadian culture defined not by assimilationism but by heterogeneity while it reaffirmed the government's allegiance to the predominant British and French cultures. Research for the Plural project suggests that ethnocultural arts organizations during this period reflected this tension. We identified no information to indicate the field's size, but based on interviews and a review of the project's ethnocultural arts organization database, it appears that most ethnocultural arts organizations continued to track immigration patterns and thus were primarily founded and based in European-origin and other White communities. Among these organizations were Edmonton's Ukrainian Shumka Dancers (1959), the Sudbury Finnish Male Choir (1960), and the Saskatoon-based Yevshan Ukrainian Folk Ballet Ensemble (1960). Emerging during the same period to support White ethnocultural arts organizations and artists were a few ethnocultural arts service organizations such as the Ukrainian Association of Visual Artists of Canada (1955); however, our research suggests that most support for these organizations derived from informal, community-based sources.

The political and cultural atmosphere of increased tolerance, if not yet support, also began to create a more hospitable environment for the emergence of ethnocultural arts organizations from other ethnic groups. Two of these pioneers were the Toronto-based Japanese Canadian Cultural Centre (JCCC) and Vancouver-based Dancers of Damelahamid. Founded in 1963, JCCC currently supports a wide array of arts and culture programming, including the Toronto Japanese Film Festival. Dancers of Damelahamid, which was founded in the 1960s "out of an urgency to ensure that the knowledge of [the group's Gitksan ancestors] was not lost, and to uphold the ancient cultural wealth," of this lineage, has evolved into an acclaimed professional Aboriginal dance company, a development facilitated in part due to "a changed society [that] created the context for the dances to survive through a new role: dance as a performance for public audiences, rather than as a private expression…"[58]

1970-1990

Propelled in part by the changing demographic landscape, governing policies adopted in the 1970s and 1980s shifted from an emphasis on assimilation to multiculturalism as an inherent part of

"Plug from the Bush"

The below information (and reminder) was provided to us courtesy of the Debajehmujig Creation Centre's Executive Director Ron Berti:[1]

I am thinking that there is a rather important influence that I haven't found represented, and it was the inspiration behind an entire generation of artists including the founders of Debajehemujig, Shirley Cheechoo and Blake Debassige. It is Tom Peletier, the Manitou Arts Foundation, and the Schreiber Island School.

With the cultural emancipation of the Anishnaabeg of the Great Lakes beginning in 1960, Wikwemikong led the way by establishing the first modern day Aboriginal Cultural Celebration in Eastern Canada – the Wikwemikong Pow Wow. This happened in Wikwemikong because it remained such a strong monoculture on this large Unceded peninsula. Leaders quickly emerged and in 1966 Tom Peletier started the Manitou Arts Foundation. Tom was an Ojibwe writer from Wikwemikong who was concurrently assisting with the creation of the *Indians of Canada* Pavilion for Expo '67. [Citing an art historical piece written by Ojibwa artist and storyteller Nokomis, who grew up on land north of Lake Superior, Berti continues,]

> Tom organized a summer school which was held on Schreiber Island, with Daphne Odjig, Carl Ray and Gerald Dokis as resource people. Among the students were Cheechoo, Debassige, Randolph Trudeau, Leland Bell, and Martin Panamick, who went on to achieve reputations as Indian artists with their own unique visions and styles that still bear certain indications of their origin in Manitoulin's Manitou Arts program. Legends and traditional stories were what most often inspired the young painters, but they were also interested in nature painting, cultural history, and storytelling. These young artists later found mutual support and a cultural framework through the summer art programs organized by the Ojibwe Cultural Foundation, which continued the arts and culture programs of the shorter-lived Manitou Arts program. In 1976 and 1977, the summer arts site chosen was Dreamer's Rock on the Birch Island Reserve of Manitoulin. The site had spiritual significance. In the past, young Anishinaabeg had gone there on a vision quest to seek direction in their lives. It was hoped that the choice of site might enhance artistic visions. The meetings indeed strengthened Indian ways and values – as seen in their paintings and drawings that celebrated old ceremonies and new dreams.[2]

Wikwemikong has continued to be a cultural resource as it provides all aspects of a fully independent reserve community that is not a fly-in isolated and remote community. We refer to it as a 'cultural home community.' And while many other companies receive credit for productions because they are recorded once they are produced – few people look at the influence of this arts organization on a reserve as it has served a great many native playwrights. Tomson Highway lived on the reserve with our president Marjorie Trudeau and based the *Rez Sisters* characters on the people he came to know. It was workshopped at Debajehmujig before it reached Toronto. Drew Hayden Taylor lived with Marjorie – playwright of *Toronto at Dreamer's Rock*. As did Larry E. Lewis – *Lupi the Great White Wolf* – the first full length professional production entirely in Ojibway. The first group of Aboriginal Canadian Actors Equity Artists was almost all from Wikwemikong and alumnae of Debajehmujig – Gloria Mae Eshkibok, Levi Agounie, Kevin Eshkawkogan, as well as the first Aboriginal Equity Stage Manager – Jeffrey Trudeau. These were all people who were born and grew up and continue to live on reserve.

Notes

1. Ron Berti (Executive Director, Debajehmujig Creation Centre), email message to Mina Matlon, July 24, 2014, email on file with Plural project co-leads.

2. Nokomis, "Woodland School Influence," *Native Art in Canada; An Ojibwa Elder's Art and Stories* (blog), http://www.native-art-in-canada.com/woodlandsschoolinfluence.html.

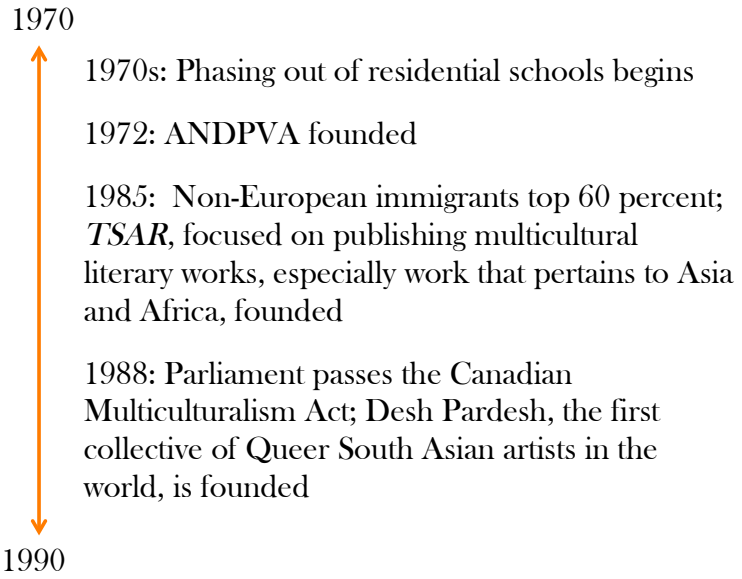
Canadian identity. Activism during the period further established the foundation necessary to inspire and support the substantial numeric growth of ethnocultural arts organizations that also began at this time:

> Events and developments during the 1960s paved the way for the eventual demise of assimilation as government policy and the subsequent appearance of multiculturalism. Pressures for change stemmed from the growing assertiveness of Canada's Aboriginal peoples, the force of Québécois nationalism, and the increasing resentment of ethnic minorities toward their place in society.[59]

In 1971, the federal government adopted an ethnocultural policy and earmarked close to $200 million, or approximately $1.215 billion in 2014 dollars when adjusted for inflation (real dollars), for its implementation.[60] The objectives of the ethnocultural policy were multiple:

- To help cultural groups preserve and promote their ethnocultural identity;
- To help cultural groups overcome the obstacles that prohibit them from participating in Canadian society;
- To foster cultural exchanges amongst Canadian cultural groups; and
- To assist all immigrants in obtaining proficiency in at least one of Canada's official languages.[61]

Michael Dewing, author of *Canadian Multiculturalism*, has referred to the period between 1971 and 1981 as the formative period of the multicultural policy. This 10-year span witnessed the formation of a variety of government initiatives designed to aid in accomplishing the goals set forth by the ethnocultural policy, including the creation of a Multicultural Directorate within the Department of Secretary of State in 1972 and a Ministry of Multiculturalism in 1973, and the establishment of the Canadian Consultative Council on Multiculturalism (now the Canadian Ethnocultural Council) also in 1973. Key among its objectives, the Canadian Ethnocultural Council is intended to connect the government with ethnic organizations to aid in decision-making processes.[62] While the federal government was fine tuning its multiculturalism policies, in 1974 Saskatchewan became the



first province to pass its own Multiculturalism Act. Ontario introduced its multiculturalism policy in 1977, with corresponding legislation enacted in 1982.

After 17 years of development and incremental policy amendments, Parliament enacted the Canadian Multiculturalism Act in 1988 and made Canada the first country to possess a national multiculturalism policy. This historic move greatly impacted, and continues to impact, subsequent government arts policies and agendas. However, research for the Plural project also made apparent the overwhelming sentiment of interviewees that although adopted as a policy, multiculturalism as a concept has yet to be fully implemented or realized in practice.

The move toward a more equitable cultural policy was greeted by an increasingly culturally diverse citizenry. By the 1980s, the racial and ethnic profiles of many cities had begun to change as new immigrants settled in urban areas, continuing an historic trend.[63] Further immigration reform in 1976 simultaneously resisted and welcomed the new immigrants: the reform gave rise to a quota system in addition to

imposing tighter controls on family reunification but also created refugee and entrepreneurial immigrant categories.[64] Due in part to (some of) these reforms, the presence of visible minorities in Canada now steadily increased. Of the immigrants who arrived in Canada in the late 1970s, approximately 56 percent belonged to a visible minority group; by 1981, nearly 67 percent of all immigrants to Canada had been born outside of Europe.[65]

Research for the Plural project indicates that both this diverse influx of newer Canadians and more settled immigrant groups were part of the new wave of ethnocultural arts organizations that arose out of this nascent era of multiculturalism. Seventy-nine organizations in the Plural project's Canadian organizational database, or approximately 31 percent, registered for charitable status during the 1970s and 1980s. Among these organizations were the Canadian Society for Asian Arts (1970; Vancouver), the Latvian Canadian Cultural Centre (1977; Toronto), Théâtre l'Escaouette (1979; Moncton), the Nikkei National Museum & Cultural Centre (1980; Burnaby), the Kala Bharati Foundation (1981; Montréal), the German Canadian Male Chorus of Calgary (1982; Calgary), the Pomegranate Guild of Judaic Textiles (1985; Toronto), and the Debajehmujig Theatre Group (now the Debajehmujig Creation Centre) (1988; Manitoulin Island). Other organizations, such as Montréal's Black Theatre Workshop (incorporated as a nonprofit in 1972), began to formalize operations in this period. The lack of literature makes it difficult to gage the number of organizations founded that have ceased to exist, but interviews for the Plural project indicate the existence of a far greater number of organizations during the 1970s and 1980s. In the area of Black theater alone, groups formed during these two decades included Toronto's Theatre Fountainhead (1973) and Black Theatre Canada (1973) and Halifax's Kwacha Playhouse (1984).

Our research also suggests that the mandates of many of these organizations resembled those of prior generations of ethnocultural arts organizations, and that despite a political shift toward multiculturalism, like these prior generations they found little substantive support from federal, provincial, or other arts services for their work. In 1970, Lorita Leung, a dancer, choreographer, and arts educator, immigrated to Canada.[66] Shortly after arriving in Richmond, British Columbia, Leung began teaching weekly Chinese dance classes out of the basements of her home and church, in the process founding the Lorita Leung Chinese Dance Academy – one of the first Chinese dance schools in North America. Leung started the academy both to connect young Chinese Canadians with their cultural heritage and to preserve and promote Chinese dance by developing dancers that could form the basis of a future company. Soon thereafter, Leung founded two semi-professional performance groups: the Lorita Leung Chinese Dance Company (for dancers aged 14 and up) and the Little Panda Children's Performing Group (for dancers between the ages of 9 and 14). In 1984, due largely to the lack of alternative means of support for the academy and dance companies, Leung launched the Lorita Leung Dance Association as a registered charity to support these groups. The objectives of the association are to "preserve, promote and enhance Chinese dance…by sponsoring the Lorita Leung Dance Company, by organizing the Chinese Dance Summer Intensive and by presenting the Beijing Dance Academy Chinese Dance Syllabus in Canada."[67]

The sole purpose of this company was really to look at the state of men and dance, to dispel stereotypes, to build community by linking the arts and social justice, and to show the diversity of dance being created by men in the field, especially African American men because it still remains an often unheard voice despite all the progress that has been made.

– Helanius Wilkins, Founder & Artistic Director of Edgeworks Dance Theater (August 21, 2013)

Both separate from and related to her work as founder and executive director of the four dance organizations, Leung has been supportive of the arts community in the Vancouver area and in many ways can be credited with building and maintaining the vibrancy of the Chinese dance community in Canada. She is a member of such organizations as the Vancouver Multicultural Society and the Alliance for Arts and Culture in Vancouver, joining these networks even though she has never benefited from their services. Her efforts through the Lorita Leung Dance Association have been responsible for many cultural exchanges between Canada and China, where Leung is well known for her service to Chinese dance. For example, Leung introduced the Beijing Dance Academy Chinese Dance Examination Syllabus to Canada, subsequently teaching the examination program, in an effort to provide

We had a total absence of anything that was artistically fulfilling for us. What was available to us had problems at two levels. One was that the community that was practicing art was practicing very "exotic" art…and on the other side, the system was very… dedicated to the dominant cultures. Minorities had no place in it. Teesri emerged as a response to these two polarities.

– Rahul Varma, Artistic Director of Theatre Teesri Duniya (October 17, 2013)

the highest standards of professional training for Chinese dancers in North America. Leung is highly regarded as a steward for Chinese dance and has received accolades from both China and Canada for her decades of work within the discipline.

Over her more than 40-year history of contributions to the Chinese Canadian and greater dance communities, Leung has found little support in government or third-party programs for the academy, dance companies, or association. Although founded in part to access larger funding opportunities, the Lorita Leung Dance Association has never received grant assistance from funding agencies such as the Canada Council as the Lorita Leung Dance Company has not been in a position to pay their dancers nor has it otherwise met the implicit grant eligibility requirements tied to "professional" artists and companies. These requirements have changed over the past several decades, but at the minimum they have generally limited funding opportunities to registered or incorporated non-profit organizations that, according to the funding agency and/or members of an arts jury panel, work with professional artists, present work in a manner considered to be professional, and possess a certain administrative infrastructure. Although the company adheres to widely-acknowledged professional standards of excellence for its art form, it functions as a community-based and structured company serving mainly recent immigrants and first generation individuals, and the company consists of dancers who work full-time elsewhere and/or attend school.

Absent a basic source of financial support afforded to mainstream arts institutions, the Lorita Leung Dance Company has supported itself for many years through individual contributions and fundraising efforts such as a yearly gala, which brings in approximately $12,000. The Lorita Leung Dance Academy is funded through class tuition, an important source of earned income that is also used to support other initiatives related to the academy, performing groups, and/or association. This financial structure has enabled the academy and performing groups to survive for decades, and to attract and garner local to international acclaim. It has not, however, been sufficient to permit them to fully realize their potential: the Lorita Leung Dance Company almost never tours, and on the rare occasions when the company has gone on a small tour, the dancers have had to pay their own way. As Leung notes, "We really watch every penny [with] no outside help."

While government and general nonprofit arts services were, and remain, slow to develop to effectively support the growing field of ethnocultural arts organizations, a few dedicated government programs and ethnocultural arts service organizations began to emerge with the adoption of the country's ethnocultural and multicultural policies. Established in 1974, the Ontario Arts Council's (OAC) Community Arts Development Office (CAD) began funding local arts councils, arts festivals, folk arts councils, and Aboriginal arts groups. Two years later (1976), OAC established the first Aboriginal arts funding program.[68] Shortly preceding these more targeted provincial programs, the country's oldest Aboriginal arts service organization, the Toronto-based Association for Native Development in the Performing and Visual Arts (ANDPVA), was founded in 1972. ANDPVA's mandate is to serve Indigenous artists and organizations working in any arts discipline by providing assistance with promotion, professional development, networking, and by otherwise acting as an advocate for Indigenous arts.[69] The Centre for Indigenous Theatre, founded in 1974 as the Native Theatre School and also based in Toronto, paralleled ANDPVA's efforts with programming aimed at providing Aboriginal theater artists with an Indigenous platform through which these artists could train, develop, and explore ideas.[70]

Throughout the late 1970s and 1980s, Aboriginal artists and arts organizations increasingly exercised their now more widely acknowledged rights to cultural self-determination. In 1979, the Kwakwaka'wakw successfully negotiated the return of the bulk of the potlatch collection housed in the National Museum of Man and divided it between two Kwakwaka'wakw museums. The first museum, the Kwagiulth Museum in Cape Mudge, opened in 1979 followed by the U'Mista Cultural Centre, which opened in 1980 in Alert Bay.[71] The same year, Theytus Books became Canada's first Aboriginal owned and operated publishing company.

The sluggish movement of mainstream arts spaces in presenting artwork representative of a multicultural Canada only served to reinforce the importance of these Indigenous controlled cultural spaces. In a study commissioned by the Canada Council, *The Developmental Support to Aboriginal Theatre Organizations*, playwright, director, and performer Marie Clements observes that "the moment Aboriginal theatre truly came alive" for some Aboriginal theater professionals was with the production of *The Rez Sisters* in 1986.[72] The play, written by Tomson Highway, went on to tour nationally, won several awards, including a Dora for Outstanding New Play, and was produced internationally following its world premiere at Toronto-based Native Earth Performing Arts (Native Earth). For others, however, that "watershed moment"[73] came nineteen years earlier in 1967 with the production of *The Ecstasy of Rita Joe*. Clements illustrates the problem that fixating on these two successes, which occurred more than one decade apart, poses when considering the growth of Aboriginal theater:

> Ironically, these two very different animals that make up Canadian Aboriginal theatre are the two most likely examples to come to mind when asked for success stories of Aboriginal theatre and indeed they were, and are, "perfect" in memory. Almost too perfect perhaps. We have to acknowledge that they have left a profound legacy that is still being felt today. However, it would seem that if we only recall success by these two illustrious and rebellious acts of theatre in Canada (*The Ecstasy of Rita Joe* and *The Rez Sisters*) and none other, then we also have to acknowledge that these two disparate theatre productions also represent the few – and in some cases the last – time an Aboriginal theme or playwright has been produced on many of the mainstream stages of Canada.[74]

Founded in 1982, four years before its production of *The Rez Sisters*, Native Earth is the country's oldest professional Aboriginal theater company and, in 1983, it also became the first professional Aboriginal theater to receive funding from the Canada Council.[75] In 1985, the Society of Canadian Artists of Native Ancestry (SCANA) was formed, joining existing efforts to push for mainstream recognition of Aboriginal art. Specifically, SCANA sought for the inclusion of Aboriginal artists in

Image 14. Promotional flyer for *Prismatic Festival*, August 2014. Reproduced by permission from Shahin Sayadi of Onelight Theatre and Prismatic Festival.

mainstream Canadian galleries.

Similar to the experiences of Aboriginal arts organizations, although the move toward the adoption of a multiculturalism policy theoretically opened the door for equitable support of other ethnocultural arts organizations, in reality the door remained closed for many in the ethnocultural arts community. In 1986, Vancouver-based Kokoro Dance Theatre Society (Kokoro Dance) was incorporated as a nonprofit organization with a mandate to "re-define the meaning of Canadian culture through teaching, producing and performing new dance theatre with an emphasis on multi-disciplinary collaboration and cross-cultural exploration."[76] Active for years both in the city's contemporary dance community and abroad before establishing Kokoro Dance, Co-founders and Artistic Directors Barbara Bourget and Jay Hirabayashi were inspired to form the company after attending a Japanese butoh performance by Berkeley-based Harupin-Ha in Vancouver in 1980. The partners had just left a Canada Council funded experimental dance and music arts collective where they had been actively involved in all aspects of managing the collective, including acting as choreographers and performers and handling grant writing and general administrative needs. With their combined years of artistic and administrative experience, Bourget and Hirabayashi set off to build their new dance company. The partners selected the name "Kokoro," a Japanese word meaning "heart, soul and spirit," for the new company. "At that time," notes Hirabayashi, "in 1986, there wasn't a single dance company annually funded by the Canada Council that didn't have an English or French name."

Before Kokoro Dance could apply for Canada Council operating funding, however, the partners first had to demonstrate that they were capable of running the company. "[Canada Council's Dance Section] told us the first year [that we had to] prove that we could have an administration, hire dancers, produce a show, and do all the things that a company is supposed to do. Without any money. And once we had done that, we could apply," Hirabayashi recalls. "So we did that." The partners had already choreographed *Rage*, a collaborative work with Katari Taiko, Canada's first taiko drumming ensemble (founded in 1979), for which they had received a small project grant from the Department of the Secretary of State, Multiculturalism Sector. In this piece, members of Katari Taiko danced. In their second season, with some assistance through a small Canada Council "Explorations" project grant, which was intended to support work that pushed artistic boundaries, Kokoro Dance produced a second piece, *Episode in Blue – A Cantata from Hell*, that employed a complete artistic role reversal: musicians danced while dancers sang. Box office sales combined with the project grants the partners had received meant that the company had fulfilled the eligibility requirements at the time for operating funding. Now in its second fiscal year, Kokoro Dance applied for operating support and was rejected:

> We got invited to the Canada Dance Festival with [*Rage*], and we got a standing ovation, and so we thought we would get a grant. And the assessor said it was an 'excellent amateur production' because Katari Taiko…they weren't professional. They were a community drumming group, and we had them dancing…and so obviously they weren't trained.

Kokoro Dance's grant process fell into a pattern. Each consecutive year the partners applied to the Dance Section for support, and each year they failed to obtain it. Dance Section jury members reviewing Kokoro Dance's performances labeled it as "not authentic," accused the artists of "jumping on a fad," and made additional comments that indicated that the company's artistic practice was completely misunderstood. Like many culturally diverse arts organizations, Kokoro Dance's performances were interpreted through a mainstream, Eurocentric lens and lost in translation. Moreover, the partners' experiences contrasted sharply with those of friends and former colleagues, who had started their own companies at the same time but under French and Anglo names and presented contemporary Western-inspired work. One colleague immediately received a $50,000 grant from Canada Council for such a company.

In an attempt to improve Kokoro Dance's future funding prospects, Hirabayashi wrote annual letters to the Canada Council asking for more information about funding standards and practices but never received a response. Frustrated by the amount of time and work the partners put into the grant applications without any funding in return, he eventually informed the Canada Council that the company would no longer seek Canada Council funding. Hirabayashi says,

> They operated on a peer assessment system, but if you're doing work that is not Eurocentric you don't have any peers because all of the assessors that they would send were the artistic directors of funded companies. So right from the start, they're actually not your peers, because they have funds and you don't.

Although denied funding on a federal level, Kokoro Dance was receiving some financial support at the city and provincial levels. With this support, earned income, and through self-funding, the partners persisted in their work, albeit on a much smaller scale. By the turn of the decade, Kokoro Dance had established a diverse repertoire and was performing constantly to increasingly diverse audiences.

Around 1990-91, Hirabayashi spoke with a program officer at the Canada Council's Dance Section to inquire about individual arts grants, and during this conversation discovered that the company's last performance had earned an excellent review. The discussion revealed that the Canada Council regularly sent assessors to "keep track of things" and that Kokoro Dance needed two additional positive reviews to be eligible for funding. At this time, Hirabayashi also discovered that he could provide the Canada Council with a list of reviewers that Kokoro Dance did not want sent to conduct performance reviews. Realizing that most assessors within his discipline were failing to understand the company's work, Hirabayashi sent a list containing the names of all of the artistic directors of dance companies then-funded by the Canada Council and said that none of these individuals were allowed to assess Kokoro Dance. He then requested that the Canada Council send reviewers from any of the other sections for theater, music, or the visual arts. "So they sent a couple of theatre people and we got excellent assessments." Hirabayashi adds, "And with the one good assessment we had [already received], we were able to get a grant."

In 1992, Kokoro Dance was awarded its first Canada Council operating grant in the amount of $20,000, possibly rendering it one of the earliest culturally diverse dance companies to receive Canada Council operating support.[77]

1990-2012

The Oka crisis of 1990 set a new tone of urgency in the need to pro-actively address pervasive issues of racial and cultural discrimination in federal and provincial programs. In that year, a summer-long standoff between the municipality of Oka and the Mohawk of Kanesatake erupted after the town announced plans to expand a golf course over Mohawk burial grounds. Both sides contested the ownership of the land and the Mohawk set up barricades to stop the planned development.[78] Soon, Indigenous peoples from across Canada and the United States joined the Mohawk in protest, and the event drew national and international press coverage. Over the course of the 78-day demonstration, the provincial government tried to intervene and eventually as many as 2,500 army soldiers descended upon the barricades.[79] In highlighting the poor relations between the Canadian government and its Aboriginal peoples, Oka led to a heightened consciousness among all branches of government and its citizens that the newly-enacted national ideology of multiculturalism was far from existing as a reality.

Responding to national events and "calls for action from the culturally diverse and Aboriginal arts communities, the [Canada Council] acknowledged that its programs, committees, and staff did not reflect the face of modern Canada."[80] Changes within the Canada

1990

1990: The Oka crisis; Establishment of REAC and the Equity Office at the Canada Council

1992: Full Circle founded; Celebrating African Identity: Strategies of Discovery, Affirmation and Empowerment (CELAFI) festival and conference founded; Minquon Panchayat formed

1994: Aboriginal Arts Secretariat (now Aboriginal Arts Office) is established at the Canada Council

1995: *Rude*, by Clement Virgo, travelled to the Cannes Film Festival and kicked off the Perspective Canada program at the Toronto International Film Festival. *Rude* is the first feature film shot entirely by a black Canadian filmmaker and is nominated for eight Genie Awards

1999: The Aboriginal Peoples Television Network begins national broadcasts and becomes first national public television network for Indigenous peoples

2012

Council began to account for the country's racially diverse landscape and the organization's lack of knowledge of non-European arts and cultural practices. Upon the "advice of committees for both racial equity and Aboriginal arts," the Canada Council actively committed to supporting "Aboriginal and culturally diverse arts practices and to equity" as an organizational goal.[81] In 1990, the Canada Council's Equity Office and Advisory Committee for Racial Equality in the Arts (REAC) were both established. REAC consists of arts professionals who represent various regions and artistic disciplines, and the committee offers recommendations on policies and programs aimed at advancing racial equality and cultural diversity within the arts. As observed by many Plural project interview participants, prior to the formation of REAC, ethnocultural arts organizations lacked their own peers on the peer assessment panels and were regularly discounted as unprofessional.

Originally included under the Equity Office and as part of REAC's mandate, shortly after the formation of these initiatives Aboriginal artists and activists successfully lobbied for a separate office within the Canada Council dedicated to the distinctive needs of the country's Indigenous peoples. In 1994, the Aboriginal Arts Secretariat (now the Aboriginal Arts Office) was established. Working closely with each of the arts discipline sections of the Canada Council, the Aboriginal Arts Secretariat served as an advocate for Aboriginal arts and a liaison for Aboriginal artists and organizations seeking funding and networking opportunities.[82] Our research for the Plural project failed to clarify whether either the Equity Office or the Aboriginal Arts Secretariat engaged in any independent programming, including grantmaking, during the 1990s, but it does appear that the Equity Office similarly served as an advocate for the work of culturally diverse artists and organizations.

The formation of these two offices signified watershed moments in the development of the ethnocultural arts field. For the first time, there was a concerted effort on a national level to support artists and organizations whose art, culture, and points of view had been targeted for destruction, misrepresented, appropriated, and/or ignored. Based on a review of both the quantitative and qualitative components of research for the Plural project, it is our belief that, insomuch as Canada Council funding directly impacts organizations and more broadly serves in a leadership role with respect to shaping the arts support environment, the recognition and carving out of Aboriginal arts from other equity goals and initiatives also staged the way for different developmental paths within the ethnocultural arts field. As described further infra, the attention provided to Aboriginal artistic practices, which entailed efforts to more deeply understand and design programs specifically aimed at supporting the full artistic self-determination of Indigenous artists, contributed to the dramatic growth, diversity, and vibrancy of Aboriginal arts and organizations over the following two decades.

While the acknowledgement of the need for equitable support of culturally diverse arts and the institutionalized commitment to principles of cultural diversity were important and necessary changes to the arts support environment, our research suggests that the broad (and increasingly broadened) mandates of these efforts, combined with more ghettoized implementation, has resulted in a comparatively weaker support environment for culturally diverse arts organizations. Moreover, excepting francophone arts organizations, which for reasons discussed in the Methodology have not been included in the Plural project, the move toward cultural equity largely omitted a third member of the ethnocultural arts field. Established by both recent and more settled immigrant communities, White ethnocultural arts organizations resisted assimilationist pressures, in the process working to preserve the cultural knowledge of their ancestors and to build a canon of work in a diasporic context. For organizations like UCEC, obtaining federal or provincial arts funding proved a challenge as their work was neither understood nor valued:

> You weren't applying for an art exhibition. You were applying because you were Ukrainian, and you were directed to the Canadian Heritage program. Institutions like us, or some dance companies like Shumka, that were semi professional, would say why can't I apply under dance, performing arts, or whatever. We should have access to that, and we were denied that access. The landscape in that respect though has shifted…But you still have to work at it. You still have to make the argument that you aren't just an ethnic organization that is doing community work. You have to justify yourself that you are a professional institution and that you're offering services related to culture and art.[83]

Image 15. Members of the Vesnivka Choir in Rome for the ensemble's European debut, 1969. The choir helped celebrate the consecration of St. Sofia Cathedral. Reproduced by permission from Vesnivka Choir.

Neither falling into targeted programs for other ethnocultural arts organizations nor frequently meeting criteria designed for mainstream arts organizations, our research suggests that many of these organizations operated, and continue to operate, on little to no support from governmental arts funding bodies.

Around the period that the Canada Council began modifying its programs and policies, and new federal agencies such as the Department of Canadian Heritage (Canadian Heritage), established in 1993, were provided with mandates that included support of ethnocultural arts activity, provincial councils were engaging in a similar process. In 1991 in British Columbia, the government established the First Peoples' Cultural Council to administer programming designed to support First Nations' language, arts, and cultural revitalization in the province. Working closely with BC First Nations, First Nations arts and culture organizations, and the BC Arts Council, the First Peoples' Cultural Council provides funding and advocacy for cultural and language programs, as well as advisory services to governmental bodies and representatives on initiatives related to First Nations arts, language, and culture.[84] As previously noted, in the 1970s, OAC was the first government entity to establish Aboriginal-specific arts funding; in 1996, it established its own Aboriginal arts office. Describing the significance of the flexible, process-based programming that subsequently evolved out of that office, OAC Aboriginal Arts Officer Sara Roque writes, "it is important to note that the concept of a distinct office was initiated by Aboriginal artists and allies in Ontario, who saw the need for assessors who could understand the realities of Aboriginal peoples. These visionaries understood that…Aboriginal peoples and communities needed to assume control and be the stewards of their artistic and cultural protection and evolution. They understood that this is where survival is rooted."[85]

Working to monitor, move forward, and bolster budding federal and provincial arts council support for the field, to address service gaps, and to tackle issues related to underrepresentation in mainstream arts institutions, a new wave of ethnocultural arts service organizations and initiatives emerged during the 1990s. Part of this movement was Minquon Panchyat, which sprung out of the 1992 Conference of the Association of National Non-Profit Artists' Centres/Regroupement d'artistes des centres alternatives (ANNPAC/RACA).[86] Calling the attention of conference attendees to the "dismally low number of people of colour and First Nations artists present," dub poet and conference keynote speaker Lillian Allen invited the latter group to caucus.[87] Selecting the name "minquon panchyat" – "an amalgamation of two words: a Maliseet word…meaning rainbow, followed by a Sanskrit word…meaning council" – the group's goals were "to make ANNPAC more inclusive through the inclusion of artists' groups of color and First Nations, to network those who already had membership, and to educate and transform the mandates of artist-run centres with low numbers of First Nations and people of color."[88] Initially supported by ANNPAC, the relationship between the two groups soon degraded, beset by disputes "ostensibly over bureaucratic violations and whether new centres introduced fit the criteria of ANNPAC membership" wherein "'supposedly procedural language and bureaucratic formality were used to reinforce the (white) status quo of ANNPAC, enabling interrogations and exclusions in a barely-veiled language of discrimination.'"[89] Within a year, Minquon Panchyat left ANNPAC. Following the departure of a number of artists-run centres that supported the rainbow council initiative, ANNPAC folded.[90]

Minquon Panchyat was one of many efforts in the building momentum to tackle systemic inequality permeating the country's arts ecosystem. Among the currently operating ethnocultural arts service organizations founded in this decade are the Halifax-based African Nova Scotia Music Association (1997) and the Vancouver Asian Heritage Month Society (1996). An important part of the distribution mechanism for ethnocultural work, Montréal-based arts presenters Accès Asie (1995) and Montréal, arts interculturels, or MAI (1999), and the critical publications *alt.theatre: cultural diversity and the stage* (1998), founded and published by Montréal-based Teesri Duniya Theatre, and *Kokoro Moon* (1991-1994), produced and published by Kokoro Dance, were all also formed in the 1990s and, except for *Kokoro Moon*, continue to operate today.

Following federal, provincial, and nongovernmental initiatives directed at creating a more culturally equitable arts support environment, research for the Plural project suggests that the field of ethnocultural arts organizations, particularly for Aboriginal and culturally diverse arts organizations, began to expand and grow at a more rapid, though

not necessarily linear, rate in the 1990s. Organizations founded or formalized as registered charities during this period include the Korean-Canadian Symphony Orchestra (1990; Toronto), b current performing arts (1991; Toronto), Full Circle First Nations Performance (1992), the Danish Canadian National Museum & Gardens (1992; Spruce View, Alberta), the Collective of Black Artists (1993; Toronto), the Toronto Ukrainian Festival (1995; Toronto), the Saskatchewan Native Theatre Company (1999; Saskatoon), NAfro Dance (1999; Winnipeg), and Vues d'Afrique (1999; Montréal). Part of a new movement of Indigenous arts and activism that arose post-Oka, a number of Plains-based Indigenous-run artist centers and collectives were also established during this period, including the Sâkêwêwak Artists' Collective (1995; Regina), Tribe (1995; Saskatoon), Wapimon (mid-1990s; Beauval), and Urban Shaman (1996; Winnipeg).

Our research further identified arts organizations and movements that began in the early 1990s but, unable to access substantive support, ceased operations within this decade. Formed around 1989, the Toronto-based Canadian Artists Network-Black Artists in Action, or CAN: BAIA, consisted of a collective of Black artists who organized a wide range of multidisciplinary events and programs aimed at increasing the value, heightening the visibility, and otherwise advocating for the publication, performance, and exhibition of artwork by artists of African Canadian descent.[91] Despite robust programming throughout the decade, there is little remaining documentation on the group, which disbanded at some point in the late 1990s.

Building on the framework of support established in the previous decade, the 2000s ushered in a series of government-sponsored arts services for, and research on, Aboriginal and culturally diverse arts organizations. Many of the models and programs for the current support system were created, expanded, and/or restructured during this time. In 2001, the federal government supplemented its annual appropriation to the Canada Council with a $25 million dollar commitment over a five-year period for the "Tomorrow Starts Today" initiative, which raised the art agency's total budget for the 2001-2002 fiscal year to $152 million.[92] Of this amount, the arts agency earmarked $1.5 million dollars, taken from the Tomorrow Starts Today appropriation, to launch its Capacity Building Initiative (CBI).[93] Administered by the Equity Office, CBI was the Canada Council's response to internal research undertaken during the 2000-2001 fiscal year that of the 5,700 grants made in that year,[94] the arts agency had awarded 10 operating grants to culturally diverse arts organizations, and that only 3.4 percent of the Canada Council's total 2000-2001 funding went to these arts organizations. Additional research identified lack of funding as a causal factor for the slower development of organizational capacity among culturally diverse arts organizations. Weak administrative infrastructure, the research found, in turn contributed to the underfunding, and at times closure, of these organizations despite their great artistic merit and contributions to the Canadian arts community, a situation reflected in the experiences of certain culturally diverse arts organizations in the 1990s.

Having identified that Canada Council support was not reaching many culturally diverse arts organizations and that lack of support was negatively impacting the field, CBI was built within a framework and in a manner that responded to decades of systemic discrimination by leaving intact the overall integrity and centrality of the existing system; moreover, CBI's limited program term, size, and budget suggested a lack of commitment to, and confidence in, the prospects of the culturally diverse arts field. Introducing CBI in its *Annual Report 2001-2002*, the Canada Council wrote,

> Although we can often sense that something might be successful, we can't truly predict success. The same applies for the longevity of an artistic career or an arts organization. Aware of this *principle of unpredictability* and the *immense creative capacity of certain culturally diverse community organizations,* the Canada Council for the Arts launched [CBI]. Its non-renewable multi-year grants are a proactive response to the need for resiliency within organizations…organizations received supplementary funding for the next three years to adopt strategies to consolidate their creative activities.[95]

By the end of the 2001-2002 fiscal year, the Canada Council had awarded 6,300 grants to artists and arts organizations totaling $125 million, $101 million of which consisted of grants to arts organizations alone.[96] Fifty-one of these grants were awarded to arts organizations

Image 16. *Dark Diaspora … in Dub*, b current, 1992. *Left to right*: Charmaine Headley, Kim Robinson, Vivine Scarlett, Junia Mason, and Ahdri Zhina Mandiela. Written, directed, and set design by Ahdri Zhina Mandiela, co-directed and set design by Djanet Sears. Reproduced by permission from b current.

through CBI for a total of slightly more than $1.5 million awarded under the program's inaugural year.[97]

From the beginning, the focus of CBI programming was on assisting leading professional organizations in building administrative capacity so as to integrate, or "consolidate," them into the operating programs of the Canada Council's discipline sections and, particularly for organizations already receiving some operating support, at higher levels of funding. CBI had four objectives: (i) to provide stable multi-year funding for a limited period in which organizations could strategically plan, leverage other types of funding, and take other appropriate action(s) to make them more competitive in the operating programs; (ii) to stimulate collaborative learning as a means of building capacity; (iii) to encourage the more equitable funding of established organizations; and (iv) to multiply the impact throughout the broader arts ecosystem (this last objective was abandoned with subsequent revisions of the initiative).

CBI's initial, base program, "Capacity Building to Support Culturally Diverse Artistic Practices," consisted of a capacity building grant in the amount of $30,000 per year for three years, which could be used for such activities as hiring staff, enhancing outreach, and developing networks for touring (the Multi-Year Program).[98] Eligible grantees were those that engaged and supported (i) Canadian artists of African, Asian, Latin American, Middle Eastern, and/or mixed racial descent and/or (ii) arts practices that explored and represented the expressions, perspectives, and experiences of these artists or were rooted in African, Asian, Latin American, and/or Middle Eastern artistic traditions.[99] The first cohort of CBI grantees were identified and selected on an invitational basis.

Over the course of the next two years, several additional grantees were invited to participate in the Multi-Year Program, and a second base program, "Stand Firm," was added. Limited to Multi-Year

Image 17. Promotional poster for Storytellers, 2003. Sâkêwêwak Artists Collective Inc. Designed by Anthony Deiter using 2D animation modeling. Reproduced by permission from the Sâkêwêwak Artists Collective Inc.

Program grantees and a few other existing Canada Council grantees, Stand Firm provided ongoing opportunities to engage in peer learning, resource sharing, and the forming of alliances. Examples of Stand Firm activities over the course of its tenure were the organization of a national forum, teleconferenced lectures and facilitated discussions, and local networking and professional development activities managed by the Equity Office and delivered by regional facilitators operating out of Vancouver, Toronto, and Montréal.

Prior to SAVAC existing, there was a collective called Desh Pardesh. Desh Pardesh started as a queer collective that was engaging with arts to create a community but then also educate the community about queer issues…a group of seven came out of Desh Pardesh after Desh Pardesh disbanded, and they created the South Asian Visual Arts Collective… [then] they decided to shift from a collective to a more hierarchical structure and created an artists run center.

– Indu Vashist, Executive Director of the South Asian Visual Arts Centre (May 15, 2013)

Separate from but related to Canada Council efforts, other governmental entities were developing their own programming to support cultural diversity in the arts. For example, through such programs as "Cultural Spaces Canada," "Arts Presentation Canada," the "National Arts Training Contribution Program," and the "Canadian Arts and Heritage Consolidation Program," Canadian Heritage supported the projects of as many as 47 Aboriginal organizations and 57 culturally diverse organizations between 2001 and 2003.[100]

During this period, the Canada Council and Canadian Heritage initiated several of the first major studies on Aboriginal and culturally diverse arts organizations. Possibly the first such study, in 2003 the arts agency published findings from a survey it had co-sponsored with Canadian Heritage that investigated the characteristics, needs, and support environment of Aboriginal dance groups and artists (the Dance Report).[101] Similar in its specificity but differing in approach, by 2003, the Canada Council had developed several programs targeting or referencing Aboriginal arts organizations, including:[102]

- Support to Aboriginal Peoples Dance Organizations and Collectives – aimed at "supporting activities that sustain, invigorate, strengthen or stabilize their operations"
- Grants to Dance Professionals ($20,000 maximum) – involving professional development, creation, apprenticeship/mentorship and production support; "Aboriginal dance professionals may choose to be assessed by a national peer assessment committee of Aboriginal dance professionals"
- Production Project Grants to Dance Collectives and Companies ($30,000 maximum); "Aboriginal collectives and non-profit dance companies may choose to be assessed by a national peer assessment committee of Aboriginal dance professionals"
- Aboriginal Peoples Collaborative Exchange Program ($30,000 maximum) – aimed at assisting "individual artists or artistic groups from Aboriginal communities to share traditional and/or contemporary knowledge or practices that will foster the development of their artistic practice"

With the Dance Report, the Canada Council sought both to better understand Aboriginal dance and to increase use of Canada Council programs by Aboriginal dancers and organizations.

The study contains a wealth of administrative and programmatic information on the surveyed organizations, including years in operation (8.8 on average, with over 50 percent in operation for less than 5 years), revenue (mostly reliant on local fundraising followed by band council support, with the least amount of support from provincial sources), and audiences (intergenerational for most and on average 35 percent Aboriginal).[103] At the time of the survey, less than one-fifth of dance groups were operating on a full-time basis with the remaining majority operating part-time, seasonally, or "ad hoc."[104] Twenty-six percent reported that their group was incorporated, and 46 percent identified their dancers as "professional" based on the provided Canada Council definition, which defined "a professional dancer as someone with specialized training, as someone who is recognized as a professional by other artists in the field, as someone committed to devoting more time and effort to their artistic activities if financially feasible, and as

someone with a history of public performances."[105]

Findings indicated that "[m]any of the dance groups and dance artists surveyed perform traditional Aboriginal dance while some perform a combination of traditional and contemporary dance or a fusion of styles…[both groups and artists] also often integrate other art forms into their performances, including storytelling, theatre, singing, live music, masks, regalia and ceremonial items. Other[s] use slide presentations, videos, and visual art."[106] Mandates were similarly varied, ranging from the preservation of "cultural heritage to bringing Aboriginal culture to a wider public to encouraging and educating young people."[107] Not surprisingly, group objectives for their work reflected these different but related mandates. Short-term objectives included the following:[108]

- Knowledge transmission
- Training and professional development for dancers
- Youth involvement
- Design, repair, and creation of regalia, masks, and costumes
- Increasing touring
- Increasing administrative capacity to work toward becoming a more formal group or operating year-round

Longer-term objectives included the following:[109]

- Obtaining self-sufficiency
- Increasing touring, especially internationally
- Developing an arts center or facility to accommodate training and/or performance
- Expanding into other arts-related areas

Surveyed groups faced significant challenges related to "turnover of dancers, having to share space, lack of cultural awareness and support from leadership in non-Aboriginal institutions, attracting the younger generation and lack of funding to pay for facilities, to pay dancers and other staff and to make or purchase regalia and costumes."[110] Reflecting on these findings, the Dance Report's author(s) point to a lack of administrative support or expertise necessary to increase revenues and expand markets.[111] Notably, established arts service organizations appeared to be providing a minimal role in addressing the needs of surveyed dance groups: almost 90 percent of the groups reported that they were not a member and/or had no access to arts service organizations.[112] Finally, groups recommended a number of initiatives and tools that would assist their work, including:[113]

- Workshops in grant writing and arts management materials
- Website development
- Professional development in tour coordination
- A directory of Aboriginal dance groups and artists
- Opportunities for networking and communicating with other Aboriginal dance groups

Our literature review indicates that the Dance Report was one of a number of government-initiated research projects undertaken in the 2000s primarily aimed at better informing arts service providers on, and subsequently improving the landscape of support for, Aboriginal arts and culture practices. Among this other research is the following: a series of consultations and other research commissioned by the Alberta Foundation for the Arts from 2005 to 2006 and discussed briefly infra; a series of consultations and other research commissioned by the Ontario Arts Council in 2007, 2008, and 2012 and the first two of which are discussed briefly infra; Marie Clements's *The Developmental Support to Aboriginal Theatre Organizations* (2005); France Trépanier's *Aboriginal Arts Research Initiative: Report on Consultations* (2008); Trépanier's and Chris Creighton-Kelly's *Understanding Aboriginal Arts in Canada Today: A Knowledge and Literature Review* (2011); and Bruce E. Sinclair's *We Have to Hear Their Voices: A Research Project on Aboriginal Languages and Art Practices* (2011).[114] Non-governmental studies include France Trépanier's *Final Report: Aboriginal Arts Administration Forum* (2008) and Strategic Moves/CAPACOA's *Supplementary Report on Presenting and Aboriginal Communities; The Value of Presenting: A Study of Arts Presentation in Canada* (2012).

The mission of our group…is to find mutual connections of cultures, interconnections. What can unite us, what triggers us, what makes you and I laugh, although we're from different cultures, or cry. And I wanted to prove with this production that these triggers can be triggered – I apologize for my English – without the necessity of language.

– Igor Golyak, Artistic Director of Arlekin Players Theatre (September 19, 2013)

Between 2003 and 2004, the Canada Council and Canadian

Vesnivka choir started as an offshoot of Ukrainian school, held on Satudays. All the girls had to stay behind after the end of classes, for choir. This was in 1965. These young girls were the start of the choir that has lasted for almost 50 years. The choir started with local concerts, and in 1969 even ventured to Rome. Over the years Vesnivka has evolved into a choir of women who have travelled extensively to Europe, the United States, and South America. A very interesting fact is that we still have an original member singing with the choir since 1965.

– Irene Nabereznyj, President & Board Member of Vesnivka Women's Choir (October 14, 2013)

Heritage initiated a study on the management practices of Aboriginal and culturally diverse arts organizations. Published in 2004, the resulting report, Louise Poulin's "*Stories from the Field": Perspectives on Innovative Management Practices for Aboriginal and Culturally Diverse Arts Organizations* (*Stories from the Field*), was the first, and we believe remains the only, nationwide study specifically regarding culturally diverse arts organizations.[115] Based on discussions with organizations ranging in location, size, discipline, and ethnocultural group, many of which were members of Stand Firm, *Stories from the Field* highlights certain characteristics, challenges, and means of addressing challenges common to Aboriginal and culturally diverse arts organizations.[116]

Referencing the "unique… community-based" organizational structures of these organizations, Poulin notes that "[i]t is hard to achieve a consensus on the definition of effective organization," and further, innovative practices leading to better organizational development "cannot really be entered into without taking into account the context and constraints under which the organizations evolve, as well as the challenges and problems they face in their organizational development."[117] Observed management practices reflected the weak existing support environment for ethnocultural arts organizations: "we recognize the efforts of organizations to adapt their structures according to the limited resources available to them, we note the fragility of their financing structure and we see that their management is based on volunteer resources."[118]

Inclusive of "all cultures, generations and social classes," Poulin found that Aboriginal and culturally diverse arts organizations were simultaneously "anchored in the community," which formed the base of these organizations' support.[119] Possessing modest expenses and, at the time the study was conducted, no financial reserves, participating organizations used partnerships as a means of surmounting resource constraints.[120] In addition to various forms of community support, these organizations were frequently heavily reliant on a single source of financial support, which generally derived from government project grants and "the rejection or non-renewal [of which could] compromise the activities of the organization.[121]

Stories from the Field identified a number of challenges that confront Aboriginal and culturally diverse arts organizations, including the following:[122]

- Weak and/or inactive board
- Access to project, as opposed to operating, funding: "grants awarded on an annual or even multi-year (three-year) basis allow an organization to establish a minimum of security for its operations and anticipate future needs"
- High intensity, stressful work environment; "fatigue, isolation, financial uncertainty and questions of survival are the everyday lot of the manager"
- Lack of training at all levels, from volunteers to board
- Obtaining equitable visibility outside of organizations' own communities
- Marginalization and ghetto-ization of organizations
- Expanding audiences while maintaining the relationship with communities of origin
- The report also recommended a number of best practices and initiatives as a means to addressing these organizational challenges, including the following:[123]
- Strategic selection and use of board members to mobilize resources and manage growth
- The availability of appropriate mentors to guide the organization through key periods/moments of organizational change
- Access to opportunities for exchange and professional collaboration
- Creation of tools facilitating regular communication and

exchange with various audiences and partnership with organizations with the same cultural identity

When considering and crafting models and initiatives as tools in organizational development, Poulin repeatedly emphasizes in *Stories from the Field* that it is important not to ignore "the reality…that there is a flagrant lack of resources for these organizations..."[124]

In 2004, CBI was extended by one year, during which time the Canada Council undertook a review of CBI programming.[125] While the review found that the support environment for culturally diverse arts organizations was improving, it identified a number of issues, such as lack of resources, low operating support, and difficulty in diversifying revenue, that continued to face organizations. These findings resulted in a three-year extension of CBI and both expansions and revisions of the initiative. One of the first revisions was a change in the eligibility requirements, which transitioned the selection process from an invitational system to a competitive, open application process. Between 2005 and 2009, programming included the following:

- Starting in 2005, a revised and renamed Multi-Year Program (now "Capacity Building Grants for Culturally Diverse Organizations") consisting of two grant types: (i) annual grants of up to $30,000 for capacity building activities and (ii) consolidation grants of up to $30,000, which combined with discipline section operating grants (Multi-Year Program II). Organizations that had received a Canada Council grant since 2001 and that had developed a three-year strategic plan were eligible to apply for an annual grant. For consolidation grants, accessible to organizations already receiving annual or multi-year operating support from the Canada Council and that had strengthened their administrative operations through previous capacity building activities, organizations could apply to have their CBI and operating grants combined.[126] Both grants were to be used for capacity building activities.
- Starting in 2005-2006, the continuation and evolution of Stand Firm into an Equity Office managed network guided by participant needs.
- In 2007-2008, the introduction of a new program, "Creative Capacity Building Grants for Culturally Diverse Organizations" (renamed to "Community Capacity Building Grants to Culturally Diverse Arts Organizations"), which offered a one-time $50,000 grant to current Multi-Year Program II grantees on a competitive basis in support of projects aimed at strengthening creative communities (e.g., increasing knowledge of culturally diverse arts practices and supporting initiatives for community engagement).
- In 2008-2009, the formalization of Equity Office support of travel-related activities with the introduction of two travel grants: "Travel Grants to Stand Firm Participants" and "Professional Development Travel Grants to Culturally Diverse Artists."

In 2007, the Canada Council's *Moving Forward: Strategic Plan 2008-11* affirmed the arts agency's commitment to diversity and equity as an organizing principle for its support of the arts.[127] Observing that "[d]efinitions of what constitutes art are much broader than in the past, and less constrained by European experience," as well as the increasing diversity and recognition of the country's existing "rich multiplicity of cultural traditions and influences," the Canada Council prioritized enhancing its "leadership role in promoting equity as a critical priority in fulfilling Canada's artistic aspirations."[128] Reaffirming the importance of existing equity initiatives, the arts agency's annual report for the subsequent year stressed a commitment to equity "in the broadest sense [as] a fundamental value," indicated the need for the value to be "further operationalized across the organization," and, further, "as resources allow, expanded into areas the Council has not yet prioritized."[129] This last statement hinted at an important new dimension of the Canada Council's, and the Equity Office's, targeted programming with a reference to disability arts as a particular area of interest.[130] By the time the Canada Council published its *Annual Report 2009-10*, it had "extended its equity work to include regional, linguistic, cultural, racial, generational and gender-based equity, with a new emphasis on other areas such as disability" and broadened the mandate of the small Equity Office accordingly.[131]

As with the Equity Office, programming, including grantmaking, within the Aboriginal Arts Secretariat began to quickly expand around 2005. In discussion with Louise Profeit-LeBlanc, at the

time the Aboriginal Arts Coordinator for the Canada Council, regarding the evolution of Aboriginal arts programming in the arts agency and more generally within the country, she described a close relationship between the Secretariat and the Canada Council's discipline sections over the previous ten years.[132] During this period, the discipline sections had each added an Aboriginal arts officer to join existing section staff, and these officers managed Aboriginal-specific programs within their sections in addition to serving as advisors and consultants to the other section officers. Although by the beginning of the 2000s the Secretariat was managing its own programming, until 2005 it largely served as a liaison to the discipline sections as well as other federal agencies such as Canadian Heritage, further bolstering the work of the Aboriginal section officers and identifying areas where programming among the various offices could merge. Based on our discussion with Profeit-LeBlanc and other research for the Plural project, it is our belief that, through repeated exposure to Aboriginal arts and concerns and the creation of an environment allowing for joint opportunities and initiatives between programs to organically emerge, this situation provided Canada Council staff, as well as individuals regularly working and/or communicating with the arts agency, with greater awareness and understanding of, and confidence in, serving and advocating for Aboriginal artists and arts organizations. By 2005, in addition to supporting Aboriginal artists through its general programs, the Canada Council had developed 13 Aboriginal-directed programs that were administered by the Secretariat, an Aboriginal arts officer, another discipline section officer, or some combination of the three.[133]

Referencing the planning process that led to *Moving Forward: Strategic Plan 2008-11*, Profeit-LeBlanc notes that "without hesitation… all of the [Canada Council] staff felt very strongly that Aboriginal [arts] had to be a strategic priority." This demonstration of federal support for Canada's first arts, which for the majority of the country's history had been targeted for destruction, now resulted in the official establishment of an Aboriginal Arts Office in 2005 to more fully support the development of Aboriginal artists, arts groups, and their work while continuing to consult with the discipline sections. The spirit of this crucial work is captured in Profeit-LeBlanc's description of the Aboriginal Arts Office's mandate and programming:

> To ensure the longevity of [Aboriginal art and culture]…preservation, and I don't mean put it in formaldehyde. I mean to really exploit it, and make it grow. So that everybody in Canada becomes more aware of this incredible gem, if you will. I like to call it a gem because it's many sided. That's the basic premise of the responsibility that I think I hold. And that's not only for our ancestors, to honor them, but for our youth and for our future…this is the premise of these programs. And also I really feel that it's tied to what's gone down in our past, and the oppression of Aboriginal peoples. Despite that, it's like – you walk on grass, and grass pops up after you've walked on it. It can't be beaten down. And this is what I feel the arts has allowed us to do. Has given us this ability, or this flexibility, or this strength to just pop back.
>
> And the other aspect of that, and this is what really came out in our dialogues as all of our staff proceeded to establish our first strategic plan, was that this is the first art of Canada. So therefore it must be honored. Therefore, every Canadian citizen, they must be educated about it. Every child should know about it in school. So that's the bottom line premise. But for me it's about reconciliation of what has passed. And so the way I look at it too is that every dollar that leaves this corporation is one more means towards allowing, promoting, [and] enabling all of these nations to stand up, and to turn and reflect back to society who we really are. This is us.[134]

In contrast to the Canada Council's objectives for CBI, which were directed at managing the networks and developing the administrative infrastructures of a small group of organizations, much of the Aboriginal Arts Office's programming was, and is, either implicitly or explicitly aimed at encouraging "social and community environments that support the development of Aboriginal arts and artistic practices."[135] Moreover, the wider array and more holistic and accessible design of programming, which also opened grant eligibility to different organizational models, largely abandoned the "professional" label for arts activities, and more recently began permitting oral

grant reporting, provided groups with greater agency and flexibility in identifying and addressing their particular needs. Finally, the larger, more embedded structure of Aboriginal arts programming within the Canada Council, in addition to the Aboriginal Arts Office, increased the accessibility of grant opportunities:

> People knew that when they called the Canada Council, Aboriginal specific program, that they'd be talking to an Aboriginal person. So they wouldn't have to explain and give this big context…we understand the situation there. Also a lot of these officers are very helpful, hands on. And this is very unique to the Aboriginal programs, because in the other programs, they don't really have time to do that...[136]

Between 2005 and 2012, grantmaking administered through the Aboriginal Arts Office included the following:[137]

- In existence prior to 2005 but revised, the Aboriginal Peoples Collaborative Exchange – International, a multi-disciplinary program offering grant support to Aboriginal artists, arts groups, artists' collectives, and arts organizations to travel to other Aboriginal communities to collaborate in traditional or contemporary artistic practices; grant amounts range from $5,000 to $30,000 and are aimed at fostering "unique artistic relationships and networks through inter-nation collaborative exchanges among Aboriginal artists, across all disciplines."
- In existence prior to 2005 but revised, the Aboriginal Peoples Collaborative Exchange – National, a multi-disciplinary program offering grant support to Aboriginal artists, arts groups, artists' collectives, and arts organizations to travel to other Aboriginal communities to collaborate in traditional or contemporary artistic practices; grant amounts range from $5,000 to $30,000 and are directed to the same objective as the above-referenced International program.
- Developed around 2005 and ending by 2008/2009, the Capacity Building Initiative: Support for Aboriginal Artistic Practices.
- Starting in 2005, the Capacity Building Initiative: Flying Eagle, a program offering short-term funding to Aboriginal arts groups, collectives, organizations, independent arts administrators, and artistic and cultural mediators for up to six months to be used for organizational and/or professional development.
- Developed after 2005, the Elder and Youth Legacy Program, which provides Aboriginal arts organizations with grants of up to $20,000 to Aboriginal arts organizations to assist in artistic knowledge transmission from Elders to youth.
- Developed after 2005, Travel Grants for Aboriginal Collaboration Projects, which awards grants ranging from $2,500 to $3,000 to Aboriginal artists, arts groups, artists' collectives, and arts organizations to travel to other Aboriginal communities to collaborate in a traditional or contemporary artistic practice with the goal of bolstering inter-nation artistic relationships and networks among Aboriginal artists across all disciplines.
- Starting in 2005 (and possibly revised to its current iteration), the Capacity Building Initiative: Annual Project Funding, a program offering project funding of up to $25,000 for one-year to Aboriginal arts groups, collectives, and organizations committed to building their organizational and/or community capacity.
- Starting in 2005 (and possibly revised to its current iteration), the Capacity Building Initiative: Multi-Year Project Funding, a program offering multi-year project funding for up to three years to emerging or established Aboriginal arts groups, collectives, and organizations with either an already established administrative infrastructure or seeking to build one. This program's objective is directed at assisting grantees in obtaining long-term sustainability. Grant amounts depend on a group's status, with emerging organizations eligible to apply for a maximum grant award of $20,000 per year and established organizations eligible to apply for a maximum award of $30,000 per year.

Administered through the discipline sections, additional grant support directed toward Aboriginal artists and organizations and developed

Image 18. *Miss Lebron*, Breath of Fire Latina Theater Ensemble, 2009. *Left to right*: Dan Lopeci, Linda Garcia, Juan Diego Ramirez, and Juan E. Carrillo. Written by René Solivan and directed by Jesus A. Reyes. Reproduced by permission from Breath of Fire Latina Theater Ensemble.

over the years included three grant programs in the Dance Section, one in the Media Arts Section, two in the Music Section, two in the Theatre Section, two in the Visual Arts Section, and three in the Writing and Publishing Section.[138]

We were unable to access sufficient information to determine the total number of Aboriginal arts organizations funded or the amount of funds awarded to these organizations by the Canada Council over the last decade.[139] A review of the Canada Council's annual reports does, however, provide the following information on overall funding levels in specific years:[140]

- In the 2001-2002 fiscal year, a total of $4.2 million in funds was awarded to Aboriginal artists and arts organizations.
- In the 2007 to 2008 fiscal year, funding rose to a high of $6.7 million, which was also a peak funding year for all artists and arts organizations during the mid-2000s.
- In the 2011-2012 fiscal year, this figure decreased to approximately $5.5 million. This decrease was in opposition to overall funding for artists and arts organizations, which after decreasing briefly at the end of the decade, once again increased.

Twenty Aboriginal arts organizations were awarded just under $1.3 million in operating support in 2011-2012, figures that represent a slight decrease in support from the immediately preceding year and that amount to 1.9 percent of all arts organizations receiving operating support and 1.36 percent of total operating funds awarded.[141] The decrease in funding may be partly attributed to a drop in the number of applicants; Profeit-LeBlanc identifies issues related to possible applicant misunderstanding of the Canada Council's eligibility requirements and programs possibly less well-aligned with current needs, all of which points to the need for better research into understanding the more recent downward trend. In the 2012-2013 fiscal year, the Canada Council began a comprehensive two-year review of all Canada Council Aboriginal arts programming.

In 2010, the Canada Council undertook a second major review of CBI. This review found that access to Canada Council funding had improved for culturally diverse arts organizations, due in part to CBI programming. Over the nine previous years, 90 organizations had received just over $16.6 million in funding under CBI. During the second period of expanded CBI programming (2005 to 2009), overall Canada Council support of culturally diverse arts organizations had increased somewhat both in terms of the number of organizations funded and the amount of financial support received. One hundred and nineteen out of the 2,155 arts organizations, or 5.5 percent, funded in the 2005-2006 fiscal year were culturally diverse; in the 2009-2010 fiscal year, 136 out of the 2,257 Canada Council funded arts organizations, or 6 percent, were culturally diverse. Viewed alternatively, culturally diverse arts organizations received $4,494,341 out of the $102,127,000 in Canada Council funding provided to arts organizations in the 2005-2006 fiscal year, or 4.4 percent of total arts organization funding; in the 2009-2010 fiscal year, this amount rose slightly to 4.7 percent ($5,815,416 out of $122,890,000). While the amount of increased support for culturally diverse arts organizations as a whole was small, over the five-year period it also represented an increase at a faster rate than the corresponding rates of Canada Council support for arts organizations as a whole (14.3 percent compared to 4.7 percent, and 29.4 percent compared to 20.3 percent). This overall increased rate of support occurred despite the fact that the number of organizations receiving grants, and therefore the total amount granted, actually fell between 2008 and 2010.[142]

It originally got started as a place for dancers of color to perform. That was what we call a selfish idea, initially. Three of us had recently graduated from the School of Toronto Dance Theatre... we [had] backgrounds in contemporary work, and coming out of the Caribbean, we brought that with us. So we wanted a platform where we could put all those multiple voices together. But then it mushroomed into advocacy and recognition of Black art – dance art – as professional.

– Charmaine Headley, Artistic Co-founder of the Collective of Black Artists (May 16, 2013)

Much of the funding increase was driven by support to a core group of organizations. In the 2009-2010 fiscal year, 42 organizations were on Canada Council (annual and multi-year) operating support compared to 30 in 2005-2006 and the previously referenced figure of

10 in 2000-2001.[143] These 42 organizations received almost $2.5 million in operating support (and 42.9 percent of total grant support awarded to culturally diverse arts organizations in 2009-2010), which was an increase of almost 120 percent from the approximately $1.1 million the 30 organizations received in 2005-2006 (and 25.3 percent of total grant support awarded to culturally diverse arts organizations in that year). This pattern followed CBI's original stated purpose and overall program design, which were directed towards deepening support for specific organizations rather than broadening access and expanding support to culturally diverse arts organizations more generally. It must also be noted that this improved support for organizations identified by the Canada Council as the country's leading and most innovative culturally diverse institutions still fell far short of the average support for arts organizations as a whole. While the median operating grant for culturally diverse arts organizations rose from $36,750 to $60,250 between 2005 and 2010, the average operating grant in the 2009-2010 fiscal year was $59,375, which was well below the average operating grant of $92,094 for all arts organizations in the same year.[144]

With respect to CBI, the review concluded that the initiative appeared to have been successful in assisting organizations with building administrative capacity and with becoming more competitive in accessing operating funding. Over the course of their participation in the program, CBI grantees had strengthened their human resources (e.g., hired staff), acquired physical resources (e.g., attained access to affordable space and/or purchased equipment), focused on outreach and collaboration as a means of obtaining long-term stability, and/or engaged in strategic planning. More broadly, however, while certain culturally diverse arts organizations had increased their capacity between 2000 and 2010, there were many within the field that had not. Organizations that were not positively impacted by CBI, either because they did not have access to CBI programming or because programming was less successful for them, were particularly in need of support. Echoing findings contained in *Stories from the Field,* the review found that these organizations and the field more generally experience numerous persistent challenges, including the following:

- Access to stable government funding,
- Difficulties in fundraising and diversifying support,
- Access to funding to support creative development,
- Access to stable and affordable space, especially performance space,
- The need for more steady staffing (e.g., the ability to hire and pay employees and to decrease reliance on volunteer labor),
- The need for artistic and administrative professional development, and
- The need to increase visibility in the general arts community and access to general arts delivery and presentation mechanisms.

Findings indicated that many of these and other challenges facing culturally diverse arts organizations are discipline-specific and require discipline-specific strategies.

Similar to the Canada Council and also starting around the mid-2000s, research for the Plural project suggests that provincial arts agencies entered a period of re-examination of their support of equity-seeking groups as demonstrated through feasibility studies, community consultations, and internal reviews conducted by these agencies. We briefly discuss herein assessments conducted by the Alberta Foundation for the Arts (AFA) and OAC, which were identified during our literature review and to which we were provided access.

Between 2005 and 2006, AFA conducted a study aimed at determining whether to adopt targeted Aboriginal arts programming within the provincial arts agency as, at the time, it did not possess such programming. The study consisted of three phases, or components: first, an examination of the Aboriginal arts funding programs of other federal and provincial arts councils and boards to provide the agency with guidance in developing program criteria and guidelines and to identify key areas to explore during the other two phases; second, interviews with Aboriginal service providers to discuss and identify best practices when working with Aboriginal communities; and third, consultations with Aboriginal artists and arts organizations in Alberta regarding their funding needs (collectively, the AFA study).[145] Research from the first phase of the AFA study identified a range of then-existing federal and provincial support programs across the country, with some, like the Canada Council and Canadian Heritage, more focused on community-based grants, and others, like OAC and the Saskatchewan

Arts Board, more focused on support for advancing Aboriginal artists within their field of expertise.[146] The authors of the AFA study note that several of the reviewed arts council/board programs made a concerted effort to address issues related to eligibility requirements, the application process (e.g., jury system), and/or the grant administration process, and/or entered into partnerships with other governmental agencies and/or Aboriginal organizations to improve the success and accessibility of their Aboriginal arts programming.[147] The AFA study also revealed that following the adoption of Aboriginal-specific arts funding programs by other arts agencies, these agencies had seen a dramatic rise in the number of Aboriginal applicants.[148]

Among the issues relating to the support and development of Aboriginal arts in Alberta, findings from the second phase of the AFA study indicated a lack of a "general understanding of the importance and value of Aboriginal arts" and the lack of a "strong infrastructure that supports Aboriginal arts in the province from a 'bigger picture' perspective." Moreover, there are "lots of Aboriginal arts organizations and artists practicing, however there is no coordinating body or service organization that works on behalf of the entire sector – promoting its importance, providing training and development opportunities or sharing consistent communication with Aboriginal arts groups and artists throughout the province."[149] Interview findings from the second phase underscored the importance and value of "face-to-face meetings to build relationships and exchange information" and of working closely with Aboriginal communities in program design.[150]

The third phase of the AFA study identified a number of needs of, and suggestions by, the province's Aboriginal arts community with respect to support activities. The most important identified needs were for financial and artistic resources, and access to work space; other needs related to training in the areas of business management and marketing.[151] In terms of support, artists suggested that AFA serve as an advocate of Aboriginal arts through the allocation of funding for the development of programs that benefitted beginning through professional level Aboriginal artists and arts organizations, the creation of networking opportunities, and the encouragement of ongoing communication and dialogue with the field in addition to other activities.[152] Overall, the AFA study indicated that grant programs "designed specifically for the advancement of Aboriginal arts and artists could allow Alberta to more effectively celebrate its rich heritage of Aboriginal history and achievement."[153] Following completion of the AFA study, in September 2006 AFA launched an action plan to enhance its support of Aboriginal arts in the province.[154] In the 2006-2007 fiscal year, AFA granted $95,205 to Aboriginal arts organizations participating in the pilot program, a figure that was almost double the amount of support provided by the arts agency to Aboriginal arts groups and artists in the 2004-2005 fiscal year.[155]

The following year (2007), OAC, which research for the Plural project indicates serves a province that contains more than one-third of the country's registered charity ethnocultural arts organizations, entered into a series of community consultations to better understand current and emerging issues facing Ontario's arts community (collectively, the OAC consultations).[156] The OAC consultations made a concerted effort to reach culturally diverse and Aboriginal artists and arts organizations and served to inform a new OAC strategic plan.

The many concerns expressed by participants in the OAC consultations echo those identified in numerous studies regarding the health of the arts community, including shrinking audiences, the need to diversify and reach new audiences, the decline of arts education in school system, the lack of local and municipal level support for communities existing outside major city centers, the lack of affordable presentation,

I had been involved in my synagogue doing an annual concert, and each year it was getting bigger and bigger. It was obvious… that there was a market for it in Boston. And in fact, the first piece of research that I uncovered was Boston was the largest Jewish community in the United States that did not have a Jewish music festival. So I knew that this would succeed, I just didn't know what it was going to be…I had no major connections to the world of philanthropy. I was a guy with an idea, with a great marketing background.

– Joseph Baron, Co-founder & Executive Director of the Boston Jewish Music Festival (September 18, 2013)

rehearsal, and creation spaces, the high costs of maintaining owned space, staff retention, and fundraising.[157] In addition to these issues, a number of which impact both ethnocultural and non-ethnocultural arts organizations, the OAC consultations identified challenges pertaining more specifically to "new Canadian," immigrant and culturally diverse artists and arts organizations. Key findings from this aspect of the OAC consultations are as follows:[158]

- Feelings of isolation from the broader Ontario arts community due to the practice of art forms that were often misunderstood by this greater arts community; "[t]his perception often makes it difficult for these artists to reach arts audiences and potential donors beyond their immediate cultural communities"
- Finding financial support to support research, collaboration, and education within artists' countries of origin, which in some instances was a necessary component of culturally specific artistic practices
- New Canadian artists working in practices that incorporated languages other than English and French faced additional issues with respect to audience development and financial support

Similar to feedback contained in the AFA study, among other roles for OAC, participants in the OAC consultations identified a "need for OAC to play a leadership role in demonstrating that culturally diverse practices form an integral part of Ontario's arts fabric."[159]

Discussions with the province's Aboriginal artists and arts organizations identified similar concerns to those expressed in the other components of the OAC consultations and included the following additional primary concerns:[160]

- Issues of access due to Western-centric definitions of arts and artists and standards of evaluation
- A need for a simpler, more flexible grant application process and program design "based on the activities artists and arts organizations engage in"
- A need for both increased and multiple forms of outreach to northern artists, Aboriginal artists, and artists of color
- Assistance in the development of arts service organizations and new means of funding developing organizations
- A need to provide greater support for Aboriginal arts organizations due to historic disadvantages compared to older mainstream organizations
- Assistance with networking
- The need for OAC to more actively promote the arts and artists working in education, corrections, health, and community development
- A need for workshops and training sessions for Aboriginal artists and artists of color lacking access to mainstream training organizations or where no such training exists for their art forms

Overall, participants from this series of the OAC consultations expressed the need for "OAC to undertake organizational change that would ensure the increased participation and representation of artists of colour, regional artists and Aboriginal artists."[161] Subsequently, among the vision statements contained in OAC's 2008-2013 strategic plan, *Connections and Creativity*, was a vision statement that identified "Aboriginal, francophone, culturally diverse, new generation and regional artists and arts organizations" as "priority groups."[162] In 2011, according to OAC's annually published performance measures, in the 2010-2011 fiscal year, Aboriginal arts organizations were awarded three percent and culturally diverse arts organizations were awarded four percent of OAC operating funds.[163]

Based on research for the Plural project, by 2012 eight provinces and all three territories had developed targeted funding for ethnocultural arts organizations. With respect to other sources of contributed financial support – namely, foundation, corporation, and individual contributions – research for the Plural project identified insufficient information to present or discuss the impact of these sources at various points in the history of the field, although interviews with Plural project participants did suggest that non-governmental support has played an important role in the growth and development of more than a few organizations. We further note that the project identified insufficient information to discuss the role of revenue generating/earned income activities over time.

Independent from, and at times related to, increased governmental support, a wave of ethnocultural arts service organizations

and related initiatives emerged in the last decade to further strengthen the ethnocultural arts field and to address needs unmet by mainstream arts service organizations. Among the numerous groups founded in the last decade are the National Indigenous Media Arts Coalition (2001), the National Aboriginal Network for Arts Administration (early 2000s), the Latin American Canadian Art Projects (2003), MT Space (2004), the Indigenous Performing Arts Alliance (2004), the Aboriginal Curatorial Collective (2005), Diversité Artistique Montréal (2006), the Chinese Performing Arts Society of Canada (2006 and then-named the Chen Ling Dance Society), and the South Asian Dance Alliance of Canada (2008).

As in previous periods, ethnocultural arts organizations have continued to take on the added role of operating their own presenting mechanisms and creating their own formal and informal networks as a means to further develop their work in the absence of other opportunities and combat issues of isolation. In 2000, Hirabayashi and Bourget of Kokoro Dance started the Vancouver International Dance Festival (VIDF) as a means to help connect and support the struggling dance community in the city, which "needed to have a better strategy for…both building audiences and for attracting presenters and for getting more touring work to come here so that local artists would be stimulated more and get exposed to…different kinds of dance."[164] Although not focused on ethnocultural arts organizations, VIDF regularly presents these arts organizations, in some cases providing them with their first large-scale public venue. Similarly, and more specifically, Shahin Sayadi and Maggie Stewart, Co-founders of Halifax's Onelight Theatre, created the Prismatic Festival in 2006 in response to the lack of presenting opportunities to showcase the work of culturally diverse artists.

Initiated in 2009, Cultural Pluralism in the Arts Movement Ontario (CPAMO) is another ethnocultural initiated and led response to the need for a more equitable arts ecosystem. A movement focused on supporting Aboriginal and ethno-racial artists and arts organizations, CPAMO's work has included the organization of town hall meetings, workshops, and other activities directed toward opening opportunities for artists and organizations, creating a forum for dialogue on issues of diversity and artistic expression, and building constructive relationships between artists, presenters, and cultural institutions.[165] One of these other activities consisted of a three-year research project on the field that resulted in the publication in 2012 of *Pluralism in the Arts in Canada: A Change is Gonna Come*, which presents contemporary critical discourse on cultural equity in the arts through essays and other materials prepared by arts leaders and activists.[166]

So no money, grassroots…Sylvia [Cloutier] helped come up with the name "Alianait," which is an Inuktitut word that means "Hurray" or "Awesome."

– Heather Daley, Co-founder & Festival Director of Alianait Arts Festival (May 10, 2013))

With the advent of more robust support and interest in the ethnocultural arts field, research for the Plural project suggests that the growth that began during the late 1980s with the official adoption of multiculturalism continued strongly into the 2000s, with a number of ethnocultural arts organizations founded and/or formalized between 2000 and 2012. The newer organizations range in arts disciplines and pan racial groups and include Obsidian Theatre Company (2000; Toronto), Red Sky Performance (2000; Toronto), Raven Spirit Dance (2004; Vancouver), the Alianait Arts Festival (2005; Iqaluit), Alameda Theatre Company (2006; Toronto), Onelight Theatre Society (2006; Halifax), and the Vancouver Latin American Film Festival (2009; Vancouver).

Some of the most groundbreaking work in the field is also occurring outside of the nonprofit sector entirely. Acclaimed filmmaker Zacharias Kunuk is President of the for-profit company Isuma Productions, which is headquartered in Igloolik and operates as the country's first Inuit production company. Incorporated in 1990, Isuma Productions released the first Aboriginal-language Canadian feature film, *Atanarjuat The Fast Runner*, in 2001, and the film went on to garner the Camera d'Or for Best First Feature Film at the 2001 Cannes International Film Festival, six Canadian Genies including Best Picture, and numerous other international festival awards.[167] With a mandate to "produce independent community-based media – films, TV, and

now Internet – to preserve and enhance Inuit culture and language; to create jobs and economic development in Igloolik and Nunavut; and to tell authentic Inuit stories to Inuit and non-Inuit audiences worldwide," Isuma Productions and its other related ventures such as IsumaTV adopt a multiple approach to empowering and fostering communication and knowledge exchange among Indigenous and non-Indigenous communities around the globe.[168]

While each organization is distinct, as with Isuma, visible in the work and mandates of many are the numerous roles ethnocultural arts organizations assume to support their origin and broader communities and to foster excellence and innovation within the arts. Balancing these and other roles and responsibilities presents unique challenges for organizations that are simultaneously working within an arts environment containing deeply entrenched systemic barriers that are only beginning to come down.

In the 2011-2012 fiscal year, the Canada Council awarded approximately $94.8 million in operating support to 1051 organizations. Forty-five, or just under 4.3 percent, of these organizations were culturally diverse, and they received approximately $2.8 million, or just under 3 percent, of total operating funds, which represents lower levels of financial support for these organizations than existed in 2005-2006 and 2009-2010.[169] The total amount of Canada Council support provided to culturally diverse artists and arts organizations in that year was just under $8.8 million, a figure $1 million lower than the amount provided to these artists and arts organizations in the 2001-2002 fiscal year.[170]

Not coincidentally, in the same year, the Equity Office expanded the eligibility criteria for CBI to include deaf and disability arts communities, another long underserved member of the greater arts community.[171] By the beginning of this decade, the Equity Office's multiple responsibilities included:[172]

- Maintaining a strategic focus on supporting Canadian artists of African, Asian, Middle Eastern, Latin American or mixed racial heritage, and their artistic practices.
- Working closely with the Aboriginal Arts Office to integrate the distinct history, experience and contributions of Aboriginal artists into a wider equity framework.
- Promoting integration and access for artists who are Deaf or who have disabilities into the Council's processes and programs.
- Contributing to policy development for official language minority communities.

Despite the adoption of equity as a Canada Council strategic priority, ensuring its implementation has effectively rested with the Equity Office, whose limited resources are stretched across an incredibly diverse and disparate landscape. This situation has in turn resulted in a structurally ghettoized and weak system of support for the many communities that have long been effectively locked out of the arts support system.

Similarly adopting equity objectives but taking a different approach from the Canada Council, provincial arts agencies such as OAC have made equity concerns the general responsibility of each of its discipline offices, which in theory more broadly operationalizes equity as an objective. Lacking dedicated oversight, however, this structure leaves no clear focus, committed advocacy, or accountability for its enactment.

Work in the Aboriginal arts support environment is instructive as another, third path. The result of hard fought battles and deeply needed change, encompassed in this component of the ethnocultural arts support environment is the emergence of systems offering multiple levels of targeted support concurrent with an overarching focus on mainstreaming Aboriginal experiences. This doubled approach maximizes the limited resources under which these Aboriginal arts offices and programs are also operating by, in part, serving to slowly recast the conversation from one focused on the needs of a single "equity-seeking group" to one focused on supporting the plurality of perspectives that is integral to the growth and vibrancy of the arts as a whole.

Canada's ethnocultural arts field has entered a pivotal period where younger organizations are looking to grow and solidify gains and more mature organizations are looking to transfer leadership to a new generation. Having "grown from a sense of 'survival' to one of the most innovative, rapidly changing sectors in the cultural landscape of the country,"[173] developments in the Aboriginal arts field in particular hint at the enormous potential and future achievements of all ethnocultural artists and arts organizations when the support environment begins to evolve in a manner that accounts for the tremendous diversity which is the one defining feature of ethnocultural arts organizations and for the

contexts and constraints under which these organizations have evolved.

A Change is Gonna Come stresses a need for continued action and meaningful change to achieve true cultural equity. Calling attention to the persistent disparity between multiculturalism as a policy and as a practice in a manner that applies to the ethnocultural arts field as a whole, Onelight Theatre's Shahin Sayadi warns in this work that

> This is about the effect of failing to represent huge portions of Canadian society and experiences…Make no mistake while some culturally diverse individuals will embrace the status quo and integrate into the "mainstream" artistic ecology, many will not. In denying culturally diverse individuals the basic rights of freedom of expression – which encompasses the right to speak and to listen – we are perpetuating segregation and silence.[174]

Image 19. *Volunteering at UIMA*, 1977. *Left to Right*: Steven Colucci, Joshua Kind, Dr. Achilles Chreptowsky, Oleh Kowerko, Arnold Moodenbaugh, Andrew Popadiu. Reproduced by permission from Ukrainian Institute of Modern Art.

United States

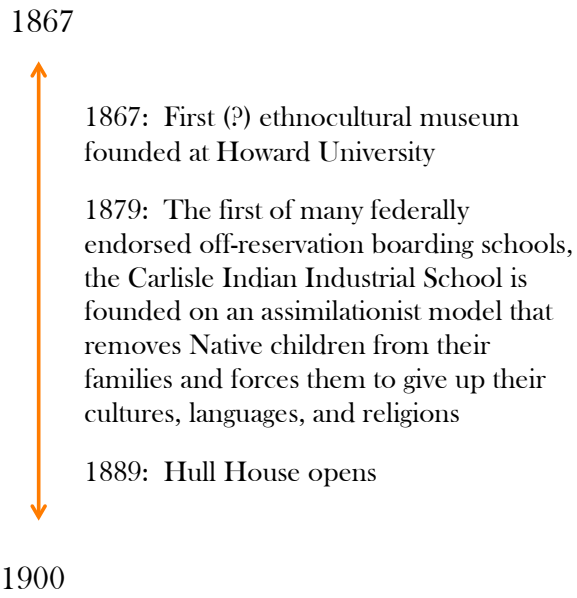
While minimal, in comparison to Canada there is substantially more literature on ethnocultural arts organizations based in the United States. Our research also indicates that there are even more assumptions about the field.

The literature is marked by one major study on ethnocultural arts organizations of color conducted 24 years ago followed by a number of smaller studies focused on specific disciplines and/or pan racial or ethnic groups. Our literature review identified no research on the entire field. In contrast to the relative dynamism of Canadian activity, US literature and surrounding dialogue contains a mixed sense of field fatigue and resurgence, which is tinged by a backdrop of implicit and explicit questions concerning the continued relevancy of ethnocultural arts organizations and sentiments that support has had no lasting impact on a field that is broken. This section generally tracks pre-established periods in the history of US ethnocultural arts organizations, with one difference: where feasible, our history considers critical moments in the development of the field alongside its support system as it existed at the time.

1867-1900

For over 140 years, ethnocultural institutions have had a presence in the United States. Museums and archives based out of Black colleges in the 1860s, intended to serve as repositories of African cultural knowledge, may have been among the earliest of such institutions,[1] and these were soon followed by the various cultural organizations established by the flood of immigrants arriving in the country in the late 1800s. In the 1880s, the new Americans consisted of such groups as Jewish immigrants from Russia and Eastern Europe who brought along their theatrical traditions, which further developed and flourished in the United States.[2] Similar to their later iterations, many of these early organizations emerged out of identified needs to preserve the history and culture of ethnic groups that had been marginalized,[3] to resist assimilationist pressures, and/or as a means of (re)creating community in a new environment.

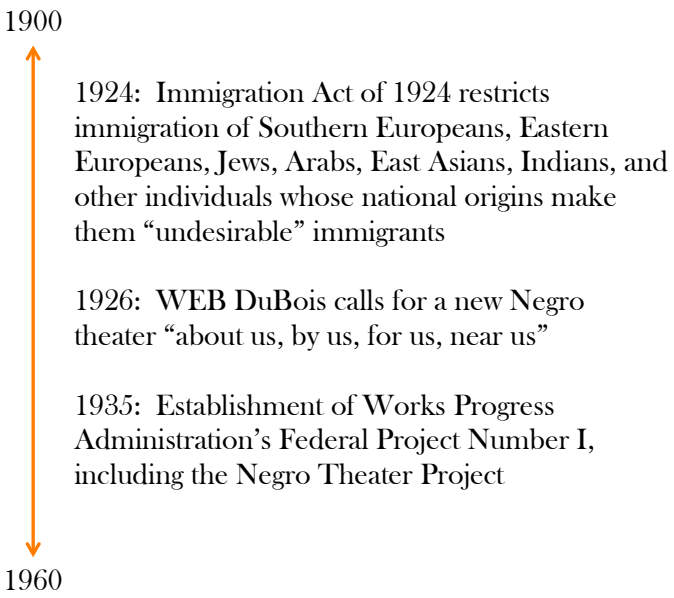
The ethnocultural arts field also places its roots in the separate



but related settlement house movement, which began during the same period and paralleled this initial wave of community-created arts organizations. A part of efforts to bring the arts to communities whose residents had little to no access to America's more established cultural institutions and thus were perceived as underserved, the settlement houses were founded and supported by private philanthropy and encouraged arts education and other artistic activity alongside the provision of social services.[4] These houses, which included Hull House in Chicago and the Henry Street Settlement in New York's Lower East Side, began by serving poor European immigrants, but expanded over time to include many different minority communities.[5] Although community-focused, unlike the institutions based out of the country's Black colleges or formed by immigrant communities themselves, the settlement houses were originally directed more toward assimilating these groups into the dominant American culture.[6]

1900-1960

The first half of the 20th century continued to be a period of growth for the budding field. Following the influx of (primarily) European



immigrants to the United States prior to World War II,[7] these still-young communities began to establish local museums and other more formal institutions that would serve to preserve and pass on cultural knowledge to younger, American-born generations. In some cases, organizations also took on the added functions of housing and presenting artwork endangered in their home country and brought to the United States by refugees or through other means. Founded in 1937 and based in Chicago, the Polish Museum of America is one of the country's oldest ethnic museums and one such institution that found itself in possession of a large collection of Polish art after the outbreak of war prevented the return of exhibits to Poland that were part of the Polish Pavilion at the New York World's Fair of 1939-40.

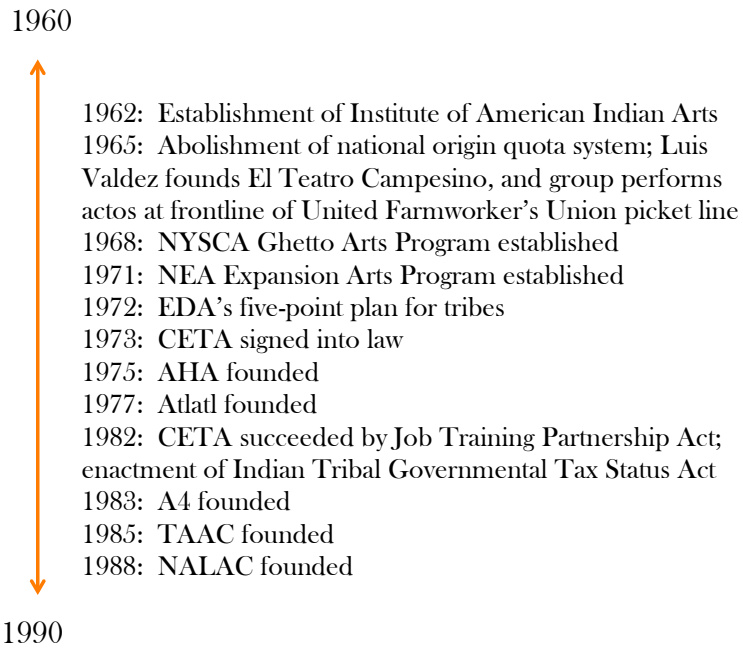
A small number of ethnocultural arts organizations of color were also founded prior to 1960,[8] and among these organizations were spaces encouraged and supported in part by the federal and state governments. During the 1930s, New Deal programs provided a new surge in support for community-oriented arts activity, including those with an ethnocultural focus. Arts projects funded under the New Deal had three general purposes: (i) to provide employment for artists of all ethnic groups; (ii) to increase access to mainstream art in communities lacking such access; and (iii) to encourage a range of cultural expression.[9] Primarily directed at Black communities, these projects led to the creation of the first cultural centers designed specifically for ethnic groups of color; Chicago's South Side Community Art Center is one such New Deal-era organization.[10]

1960-1990

The overwhelming majority of ethnocultural arts organizations still in existence today[11] were founded after 1960 as artists and social activists from diverse ethnic backgrounds were motivated by a new urgency to be included in the American cultural narrative and to shape their communities' inclusion therein. Several interrelated factors have been attributed to this tremendous organizational growth:

- An increase in the number of artists of color who possessed an understanding of art as business, who had experienced persistent rejection, omission from, and misrepresentation by established art institutions, and who wanted to explore their own cultural roots;
- "[T]he loss in credibility of the melting pot concept, which fostered efforts to create a homogenous identity dominated by Anglo-American culture";
- The Civil Rights Movement and its various sub-movements, which offered a new era of hope and developed a "pan" consciousness;
- The general cultural upheavals of the 1960s and 1970s, which created a dynamic environment of experimentation in which to challenge existing cultural models; and
- The availability of funding, especially in the 1960s and 1970s, to empower (certain of) these efforts.[12]

As with previous periods, organizational growth generally tracked immigration patterns and differed somewhat by ethno-racial group, region, and artistic discipline. Research commissioned by the NEA in 1990 and focused on arts organizations of color (discussed in detail infra) suggests that while a number of organizations were



founded in the 1960s, particularly multiracial and Native American arts organizations, the 1970s witnessed a surge in the field more broadly, with the number of organizations founded and focusing on communities of color doubling for all of these pan racial groups except for Native organizations.[13] The field experienced similar regional variations in growth: New England and the Mid-Atlantic were the first to experience a big surge in the 1960s followed by a doubling in the number of ethnocultural arts organizations of color founded across all regions in the 1970s except for New England.[14] Among the many organizations founded during this period were the Japanese American Cultural and Community Center (1971; Los Angeles), the Carpetbag Theatre (1969; Knoxville), Ballet Hispanico (1970; New York), La Raza Galeria Posada (1972; Sacramento), the Turkish American Cultural Alliance (1968; Chicago), the Zamir Chorale of Boston (1969; Boston), and the Indian Pueblo Cultural Center (1976; Albuquerque).

We were unable to identify comparable existing information on White ethnocultural arts organizations; however, our own research for the Plural project suggests this pattern of field growth may have extended to these organizations. Only 16 of the 530 White organizations in the project's US database, or 3 percent, have IRS ruling dates prior to 1960. Twelve organizations have IRS ruling dates in the 1960s, and this number more than triples to 43 organizations, or 8 percent, with IRS ruling dates in the 1970s. The project's survey results, which collected information regarding the self-reported/self-defined founding year of organizations as opposed to the year in which these organizations received tax exempt status (IRS ruling date), identify a greater number of organizations operating prior to 1960 (18 percent) but otherwise similarly suggest that a small portion of organizations (4 percent) was founded in the 1960s followed by an increase in the 1970s (14 percent). Among the White arts organizations founded during this period were the Irish Arts Center (1972; New York), the Ukrainian Institute of Modern Art (1971; Chicago), and the Spanish Dance Theatre (1976; Dorchester, Massachusetts).

This numeric growth only hints at the amount and range of ethnocultural arts activity during this period. Formally but more commonly informally organized, these new galleries, companies, cultural centers, museums, and other groups were simultaneously creating and building a new canon of work, training the artists and administrators to present and produce it, and developing the audiences, art criticism, networks, and other systems to support it. While many of these organizations were driven by strong, urgent mandates, however, they required capital and other resources to fully realize these visions of a vibrant, culturally pluralistic America.

Accompanying the emergence of this new group of ethnocultural arts organizations was an unprecedented increase in financial support and attention from outside (non-community) sources, almost all of which initially came from the federal government. In the 1960s, this support primarily derived from such programs as the Great Society's anti-poverty and community development initiatives.[15] With the enactment of the Comprehensive Employment and Training Act (CETA) and new focuses for other existing federal programs, the newly-established (1965) NEA's creation of programming directed to ethnic and community arts, and the formation of ethnic arts service programs and organizations to serve the now rapidly growing ethnocultural arts field, the landscape of

support broadened considerably in the 1970s.

Signed into law in 1973 by President Nixon, CETA was an umbrella piece of legislation that facilitated job training and employment opportunities for economically disadvantaged, unemployed, and underemployed individuals.[16] Decentralized in design, CETA funds were channeled to state and local agencies and programs, which in turn coordinated/subcontracted with nonprofit, and a smaller number of for-profit, organizations to identify individual participants. Artists and arts projects were soon integrated into CETA, and nonprofit arts organizations could apply to a CETA program to fund such positions as artist residencies, temporary staff, and to provide summer jobs to high school students. In 1979 alone, the Department of Labor estimated that $200 million, or almost $688.5 million in real dollars, "had been invested in CETA arts jobs…a tremendous boon" for community artists.[17] For growing and emerging ethnocultural arts organizations such as the Houston-based Ensemble Theatre, founded in 1976, and Houston-based MECA, founded in 1977, CETA funding was instrumental in the training and hiring of initial staff and in building organizational capacity.[18]

Specific to Native communities, changes in federal Indian policy under the Nixon administration created a more fertile environment for the emergence of Native cultural organizations. Through the occupation of Alcatraz Island in 1969 and more violent protests by groups such as the American Indian Movement, Native activists had raised the visibility of America's Native population and brought attention to destructive federal policies and programs such as relocation, which involved the federally encouraged movement of tens of thousands of Native Americans from reservation land to cities for low wage jobs in an effort to break up tribal communities and thereby assimilate the country's Native peoples. Following Nixon's inauguration, the federal Indian policy known as termination explicitly shifted to a policy of Native self-determination, and this new direction was given force by a series of laws and programs aimed at supporting tribal sovereignty, which in turn assisted Native activists, including artists, in realizing visions of self-controlled, self-designed cultural spaces.

Possibly most directly relevant to Native arts organizations was the Economic Development Administration's five-point plan, issued in 1972, for "tribally controlled economic, educational, and social development on reservations."[19] This plan, called a "cultural renaissance throughout Indian country," provided funding for the construction of Native-operated cultural organizations, and led to a rapid rise in the number of tribal museums and cultural centers.[20] According to one source, prior to 1960 there were 10 such museums; by 1981, this number had increased to approximately 40 tribal museums and cultural centers in operation.[21] Moreover, other tribes had begun planning for their own cultural spaces. The foundation for the Museum at Warm Springs, opened in 1993 and the first tribal museum in Oregon, was laid in 1974 with the passing of The Museum Project by the Tribal Council for the Confederated Tribes of Warm Springs.[22]

Several NEA programs also bolstered the development of ethnocultural arts organizations. Arguably the most impactful and well-known of these programs was the Expansion Arts Program (1971-1996), which, over its 25-year history, offered a range of arts services aimed at community-based, and particularly ethnocultural, arts activity.[23] In addition to providing direct funding to organizations, Expansion Arts initiatives such as the Advancement Program, developed in coordination with the Challenge Program (see below), focused on stabilizing organizations through capacity building and organizational planning.

What happened was, because the community didn't have access to really any place to gather…it wasn't just a library. It was where everybody came to gather socially. It was where they had their community meetings, where they had their neighborhood meetings, where they had their celebrations. Where they mourned their losses, and things of that nature. So it grew out of there. I don't know that it was ever intended – initially – to be a performing arts center. But that's what it became.

– Cassandra Parker-Nowicki, Carver Community Cultural Center (June 28, 2013)

Expansion Arts was further designed to strengthen the environment in which organizations operated, including through such other initiatives as the funding of community foundations and of local (and generally newly established) arts agencies before federal programs existed to directly support these agencies, with a requirement that both types of recipient donor organizations match distributed arts funds. Program staff additionally served more generally as advocates for the sector. Through its diverse programming, Expansion Arts worked to increase overall arts funding and support for ethnocultural and other community-based arts organizations.

Established in 1977 and not focused on the ethnocultural arts sector, the Challenge Program was another NEA program designed to strengthen arts organizational capacity through increasing and diversifying giving and in building cash reserves, thus building financial stability. Other NEA programs created during this period further impacted, and continue to impact, ethnocultural arts activity more broadly. These programs include the Folk Arts Program (est. 1977) and the National Heritage Fellowships (est. 1982).

Cognizant of the changing racial demographics in many cities and the rapid rise in the number of ethnocultural arts organizations, several state and local arts agencies also developed programs specifically focused on existing, or in some cases emerging, underserved racial/ethnic communities during this period. Possibly the earliest of such programs, and one that preceded Expansion Arts, was New York State's Council on the Arts' Ghetto Arts Program (later renamed as the "Special Arts Services" Program), which was established in 1968 and has continuously served as a source of support for ethnocultural arts organizations in the state. Arts agencies slowly began to revise funding guidelines as well to open access to financial resources that had effectively been limited to large budget institutions whose work was situated in a general Western European artistic frame. For example, in 1983, the Texas Commission on the Arts adopted three strategies to expand the scope of its work in response to a needs assessment it had conducted regarding the arts in minority communities: (i) the creation of a "Minority Involvement Committee"; (ii) a revised voting system in evaluating grant applications; and (iii) the "refining of funding criteria to ensure that projects for which financial assistance was sought reflected the diverse artistic and cultural heritage and geography of Texas."[24]

Ethnocultural arts organizations found additional support with the appearance of ethnocultural arts service organizations in the 1970s. Founded at some point before 1975, the Indian Culture Coordinators Program (ICCP) was among the earliest ethnocultural arts service programs in the United States; NEA-funded, this program focused on supporting culture within Native populations.[25] While we were unable to clarify how the transition took place, ICCP either supported or evolved into the Santa Fe-based Atlatl, a Native arts service organization founded two years later.[26] Over its approximately 30 years of existence, this organization provided a range of services to artists and cultural organizations, including training and leadership development, artist grants, networking (e.g., conferences and artist registries), and the presentation of art (e.g., through traveling exhibitions).[27] Founded the same year as ICCP was the Association of Hispanic Arts (AHA), a New York-based nonprofit focused on advancing Latino arts, artists, and arts organizations primarily through advocacy and the provision of technical assistance.[28] Three years later (1978), the by-laws for the African American Museums Association (now the Association of African American Museums, or AAAM) were ratified in Detroit.[29] These larger and more formal support groups complemented the already existing and then more informally organized support networks and presenting organizations such as Ellen Stewart's La MaMa Experimental Theatre Club, founded in 1961, which provided financial and moral support to, and otherwise served as an incubator for, emerging ethnocultural arts

We're a very traditional hula school, meaning my dance practices have been passed on from generations to generations...we did a cultural exchange with [the Washington Ballet company], they came to our studios, our halau and... during the conversation, their dancers asked my dancers when we were going to be touring, and when we would be performing. And Virginia [Paff] and I both looked at each other, and a little lightbulb went off in our heads, and we thought, 'Why not try and create a performing company?' And so that's how it started. That's how the performing company started, our touring company.

– Michael Pili Pang, Artistic Director and Kumu Hula of Mu'olaulani (September 16, 2013)

Images 20 and 21. Dakota Hoska. *Left, Birch Branch 1* and (*right*), *Birch Branch 2* from the series *Consulting the Birch*, 2013. Graphite on paper, 15 x 11 in. With All My Relations Gallery. Reproduced by permission from Dakota Hoska.

Section 7871 Organizations: A Tribal Nonprofit

While its legal basis has existed for over 30 years, the Section 7871 organization is a generally unknown and misunderstood type of nonprofit.* In forming a registered charitable organization, US tribal members may choose to incorporate under state or tribal law and then seek 501(c)(3) status from the Internal Revenue Service (IRS). Both of these avenues offer the benefit of visibility and familiarity to donors but subject the tribal-based organization to regulation by non-tribal entities (in the former, the state and federal governments, in the latter, the federal government via the IRS). For tribal government leaders, a third means of obtaining the benefits of nonprofit status may be available that supports a greater degree of tribal sovereignty over charitable activities and flexibility with respect to developing culturally appropriate and community relevant operational models.

Established by Congress as part of the *Indian Tribal Governmental Tax Status Act of 1982* and codified in the Internal Revenue Code, Section 7871 permits any fund, entity or program of a federally recognized tribal government that is an integral part of such government to receive tax-deductible donations. If a part of a political subdivision of the tribal government with the power to tax, police, or exercise eminent domain and designed for exclusively public purposes, these entities or programs are likely to qualify as Section 7871, or simply 7871, nonprofit organizations. As with 501(c)(3) nonprofit organizations, donations to Section 7871 organizations are deductible by individual donors for income tax purposes and count as qualifying distributions for foundations. Unlike 501(c)(3)s, 7871 nonprofit designation does not require IRS approval, and there is no readily available means of identifying, or finding information regarding, these organizations (e.g., through databases such as GuideStar).

Based on research conducted by the First Nations Development Institute (FNDI) through 2009, FNDI estimated that there were at least 600 of these tribal nonprofits in existence at that time, of which only approximately 20 were actively fundraising as nonprofits. Research for the Plural project confirmed one 7871 nonprofit arts organization, the Maine-based Waponahki Museum & Resource Center, and identified 26 organizations as probable 7871s; all 27 are included in the project's US ethnocultural arts organization database.

As discussed in FNDI's research report, for 7871s seeking to increase and/or diversify their funding sources, a key challenge particular to these nonprofits is the lack of awareness and comfort non-Native funders and other donors have regarding their tax structure. This unfamiliarity is expressed in such features as funder bylaws or granting guidelines that conflate nonprofit status with the 501(c)(3) model and thus expressly require an organization to be a 501(c)(3) to receive funds. The result, intentional or not, is the exclusion of 7871 nonprofits, and subsequently Native communities, from granting programs. Additional challenges are misconceptions regarding the prevalence and profitability of Native gaming enterprises on reservation lands (and thus questions regarding other potential income sources) and inconsistent federal treatment of 7871 organizations.

---

* For an insightful and highly informative report on these organizations, see First Nations Development Institute, *Charitable and Sovereign: Understanding Tribal 7871 Organizations* (Longmont, CO: First Nations Development Institute, 2009). This profile was informed both by this report and a follow-up phone conversation with an FNDI staff member.

It is the only museum that's completely dedicated to Japanese Canadian history and culture and art in Canada...we were a grassroots initiative that grew up from the community with the idea to preserve Japanese Canadian history, and really the roots of the organization grew out of the centennial celebrations in 1977 where people said, 'We've been in Canada 100 years and nobody is saving our stories.'

– Beth Carter, Director/Curator of the Nikkei National Museum & Cultural Centre (April 16, 2013)

organizations, alternative arts spaces, and "new work by artists of all nations and cultures."[30]

The first half of the 1980s continued to see an increase in the number of ethnocultural arts organizations of color, particularly within Asian American communities and in the West and "Mid-America" regions;[31] coinciding with the growth in Asian arts organizations, the Asian American Arts Alliance (A4) was founded in 1983. Tribal communities nationwide also continued to plan for and break ground on the construction of tribal museums and cultural centers; during the 1980s, the number of such cultural spaces nearly tripled, and the enactment in 1990 of both the Indian Arts and Crafts Act (IACA) and Native American Graves Protection and Repatriation Act (NAGPRA) created additional incentives for tribal governments to support these institutions.[32] Based on a list maintained by the Smithsonian's (then named) Office of Museum Programs, by 1993 there were an estimated 122 tribal museums in existence.[33] More broadly, however, fewer ethnocultural arts organizations of color were formed in the later half of the decade.[34]

Research for the Plural project suggests there may have been similar growth among White ethnocultural arts organizations in the 1980s. Twenty-three percent of White arts organization survey respondents report founding dates in this decade, which represents a nine percent increase from the 1970s before a decrease in the 1990s. Among these newly formed organizations was Côr Cymraeg Rehoboth, or the Rehoboth Welsh Choir, based in Delta, Pennsylvania, and organized in 1984 after the Pendyrus Male Choir, an award-winning choir from Wales, inspired members of the bilingual Rehoboth Welsh Chapel and other Delta-area residents to form their own concert choir.[35] Performing in Welsh and other languages, Côr Cymraeg Rehoboth, which now attracts singers from throughout the Mid-Atlantic region and has performed and competed in venues both within the United States and in Europe, has from its beginning relied primarily on its members' and their families' donations of time and money to cover organizational expenses. Expressing the motivation behind these artists' deep personal commitment to developing and sharing their craft, choir President Karen Conley notes,

> Welsh, the language, was once…endangered…Because the study of Welsh has been resuscitated in the schools in Wales, it's no longer on the critical list, which is a good thing. It is a beautiful language, with all sorts of mutations, and twists, and turns that make it very fun. That, in essence…is what we're trying to preserve. The language, and the music, and our heritage from a 150 years, 160 years in Delta.

With much of the new wave of ethnocultural arts organizations less than 10 years old, busily creating and reviving canons of art and the infrastructure to present it, and many operating without funding beyond federal or personal sources, or the assistance and attention of mainstream arts services, the support environment began to shift. At first gradually, federal support for the field began to disappear. In 1982, CETA was replaced by the more business-friendly Job Training Partnership Act. The loss of this important funding source, along with the new political and social environment under the Reagan administration, threatened the continued development of the field. Partly in response to the need for a more visible and active role in the political landscape, and to maintain a focus on inequitable funding policies and practices, The Association of American Cultures (TAAC) was founded in 1985. A national organization focused on ethnocultural arts organizations of color, its purpose is "to provide leadership in achieving equal participation in policymaking, equitable funding for all cultural institutions, an elevation in multicultural leadership and essential networks that impact cultural policies."[36]

As the ethnocultural arts field entered the cultural wars of the late 1980s and 1990s, it was only loosely and newly organized and seeking to consolidate the progress it had made. One of the first reports and needs assessments on the field, released in December 1989 by the

Ford Foundation and focusing on the 29 Black and Hispanic arts and culture museums identified by the study as in existence at the time, found that while Black museums had access to the 10-year old AAAM, there appeared to be little interaction among Latino museums, and the latter possessed no similar organized body to facilitate networking.[37] Highlighting the economic fragility of these cultural institutions, which subsequent studies were soon to echo, the report recommended support that focused on collections care and management, and less specifically to their function as museums, institutional development and professional training – needs tied to inadequate funding.[38]

1990 to 2012

In 1990, the NEA commissioned a survey and report regarding the history, diversity, contributions, and challenges facing African American, Asian American, Latino American, and Native American nonprofit arts organizations.[39] Entitled *Cultural Centers of Color* and first published in August 1992, this important work was the first, and remains the most, comprehensive study on the characteristics of ethnocultural arts organizations to date (described, and somewhat differently defined, in the report as "ethnically specific arts organizations of color," or simply "ethnically specific organizations"), and provides a basis from which to consider organizational change over time. *Cultural Centers of Color* contains a wealth of information on the sector as it existed in the beginning of the 1990s; we include herein those characteristics and findings most directly relevant to our own research findings related infra.

1990

1990: NAGPRA and IACA enacted; Philadelphia-based Coalition of African American Cultural Organizations inaugurates annual African American Cultural Fund to unite fundraising efforts
1992: Publication of *Cultural Centers of Color*
1995: First Peoples' Fund founded
1996: Expansion Arts Program ends; NEA funds reduced by 38.7 percent
2002-04: Nationwide total for state arts agency budgets reduced by almost 40 percent
2003: CAC funding reduced by 94 percent; MCAD program eliminated
2004: National Museum of the American Indian opens on the National Mall
2004-05: FFC launches series of gatherings on the development of nationwide support systems for immigrant and refugee arts
2006: Publication of *Cultural Heritage Organizations*
2006-07: Atlatl closes
2008: AHA closes (?)
2009: FFC suspends operations
2010: Newly incorporated Native Arts and Cultures Foundation begins awarding grants
2011: Publication of *Fusing Arts, Culture and Social Change*

2012

Overall Age, Size & Income. At the time the survey was conducted, ethnocultural arts organizations of color were a median age of 12 years old, and their median number of employees was 16, with 20 percent reporting 0-5 employees and just over 5 percent reporting over 100 employees.[40] Seventy percent of surveyed organizations relied on a median of 6 volunteers to assist with tasks that ranged from "stuffing envelopes to fundraising to gift shop management to consultation on organizational development."[41]

Across artistic, racial, and regional lines, income was the single greatest organizational concern.[42] The median annual income for organizations responding to income questions was $45,250; income distribution was as follows:[43]

- Sixty-eight percent of reporting organizations had annual incomes of $100,000 or less
- Fifteen percent had incomes between $100-250,000
- Nine percent between $250-500,000
- Nine percent over $500,000

Confirming the important role the federal government had served, and was serving, in the support environment for these organizations, *Cultural Centers of Color* reported that the largest source of income (40 percent) was from government agencies, with just under half of this income coming directly from federal sources.[44] The leaders of these organizations were also diversifying organizational revenue, having moved from almost complete reliance on federal and personal (self-funded) sources to successfully obtaining support from local and state agencies, focusing on earned income (22 percent of revenue), and building private contributions (21 percent of revenue) from

foundations (approximately 9 percent) and corporations (approximately 7 percent), sources previously and largely disinterested in or arguably hostile to this segment of the arts community and their diverse visions for America.[45] The smallest source of income (5 percent) was from individual contributions,[46] reflecting the reality that many organizations were (and are) situated in and tied to communities with extremely low levels of inherited and disposable wealth, no tradition of philanthropic giving to the arts, and/or new immigrant communities with other more immediate concerns (e.g., employment, housing), and other factors that are the legacy of colonialism (discussed in Part II).

Artistic Discipline. According to the report, the largest percentage of surveyed organizations (approximately 28 percent) identified as multidisciplinary, with the remaining organizations focused on the following artistic disciplines:[47]

- Dance: approximately 14 percent
- Theater: approximately 13 percent
- Music: approximately 11 percent
- Visual Arts: approximately 11 percent
- Other: approximately 22 percent[48]

With respect to the large number of multidisciplinary organizations, *Cultural Centers of Color* author Elinor Bowles notes that "because many ethnically specific arts organizations grew out of the social and civil rights movements of the 1960s, they saw their mandate as the transmission of their artistic heritage in all its forms. Over time, many organizations that originally focused on a single discipline expanded their programming in order to meet expressed community needs. A second factor…is that communities of color tend to have a holistic world view that does not separate art from other activities, but sees art as an integral part of everyday life…"[49]

Pan racial Distribution. The pan racial profile of organizations was as follows:[50]

- African American: approximately 43 percent of surveyed organizations, with the largest concentration (35 percent) in the Mid-Atlantic region (Delaware, Maryland, New Jersey, Pennsylvania, Washington, DC, New York, Virginia, and West Virginia)
- Asian American: approximately 15 percent of surveyed organizations and heavily concentrated (68 percent) in the West (California, Nevada, Arizona, Utah, Colorado, New Mexico, Wyoming, Montana, Oregon, Washington State)
- Latino American: approximately 25 percent of surveyed organizations and concentrated (40 percent) in the West
- Native American: approximately 13 percent of surveyed organizations and heavily concentrated (58 percent) in the West
- Multiethnic: approximately 3 percent of surveyed organizations, with half of these located in the West

These pan racial groups differed in a number of areas, including decade of founding (discussed previously), artistic discipline, annual income amount, and income sources. With respect to artistic discipline, while a significant proportion of all groups were multidisciplinary (from a low of 21 percent for multiethnic organizations to a high of 35 percent for Native American organizations), they diverged in their single discipline artistic focus:[51]

- African American organizations concentrated on theater (17 percent of these organizations), followed by dance (16 percent)
- Asian American organizations concentrated on "Other" (33 percent, see previous), then music (16 percent)
- Latino American organizations concentrated on "Other" (19 percent), then dance (17 percent)
- Native American organizations concentrated on "Other" (38 percent), then the visual arts (21 percent)[52]
- Multiethnic organizations concentrated on "Other" (29 percent), then were tied in their focus on dance and the visual arts (both 21 percent)

The different artistic concentrations of pan racial groups, supported by a later study conducted by Dr. Carole Rosenstein (discussed infra) and our own research for the Plural project, had – and has – implications for any form of support that focuses more heavily on specific artistic areas.

Regarding organizational income, Asian American arts organizations surveyed reported the lowest average and median annual incomes ($105,877 and $25,250, respectively), and Native American

arts organizations reported the highest ($414,668 and $74,850, respectively).[53] As noted by Bowles and in our own discussion of the Plural research findings infra, higher income amounts for Native organizations are in part due to organizational structure: these arts organizations and programs were, and are, predominantly situated in multi-purpose cultural centers and other institutions providing a range of social services. The annual incomes for the other pan racial groups included in *Cultural Centers of Color* were as follows:[54]

- African American: $176,833 average, $49,000 median
- Latino American: $135,623 average, $40,000 median
- Multiethnic: $251,016 average, $85,700 median
- There were also marked differences between pan racial groups regarding major sources of organizational revenue:[55]
- Asian American organizations reported the highest percentage of earned income (34 percent), and Native American organizations reported the lowest (8 percent)
- African American and Latino American organizations reported the highest percentage of overall private funding (at 27 percent and 26 percent, respectively), and Native American organizations reported the lowest (6 percent)
- With respect to specific types of private funding, Asian American organizations reported the highest percentage of income from individual contributions (10 percent) with Native American organizations reporting the lowest (1 percent); Latino American organizations reported the highest percentage of income from corporate sources (12 percent), again with Native American organizations reporting the lowest (3 percent); and African American organizations reported the highest percentage of income from foundations (14 percent), again with Native American organizations reporting the lowest (1 percent)
- Native American organizations reported the highest percentage of income from public funding sources (61 percent), with the highest percentage coming from federal sources (46 percent), compared to Asian American organizations, which reported the lowest percentage of overall public funding (23 percent)

While the overwhelming reliance of Native arts organizations on public, and especially federal, funding indicated these organizations particular sensitivity to the national political climate, the lack of diversification was perhaps slightly less concerning than it would have been if it described the situation of another pan racial group. The close relationship between Native groups and the federal government was – and is - reflective of the former's domestic dependent nation status under US law and the latter's fiduciary obligations with respect to this pan racial group. Notably, by 1990, federal funding, although still an important source, had dropped to 8 to 10 percent of income for non-Native arts organizations of color; when excluding earned income, state and local funding had become the most important sources of funding for these groups.[56]

Regional Distribution. Lastly, we highlight certain of *Cultural Centers of Color*'s findings on regional distinctions in the field. Following was the regional distribution of the surveyed ethnocultural arts organizations:[57]

- Thirty-eight percent of organizations, and the largest percentage, were located in the West (previously defined)
- Twenty-seven percent of organizations were located in the Mid-Atlantic region (previously defined)
- Thirteen percent of organizations were located in the Midwest (North Dakota, South Dakota, Minnesota, Iowa, Wisconsin, Illinois, Indiana, Michigan, and Ohio)
- Eleven percent of organizations were located in the Mid-America region (previously defined)
- Nine percent of organizations were located in the South (Louisiana, Mississippi, Alabama, Georgia, Florida, South Carolina, North Carolina, Tennessee, and Kentucky)
- Two percent of organizations were located in New England (Connecticut, Rhode Island, Massachusetts, Vermont, New Hampshire, and Maine)

Organizational distribution loosely correlated with pan racial population distributions and broader concentrations of communities of color, with one key exception that has been echoed in subsequent research: at the time of the 1990 census, the South contained 21 percent of America's population of color but only 9 percent of ethnocultural arts organizations of color.[58]

Surveyed organizations located in the South reported the lowest

average and median annual incomes ($90,769 and $25,000, respectively), and organizations located in the Mid-Atlantic region reported the highest ($259,252 and $81,300, respectively).[59] The annual incomes for the other regions were as follows:[60]

- Mid-America: $133,719 average, $49,055 median
- Midwest: $215,886 average, $35,500 median
- New England: $114,996 average, $59,355 median
- West: $165,437 average, $32,333 median

There were also differences between regions regarding major sources of organizational revenue. These differences included the following:[61]

- Organizations located in the Mid-America region reported the highest percentage of earned income (28 percent), and Midwestern organizations reported the lowest (12 percent)
- Southern organizations reported the highest percentage of overall private funding (32 percent), and organizations located in the West and Midwest reported the lowest (16 percent each)
- With respect to specific types of private funding, Mid-American organizations reported the highest percentage of income from individual contributions (10 percent) with New England organizations reporting the lowest (2 percent); Southern organizations reported the highest percentage of income from corporate sources (25 percent), and Midwestern organizations reported the lowest (4 percent); and organizations located in the Mid-Atlantic region reported the highest percentage of income from foundations (14 percent) with Southern organizations reporting the lowest (3 percent)
- New England and Midwestern organizations reported the highest percentage of income from public funding sources (56 percent and 54 percent, respectively), with Midwestern organizations receiving the highest single percentage from federal sources (41 percent), compared to Mid-American organizations, which reported the lowest percentage of overall public funding (29 percent) and federal funding (4 percent)
- New England organizations received the highest percentage of state funding (29 percent), and Mid-American organizations the highest percentage of local funding (17 percent); Midwestern organizations received the lowest percentage of state funding (7 percent) and were tied with Western organizations in receiving the lowest percentage of local funding (6 percent)

When considering the general, artistic, pan racial, and regional profiles of ethnocultural arts organizations of color as they appeared in the early 1990s, the resulting image is of a diverse set of organizations at various life cycle stages that had accomplished a tremendous amount, both in artistic and administrative terms, in a relatively short span of time.

Despite their many contributions to their communities and American society as a whole, and their vast achievements to date, *Cultural Centers of Color*'s author found that, collectively, ethnocultural arts organizations of color were undergoing a crisis.[62] Having entered the funding arena after funding patterns had already been established in favor of support for large, mainstream arts organizations,[63] representing and/or targeting communities impacted by a host of societal and economic issues, and subject to the same concerns of the arts community as a whole, these organizations were struggling to achieve stability at a time when the support environment was shifting.[64]

Combining survey responses and discussions with interviewees, Bowles identified staffing, organizational structure, collaboration, multiculturalism, and income as the most critical concerns of arts organizations of color at the time.[65] Shaping and impacting the other four challenges was the overwhelming issue of income: finding a means for organizations to develop a continuing source of revenue.[66] As Bowles suggests, addressing this overarching issue meant addressing, and in turn would substantially address, such other issues as staffing (following income as the most serious organizational concern)[67] and organizational structure. The ability to offer competitive salaries to emerging and mid-level leaders, particularly individuals from the (re)presented ethnic community, would assist with longer-term concerns of leadership transition while providing the human resources to focus on further diversifying income, explore earned income opportunities, and build and develop an individual donor base. Widening financial and other support for flexible and diverse organizational models would encourage deeper connections to local communities (audience development) and empower

Image 22. Longtime students at Los Cenzontles Mexican Arts Center, Marissa Bautista and Bianelle Vasquez, participate in a special fashion show. April 2011. Reproduced by permission from Los Cenzontles Mexican Arts Center.

innovation and experimentation in forms of revenue generation.

Bowles highlights an additional key need of ethnocultural arts organizations of color that is of particular relevance to the Plural project research findings. Observing that many organizational leaders "wanted their communities to become more aware of their own cultural and artistic contributions" and "wanted other communities to acknowledge and appreciate the country's cultural pluralism," she points to the potential of the media to assist in these efforts.[68] As major, non-ethnically specific media generally ignored, misrepresented, misunderstood and/or exoticized ethnically specific art, *Cultural Centers of Color* participants suggested four strategies for improving this situation: (i) better, more diverse education of reviewers; (ii) developing more reviewers of color; (iii) encouraging more critical reviews; and (iv) improving documentation of ethnocultural artistic work.[69] Bowles notes that several ethnocultural arts organizations had already begun implementation of these strategies through such tasks as preparing special press kits for reviewers and organizing to preserve their sector's work.[70] Overall, however, given the minimal existing support services for the field, Bowles comments that the "foremost challenge now is to help ethnically specific arts organizations survive financially and maintain high quality programming."[71]

Cultural Centers of Color's findings regarding the importance of federal, state, and local government support as an income source for ethnocultural arts organizations of color and the liminal organizational states of these organizations repeated and were repeated by similar findings that focused more specifically on Black, Latino, and Native arts and culture organizations.[72] Conceived in 1988 out of a TAAC Open

Dialogue conference, the National Association of Latino Arts and Culture (NALAC) was formed to become a service organization to the Latino arts field; the new organization held its first general meeting, *Crossing Borders/Cruzando Fronteras: Los Siguientes 500 Años/The Next 500 Years*, in 1992 at the San Antonio-based Guadalupe Cultural Arts Center.[73] Three years after *Cultural Centers of Color* was first published, NALAC released a draft report on the history, development, current conditions, and future prospects of Latino arts organizations based on their own research, undertaken between 1992 and 1995, which included organizations that were not part of the former study (the NALAC Report).[74]

When [Co-founders Kathryn Haddad and Saleh Abudayyeh] came across the word "mizna," this idea that it's a sheltering cloud in the desert, it's a welcome relief, it felt like it really captured what they were trying to do with the organization: to have a place of respite in a culture that is difficult to navigate. That Mizna would provide this respite, where you feel like you can just breathe.

– Lana Barkawi, Executive & Artistic Director of Mizna (September 4, 2013)

The NALAC Report identified the need for increased resources as the principal issue impacting Latino arts organizations: more specifically, obtaining adequate financial support and the need to increase, maintain, and develop staff.[75] Noting the changing funding environment, the report's authors observed that organizations would need to focus on (further) diversifying their sources of income and that many organizations had already begun to do so.[76] At the same time, however, adapting to the new funding environment had "caused difficult transitions and retrenchments for most Latino arts and culture organizations," which may have been one source for the "conflict and misunderstanding" the authors noted had at times colored organizations' relationships with their base communities.[77]

A challenge particular to ethnocultural arts organizations and other community-minded and/or social justice directed organizations regards an inherent tension between external pressures to implement a mainstream Western organizational model and remaining faithful to founding missions, which frequently explicitly or implicitly challenge the centrality of this model. As organizations focused (and focus) on attaining stability and longevity, they were (and are) strongly encouraged to adopt the standard development model used by established mainstream arts organizations. Treated by many within and outside of the nonprofit community as an indication of organizational health, this model includes the following: (i) a donor-heavy, fundraising-oriented governing board; (ii) a revenue structure that is roughly 50 percent (or more) earned income, 25 percent individual contributions, and the remaining divided between government, foundation, and corporate support; and (iii) specifically for individual giving, models that prioritize the cultivation of, and reliance on, wealthy donors. Particularly for ethnocultural arts organizations that emerged as part of the Civil Rights movements, a move toward this "diversified" structure subsequently impacted and transformed organizational missions and programming. The much analyzed and well-documented evolution of El Museo del Barrio is illustrative here.[78]

Founded in 1969 in a public school classroom in East Harlem, New York, El Museo del Barrio's original mission was developed "by a group of Puerto Rican parents, artists, educators, and activists" and was focused on "representing primarily Puerto Ricans – whose struggles for greater representation in the late 1960s gave rise to the institution."[79] Beginning in the 1970s, when the museum lost significant initial funding from the state government and transitioned its administration from community members to a board with art gallery experience, a chain of events was initiated where El Museo increasingly adopted a leadership structure, philosophy, and purpose more closely resembling that of the arts and culture establishment.[80] In 1978, El Museo moved to New York's Museum Mile. From the late 1970s to early 1990s, due to a perceived need to address changing local demographics[81] and to obtain greater financial support and institutional legitimacy, the museum broadened its mission and programming to encompass art by all Latin American artists, with a new preference for "high art."[82] By 1995, it was searching for trustees with fundraising potential who could guide the museum "beyond the Latino and New York community," which "could in itself help reassure El Barrio and the wider community that El Museo will still exist for them in years to come."[83]

Encouraged and generally lauded by funders and other Western art world institutions, the artistic and administrative transition "allowed El Museo to diversify its funding sources, increase its budget to over $3 million, and expand its staff and programs."[84] The transition was also met,

however, with considerable resistance from community stakeholders. These stakeholders had generally not been involved or consulted in the shift away from supporting local artists, and they were concerned with a perceived de-valuing of these artists, as well as the organization's history and original purpose, in favor of art and artists more highly valued (both critically and in financial terms) by the "European aesthetic tradition."[85] Their concerns were grounded in developments within the art world: since the 1980s, Latin American artists had been receiving a certain amount of recognition and acclaim within the mainstream Western art world, but "this interest [had] not benefited all [such artists] equally," and this was (and is) especially the case with US Latino artists, who were (and are) often absent in exhibitions and art histories regarding Latin American or North American art.[86]

El Museo has revised its mission and programming several more times since the mid-1990s, and these revisions have been accompanied by community campaigns aimed at ensuring an active New York Puerto Rican (Nuyorican) voice in organizational decision making, including a community presence on the museum board, and calls for the museum to "remain rooted in the socially conscious and working class origins upon which the museum was established."[87] The El Museo experience demonstrates certain risks and ramifications in applying standardized funding models as the solution to negotiating the unstable support environment. One of the organizations highlighted in the NALAC Report, the museum is a case study of the complex balancing act of managing, including financing, an ethnocultural arts organization.

The NALAC Report generally accords with *Cultural Centers of Color* regarding effective means of addressing the field's financial and other needs. Based on the diverse experiences of El Museo and the other 42 organizations included in the NALAC research, in the NALAC Report the authors agree with Bowles regarding the importance of finding and implementing innovative organizational management models, also look favorably on collaborative approaches to programming and problem solving, and similarly stress the need for equitable funding policies that took into account the country's changing demographics and the multiple roles undertaken by ethnocultural arts organizations.[88]

Emphasizing the tremendous progress of Latino American arts, the report's authors comment,

> Ironically, just as many Latino arts organizations are poised for growth, we find that this potential and, in some cases, our very existence are being threatened by federal and state funding cuts (primarily, but not exclusively, linked to the National Endowment for the Arts and National Endowment for the Humanities). As we have found in this study, there is a funding crisis for the entire field of arts organizations; but just as important, there is a very real threat of disproportionate funding reductions for Latino and other arts organizations of color. This is already being reflected in state funding decisions in several states. It is not clear how this crisis will be met, and the impact may very well affect the very existence of many arts organizations and our ability to deliver cultural services to our communities.[89]

At least one other nationwide study, which covered another subset of ethnic arts and culture organizations, generally agreed with the field needs reported by *Cultural Centers of Color* and the NALAC Report. Conducted between 1993 and 1997 and covering organizations largely omitted from *Cultural Centers of Color*, research for a master's dissertation on tribal museums and cultural centers (the Fye study) indicated that the primary challenges faced by these organizations were financial resources and leadership.[90] As previously noted, the single most important source of income for Native arts organizations had traditionally been government, specifically federal, support, and many tribal museums in particular had relied on initial funding from Economic Development Association funds. "The challenge occurred after the federal grants had ended and tribal leaders were faced with the need to

The group started in 1960, with a group of seven Boise Basques who went over to the Basque country…they wanted basically to learn Basque folk dances to bring back to Boise so that they could start recreating Basque folk culture here…They learned from [an accomplished dance group], studied with them, came back and decided to name the Boise dance group after Oinkari as a gesture of thanks for all of those dance lessons…

– Lael Uberuaga-Rodgers, Public Relations Officer and former President of Oinkari Basque Dancers (November 10, 2013)

continue daily operations of the museums."[91] With the reduction in federal support, the Fye study found that these tribal museums confronted a situation similar, if in some cases more pronounced, to that of other ethnocultural arts organizations: "local support (after initial investments) now proved to be practically non-existent, especially in rural reservation areas."[92] The response of many Native museums and cultural centers was to turn to tourism as a source of income and to "model themselves after for-profit organizations."[93] In addition to receiving tribal funds, the Fye study's author observed that these museums were also focused on diversifying funding sources, with some successful in attracting corporate support.[94] Uneven funding "was additionally exacerbated by frequent turnover of tribal government and leadership, which hindered stable long-range programming and planning."[95]

Creating something out of necessity because it doesn't exist and no one else is doing it. Oh! A Latina theater company in Santa Ana…As to what it was going to look like, clearly defining our mission, that took some time. I knew I wanted to create a space that would support Latina theater artists, performing artists, but I didn't know what that meant. It's one thing to support myself, but how do I then turn around and support other people?

– Sara Guerrero, Founding Artistic Director of Breath of Fire Latina Theater Ensemble (June 21, 2013)

As anticipated by *Cultural Centers of Color* and the NALAC Report, drastic cuts were made to the NEA's budget in 1995. In 1996, with the NEA budget reduced by 38.7 percent (which had already been gradually decreasing from a high of just under $176 million in 1992 – $297.4 million in real dollars – and which would generally continue to decrease through 2000) and a reorganization of NEA programs, Expansion Arts closed.[96] As one of the country's few consistent support programs focused on ethnically specific activity, Expansion Arts had served an invaluable role in encouraging the growth and organizational health of the field. However, although its impact was great, it was also limited, for it never possessed the resources necessary to maximize its potential, and it closed at a time when much of the field was attempting to stabilize the gains it had made over the previous decade.[97]

A review of existing literature and discussions with individuals intimately familiar with the events discussed herein indicate that there is widespread agreement and some documentation on the state of ethnocultural arts organizations from the 1960s through the mid-1990s; there is less agreement and far less documentation regarding the state of the field from 1990 to 2012.[98] Based on our own research for the Plural project, and emphasizing the diverse and complex personal experiences of organizations, we believe this recent history may be generally characterized by two opposing developments: first, the crisis forecast by some within the field did not occur in the sense that "crisis" was interpreted to mean the field's decline and disappearance, and second, the shifting support environment, constantly changing with a pattern of decreasing support, left an indelible mark on the life cycle trajectory and administrative "health" of many organizations.

Despite the dissolution of NEA and other federal programs important to the field, ethnocultural arts organizations proved to be remarkably resilient. Our research strongly suggests that after the apparent decrease in the number of organizations founded during the latter half of the 1980s, reported by *Cultural Centers of Color*, the number increased in the 1990s. This general pattern of field growth in the 1990s does not appear to have applied to all pan racial groups and regions: based on Plural project survey responses, which collected information regarding respondents' year of founding, there may have been a decline in the number of White, multiracial, and Northeast-based ethnocultural arts organizations founded during this decade, especially when compared to the (apparently) higher number of these organizations founded in the 2000s.[99] Taking into account these differences, survey responses indicate that members from all other pan racial groups and regions mirrored the broader explosive trend of arts organizational field growth by founding their own arts organizations. Press coverage in the late 1990s and a few scholarly studies in the early 2000s also reported a "national boom" in the establishment of ethnocultural spaces.[100] Growth was not simply in numeric terms; several Plural project ethnocultural arts organization interviewees already in existence in the 1990s reported experiencing organizational growth (e.g., increased operating budgets and programming).

The new wave of ethnocultural arts organizations that emerged

in the 1990s and into the 2000s was in some ways more ethnically diverse. Research conducted for the Plural project indicates that the overwhelming majority of Arab American and Middle Eastern American arts organizations were founded within the past two decades. Among these organizations were Saint Paul-based Mizna, formed in 1998 to "bring Arab American arts to life, to support the vision of Arab American artists, and to reflect a depth, breadth and humanity of Arabs everywhere,"[101] San Francisco-based Golden Thread Productions, formed in 1996 to "make the Middle East a potent presence on the American stage and a treasured cultural experience,"[102] the Los Angeles-based Levantine Cultural Center, formed in 2001 to champion "a greater understanding of the Middle East and North Africa by presenting artistic and educational programs that bridge political and religious divides,"[103] and Chicago-based Silk Road Rising, formed in 2002 to create "live theatre and online videos that tell stories through primarily Asian American and Middle Eastern American lenses. In representing communities that intersect and overlap, we advance a polycultural worldview."[104]

As with organizations founded during previous periods, these new spaces had a powerful sense of purpose. Silk Road Rising, then named Silk Road Theater Project, was co-founded by Jamil Khoury and Malik Gillani in direct response to the attacks and repercussions of September 11, 2001.[105] Directed at the immediate anti-Arab, anti-Muslim backlash that ensued, and as a counter to the "clash of civilizations" discourse receiving traction within the Bush administration, Khoury and Gillani selected the historic silk road trade routes as an alternative model for storytelling that highlighted the intersection, merging, and colliding of cultures (polyculturalism) and that tackled issues of representation (who is representing whom, and what, when, and how) by emphasizing the playwright and authorial voice. Khoury explains,

> Too often in this representation there is someone who is either voiceless and angelic, or downright scary. It's navigating that minefield of a history of representation. A history of representation is not just about 'it's pretty' or 'it's scary,' but we want to bomb your country, we want to conquer your land, we want to exploit your resources. So we need an ideology or narrative around which to wrap that. And this narrative is essentially that you are less human than we are. You don't feel pain the way we do, you don't mourn for your dead the way we do – it serves a much larger ideology, whether it's a colonial or imperial ideology or war strategy. It's a continual dehumanization.

For Silk Road's founders, there was (and is) nothing abstract about their organization's mandate or the legacy of ethnic and cultural distortion that they were (and are) confronting, and challenging. The partners were driven by personal experiences as well as the stories of family members and friends who saw their "American-ness" called into question. Galvanizing factors, they led to Silk Road's formation, which in the beginning was "very hand-to-mouth" and "project to project." Initially entirely funded by Gillani, Khoury, and through the support of family and friends as outside donors and supporters were, and remain, difficult to attract for projects presenting complicated narratives about Arab and Muslim communities, Silk Road persisted. Much like their ethnocultural arts organization peers that came before and were to follow them, Silk Road's founders took an environment not designed for them and through sheer tenacity, planted roots. Discussing their work within the context of its support environment, Khoury stresses,

> I don't think you can undercount the role of passion. I know that word gets thrown around a lot…but it is a wonderful fuel to have in one's "tank," so to speak. When you believe in the politics of your mission, when you believe that stories can transform people – all of this stuff that becomes funder or grant language, is actually really true.

While the emergence of organizations such as Silk Road brought new energy to the ethnocultural arts field and reaffirmed its singular value in the arts ecosystem, for existing organizations it also meant increased competition for limited resources in a changing, if not (yet widely) shrinking, support environment. Around the time federal programs important to the ethnocultural arts field were being reduced and cut in the 1990s, state and local arts agencies and, later, a few foundations,

I started to think about 'first voice.' I think that's really important when you're defining culture because I'm acculturated as American. I'm Brenda Jean from Salt Lake City, Utah. I'm not Japanese. I'm Japanese, Chinese, Spanish, and Scot. I've got to be who I am, and who you are really is your experience…The other thing was, we wanted to have it rooted in something.

– Brenda Wong Aoki, Co-founder & Artistic Director of First Voice (June 24, 2013)

developed and/or expanded programming directly targeting and/or consciously intended to include the ethnocultural segment of the arts community.

Programming created during this period (1990-2000s) by California's state and local arts agencies, which both in the early 1990s and today serve a region (the West) containing the greatest concentration of ethnocultural arts organizations,[106] were arguably the most wide-ranging, robust, and innovative. One such local arts agency program was the San Francisco Arts Commission's Cultural Equity Grants Program, established in 1993 to support more equitable arts funding in the city. Still in existence today in modified form, the program provided support in four areas: cultural equity initiatives, commissions to individual artists, project grants to small and mid-size organizations, and a facilities fund.[107]

Created in 1987, formalized in 1991, and expanded briefly in the 2000-2001 fiscal year, the California Arts Council's (CAC) Multicultural Arts Development Program (MCAD) was designed to promote "cultural diversity by supporting the development, growth, and stabilization of culture-specific and multicultural artists' groups/collectives and arts organizations."[108] MCAD's programs during its approximately 16-year history included the following:[109]

- a Multicultural Advancement Program (MAP), one of CAC's oldest MCAD programs, designed to assist arts organizations' capacity building and which (i) provided $15,000 (later raised to $25,000) to $70,000 per year to small to mid-size organizations for at first a two, and then later three, year funding cycle and (ii) during the program's final years, placed a monetary value on an organization's longevity in addition to considering an organization's operating budget when determining the maximum grant amount an organization could request; in 2000-2001, MAP grantee Radio Bilingüe/ National Latino Public Radio used MAP funds to support staff positions, including development positions
- a Multicultural Next Generation Program (NGP), directed at younger arts leaders, supported exhibitions, performances, marketing and promotion, and had a standing technical assistance component that included funds to attend conferences held by groups such as NALAC, Atlatl, and TAAC; in 2000-2001, NGP grantee Lula Washington Dance Theatre, a south central Los Angeles-based dance company and school, used NGP funds to provide free professional dance and arts administration classes to young artists for a year
- a Multicultural Infrastructure Support Program (also known as the Statewide Networks Program), directed at arts organizations and inviting them to form a statewide network of convenings, both physical and online, to share resources and best practices and other information, and to strengthen arts advocacy among these organizations
- a Multicultural Visibility Program (VP), established to provide organizations with one-time marketing support that would "allow grantees to promote themselves, communicate more effectively, and develop materials to aid in the promotion of their services and products"; in 2000-2001, VP grantee Asian American Women Artists Association (San Francisco) used funds to promote their new website and produce a CD catalog of artists' work to distribute to institutions, businesses, and individuals
- a Multicultural Fellows Program, where paid fellows joined CAC staff for a period of time (ranging from six months to one year) to work in the program of their choice, following which a few were later hired at CAC while others brought back particular knowledge of the funding process to their communities

In addition, CAC's organization-directed funding was not solely linked to 501(c)(3) organizations, and thus included initiatives such as the Multicultural Entry Program (MCE), CAC's oldest MCAD program

Multiculturalism in the United States

Since its growing popularity in the late 1980s, in the United States there has been a wary relationship between multiculturalism and ethnocultural arts organizations. An important subject but also one that we did not focus on in the Plural project, public agency and private sector goals and programs regarding multiculturalism have had both a beneficial and detrimental impact on the support environment for ethnocultural arts organizations. On the one hand, the increasing ethnic and racial diversity of the boards, staff, and audiences of mainstream arts organizations, and more culturally diverse arts programming, is generally viewed by the ethnocultural arts field as a positive development and one that parallels ethnocultural institutional missions of raising the visibility of and celebrating America's many cultures. However, as noted by many individuals concerned with issues of cultural equity in the arts, multiculturalism often resulted in the direction of additional attention and resources to mainstream arts organizations, and instead of democratizing the arts community, only served to reinforce these organizations' centrality in the sector:

- "Will cultural diversification result in a 'brain drain' from the boards and staffs of organizations of color? Who will be viewed as the arbiters of aesthetic values for communities of color? Is there a danger of creating new stereotypes as Eurocentric institutions become more involved in presenting or producing art from communities of color?"[1]
- "Now we've got this multi-cultural dynamic turning around and hitting us from the rear. We have White dominant organizations, who are well intentioned in most cases, asking for monies for multicultural programming, while we've got our ethnic organizations starving."[2]
- "The process of informing, educating, projecting, and practicing a culturally diverse perspective that we felt would dislocate Eurocentrism has been co-opted, redefined, and turned against us by the arts and culture Establishment. The popularization and commodification of cultural diversity has brought forth a recognition of difference, while maintaining the paradigm of dominance and control. Within this framework, the European American status quo continues to disperse the major portions of public and private funds to artists and arts organizations that they have always validated. These institutions are receiving even more funds to reach new audiences (us), and to experiment with 'global' projects that blur and decontextualize the definitions of our cultures, while using their criteria for cultural diversity."[3]
- "…struggles have intensified in recent years with the expansion of multi-cultural initiatives directed at mainstream theatres by major funders. This has produced what many Black theatre professionals describe as a 'talent drain' from [B]lack theatres, as well as the directing of funds away from Black theatres to mainstream theatres producing multi-cultural programming."[4]
- "During the past twenty years a number of pioneering non-white artists, writers and institutions have been quietly but tenaciously paving the way towards the present multicultural craze. Yet they aren't getting recognition or funding. Some are even giving up for lack of support. Meanwhile, monocultural organizations with absolutely no track record of multicultural involvement have adopted the rhetoric of multiculturalism as a strategy to obtain substantial programme funding. They often use this funding to commission Anglo-American artists who work with appropriated imagery."[5]

The concerns raised in the late 1980s and 1990s continue to have contemporary validity. Our literature review revealed much research on the impact of changing racial demographics on mainstream arts institutions and strategies for diversifying their audiences, but scant research on ethnocultural arts institutions. The effect of what is now more frequently referred to as diversity initiatives is seen in productions by mainstream arts institutions that may cast artists of a particular ethnic or racial group, but whose artistic vision, determined by individuals outside that ethnic or racial group, results in misrepresentations and the perpetuation of stereotypes regarding the presented culture.[6]

Major foundation funds aimed at supporting diversity in the arts persistently find their way to well-funded arts institutions. In 2014, the Andrew W. Mellon Foundation announced a two million dollar grant to "connect college sophomores from marginalized backgrounds with curators" at five participating museums with the intention that "[o]ver four years, the students will receive professional mentoring and paid fellowships in an effort to make art museum curatorial offices as diverse as the communities they serve."[7] The five participating museums are the Los Angeles County Museum of Art, the Art Institute of Chicago, the Nelson-Atkins Museum of Art, the Museum of Fine Arts in Houston, and the High Museum in Atlanta; criteria used to select participating institutions required "encyclopedic art museums in metropolitan areas that have diverse communities and strong institutions of higher education."[8]

Notes

1. Bowles, *Cultural Centers of Color: Report on a National Survey*, 64.

2. *National Association of Latino Arts and Culture 1992 Conference Proceedings; Crossing Borders: The Next 500 Years*, 179.

3. Marta Moreno Vega, "The Purposeful Underdevelopment of Latino and Other Communities of Color," in *Voices from the Battlefront: Achieving Cultural Equity*, ed. Marta Moreno Vega and Cheryll Y. Greene (Trenton, New Jersey: Africa World Press, 1993), 106.

4. New York State Council on the Arts, "Black Theatre's Next Renaissance: A Dialogue Between In-State and Out-of-State Black Theatre Professionals" (conference report, New York State Council on the Arts Theatre Program, revised December 8, 2002), Executive Summary of Conference Report.

5. Guillermo Gómez-Peña, "The Multicultural Paradigm: An Open Letter to the National Arts Community," in *Beyond the Fantastic: Contemporary Art Criticism from Latin America,* ed. Gerardo Mosquera (MIT Press, 1996), 192.

6. See, e.g., Marianne Combs, "New theater coalition wants end to racial, ethnic stereotypes," *MPR News*, May 12, 2014, http://www.mprnews.org/story/2014/05/11/theater-coaltion; Jamil Khoury, "The Trouble with Mary," *Silk Road Rising: Artistic Ruminations* (blog), June 11, 2013, http://www.silkroadrising.org/news/the-trouble-with-mary.

7. Jillian Steinhauer, "New Fellowship Aims to Diversify Museum Curatorial Ranks," *Hyperallergic* (blog), January 13, 2014, http://hyperallergic.com/102968/new-fellowship-aims-to-diversify-museum-curatorial-ranks/.

8. Ibid.

along with MAP, which was "designed to give small budget (and sometimes newer) arts organizations first-time access to CAC funding and technical assistance to effect their development."[110] Directed at "traditional folk arts groups or contemporary arts organizations that reflect a specific culture and that have been doing arts programming for at least one year," MCE provided a three-year operating grant of $2,000 per year (briefly increased to $4,000 per year in 2000) to these organizations, permitted artists to use their social security number in place of an employer identification number, and had less onerous grant administration and application requirements.[111] The program also provided "a Professional Development component consisting of a series of educational training activities, including workshops, conferences and training seminars."[112] In 2000-2001, the Pacific Islander Community Council (Carson), a nonprofit, community-based organization that produced the Pacific Islander Festival, received MCE funds "to support artists fees and technical and production costs associated with the festival."[113] Confirming the importance of this state and other local government programming to California's ethnocultural arts organizations of color, a CAC report released in 1999 found that these organizations obtained a range of 61.2 percent (Asian) to 72.5 percent (Latino) of total revenue from contributed income, and that much of this income derived from local government and foundation sources.[114]

While California state and local arts agency support of ethnocultural arts organizations may have been the most expansive of such government programs, they were by no means the only ones. Along with the New York State Council on the Arts (NYSCA) Special Arts Services Program (previously mentioned), by "the early 1990s…virtually every state arts agency had either included issues of access, diversity, and multiculturalism in its mission, planning, and implementation, or had at least addressed diverse cultural activity through a variety of programs."[115] This period of state arts agency support coincided with a period of record growth for these agencies' funding budgets throughout the 1990s, which reached a high of $451 million in 2001.[116]

State and local arts agency support for ethnocultural arts organizations was further supplemented to some extent by foundation support. Prominent among these was the Lila Wallace-Reader's Digest Fund (now the Wallace Foundation), the Rockefeller Foundation, the Ford Foundation, and the Heinz Endowments, each of which developed initiatives regarding and/or directed grant funds to the ethnocultural arts organization sector at various points during the 1990s and 2000s.[117] Included in these initiatives was research on the field itself: Ford financed the previously referenced report on Black and Hispanic art museums and both Ford and Rockefeller assisted in the funding of the NALAC Report. In addition, at the end of the next decade (2010), following a six-year period of grantmaking centered on Native American artists and organizations (part of its now ended Indigenous Knowledge and Expressive Culture Initiative), Ford would release a report on supporting the field of Native arts and cultures shortly after providing funds to start the separately incorporated, Native-led Native Arts and Cultures Foundation (NACF) in 2007.[118]

[Founder Stanley Thurston] saw the need to put a professional group together. The desire was there to sing Negro spirituals. The idea is, once you graduate from college or high school, and you learn Negro spirituals, you don't do those anymore. It's sort of like a dying entity in the music world. But there's such a need to sing those spirituals that he formed the group in 2000, and they've just prospered from 2000 to – We just celebrated our 13th anniversary this year.

– Miriam Dixon, General Manager of the Heritage Signature Chorale (August 6, 2013)

General foundation-led arts support initiatives also had some impact on the ethnocultural arts field. Directed at the arts community as a whole, several ethnocultural arts organizations had access to the National Arts Stabilization Fund (NASF), which was a financial capacity building initiative established in 1983 by Ford, Rockefeller, and the Andrew W. Mellon Foundation with participation by other funders such as the Lila Wallace-Reader's Digest Fund.[119] From 1983 to 2002, NASF, designed as a national network of stabilization programs, provided grants, technical, and other assistance to select nonprofit arts organizations.[120] NASF support was provided to organizations based in certain cities around the country where the Fund had been invited by community leaders and the community was able to provide matching support.[121] Ethnocultural arts organizations that received NASF funds include Ballet Hispanico and El

The festival was founded initially as a representation of a cultural revival that had been taking place for about 20 years prior to that, based around Yiddish music and Yiddish culture, Klezmer music. This was something that was bubbling up across North America and in Europe, and it reached a point of maturity in the mid-90s where more artists and musicians in the Toronto area were starting to get interested in this, and these people got together and said we should have a festival to celebrate this cultural scene…

– Eric Stein, Artistic Director of the Ashkenaz Foundation (May 16, 2013)

Museo del Barrio, both New York City-based organizations.

Despite initiatives such as NASF and the existence of other general foundation support for the arts, findings from reports such as *Cultural Centers of Color* and the NALAC report, as well as more recent research released by the National Committee for Responsive Philanthropy and our own Plural project (both discussed infra), demonstrate that, for the most part, and especially in absolute dollars, this general foundation arts giving has not found its way to ethnocultural arts organizations.[122] In addition, with the exception of certain individual cases and pan racial groups such as Black and multiracial arts organizations, foundation funding as a whole has generally not been a significant source of income for the ethnocultural arts field.[123] Moreover, while there were (and are) exceptions, targeted support programs by state and local government arts agencies and foundations were (and are) often more focused on broader issues of diversity and multiculturalism, and thus within these programs ethnocultural arts organizations have found competition not just with one another, but with mainstream arts institutions.

The past 10 years have continued to be a story of numeric, but not necessarily financial, growth for both the arts field as a whole and for ethnocultural arts organizations. Between 2000 and 2010, the number of new nonprofit arts organizations grew by 49 percent and faster than the nonprofit field as a whole, which grew by approximately 32 percent during this time.[124] However, between 2006 and 2011, total revenue for the arts sector fell by 7.2 percent.[125] Within this same period, more than one third of nonprofit arts organizations also carried operating deficits: 36 percent of the field in 2007, 45 percent in 2009, and 44.2 percent in 2011.[126]

The experiences of ethnocultural arts organizations during this time were varied and complex; however, some available literature and our own research indicate that the field generally resembled this pattern of numeric gain and financial loss. While the Plural project research is only suggestive as to field growth, over half of the 2013 organizations contained in our US ethnocultural arts organization database have IRS ruling dates in 2000 or after, and approximately one-third of Plural project survey respondents reported founding dates in 2000 or after. We identified no existing information specific to the total field of ethnocultural arts organizations in operation over the past 10 to 12 years. However, research conducted in 2001 by Carole Rosenstein and Amy Brimer, both of whom were then at the Urban Institute, is somewhat suggestive as to certain characteristics, including finances, of these organizations during the early 2000s as it established baseline data on the overlapping field of nonprofit ethnic, cultural, and folk organizations considered by the IRS to be active at that time.[127] Expanding on this research, in 2006 Rosenstein subsequently published *Cultural Heritage Organizations: Nonprofits that Support Traditional, Ethnic, Folk, and Noncommercial Popular Culture* (*Cultural Heritage Organizations*).[128]

Among its findings, *Cultural Heritage Organizations* identified 2,664 nonprofit cultural heritage organizations in existence in the United States in 2001, of which 1,628 were ethnic, cultural, and folk organizations (ECF).[129] More so than with data from *Cultural Centers of Color*, differences in methodology and research focus make it impossible to directly compare *Cultural Heritage Organizations*' findings with findings from the Plural project or *Cultural Centers of Color*. For example, this figure included a number of organizations, such as Chinese language schools and groups sponsoring St. Patrick's Day parades, not included in either *Cultural Centers of Color* or the Plural project, but excluded "nonprofit ethnic arts organizations" such as Latino film festivals that may have been included in *Cultural Centers of Color* and that would have been included in the Plural project.[130] Referencing the latter omission, Rosenstein estimated that approximately 2,800 ethnically or culturally affiliated organizations may have been excluded from her analysis.[131] In addition, data used in *Cultural Heritage Organizations* omitted organizations reporting under $25,000 a

year in income.[132]

With an ethnic arts field estimate of anywhere from both fewer and greater than 1,600 organizations plus fewer and greater than 2,800, this data provides little insight as to the size of the ethnocultural arts field (as we have defined it) at this time aside from suggesting that the field may have had far more explosive growth in the 1990s than other existing literature and our own research findings suggest, and that the field then shrank considerably over the past 10 years. We acknowledge the possibly different narrative that the Rosenstein/Brimer data may suggest, but our own research findings, which we have considered in light of other existing literature both concerning the ethnocultural arts field and the arts and nonprofit fields as a whole, has directed us along another narrative path. This path is further formed by separate destinations; just as it was Rosenstein's and Brimer's objective to provide "a framework for studying the seriously under-theorized and under-researched *culture* component of the arts, *culture*, and humanities subsector,"[133] it is ours to provide such a framework for considering the *ethnocultural arts organization* subsector.

Despite its different focus and scope, we reference *Cultural Heritage Organizations* not only due to its influence on researchers of the US cultural sector, but because of information it contains on the pan racial distribution of ethnically affiliated cultural organizations and for its findings regarding the finances of these organizations in 2001. Rosenstein found that while the revenue of cultural heritage organizations was *on average* much smaller than "the typical arts, culture, and humanities organization," within the cultural heritage subsector, ECF organizations tended to be particularly small: almost 60 percent of these organizations had budgets less than $100,000 (cf. 68 percent of ethnocultural arts organizations of color reported incomes under $100,000 in *Cultural Centers of Color*).[134] The report noted, however, that most arts, culture, and humanities (ACH) organizations were also "in reality…quite small," and the "distribution of revenue in the entire ACH subsector is almost identical to that of cultural heritage organizations."[135] Average revenue figures for the ACH field as a whole were higher "because the ACH subsector includes a handful of organizations…that operate on very large budgets" that skew the average; cultural heritage organizations lacked such very large institutions.[136]

With respect to the racial distribution of cultural heritage organizations, *Cultural Heritage Organizations* found that a sizable proportion, approximately 33 percent, of ECF organizations affiliated with a European ethnic or cultural heritage.[137] The next largest pan racial group was Asian/Pacific Islander affiliated organizations at 27 percent; other groups "each represented fewer than 10 percent of the overall total."[138] Accounting for differences in pan racial classifications, this pan racial distribution of the cultural heritage field loosely resembles the pan racial distribution of our US ethnocultural arts organization database (discussed infra), which similarly indicates that White organizations predominate (26 percent), followed closely by Asian organizations (24 percent, and with Native Hawaiians and Other Pacific Islander groups, 26 percent). Somewhat mirroring *Cultural Centers of Color*'s and our own findings, *Cultural Heritage Organizations* additionally found that the distribution of ECF organizations generally corresponded with the overall distribution of racial populations within the United States, with two particularly notable exceptions: the South and West had proportionately fewer Hispanic affiliated organizations when compared to the distribution of the country's Hispanic population at that time, and the South

In 1969, there was a boycott of the local school district because they weren't addressing the specific needs of Mohawk students. We had no representation on the board, yet more than half of the students in the school district were from Akwesasne. During discussions held at the time of the boycott, a group of community members decided that a library was needed to aid our students with their studies. The drop-out rate among Native students was one of the leading factors in this decision. In 1971, the Akwesasne Library and Cultural Center was opened. Cultural classes for the community were included in programming and, soon after opening, the center began receiving donations of items that began a collection - operating under the title of the Akwesasne Museum the next year.

– Sue Herne, Program Coordinator for the Akwesasne Museum (October 24, 2013)

was similarly underrepresented in the distribution of Black affiliated organizations.[139]

As previously noted in the discussion of *Cultural Centers of Color*'s findings regarding the uneven distribution of artistic disciplines among pan racial groups, *Cultural Heritage Organizations* paralleled these findings with its own findings that ECF organizations varied in their programming focus "depending on their specific ethnic/cultural affiliation."[140] It found that Black, Hispanic, and multiethnic affiliated organizations were more likely to focus on the arts compared to Asian/Pacific Islander affiliated (not including South Asian here) organizations, which tended to focus on language programming, Middle Eastern, Native American, and Other affiliated (including Jewish) organizations, which oriented more toward other activities (e.g., history programs), and European affiliated organizations, which were "more likely to emphasize festivals, such as St. Patrick's Day parades, Swedish Christmas celebrations, and Scottish Highland games."[141]

Finally, several, but not all, of *Cultural Centers of Color*'s findings regarding the income sources of ethnocultural arts organizations of color are echoed in *Cultural Heritage Organizations*' findings regarding the income sources of ECF organizations. A few of *Cultural Heritage Organizations*' findings with respect to income for ECF organizations were as follows:[142]

- Thirty-four percent of the revenue of Asian/Pacific Islander affiliated organizations derived from earned income (not including South Asian, which was lower at 27 percent), which was higher than every other pan racial group except for multiethnic groups (35 percent); Other groups were the lowest (7 percent)
- Black and Hispanic groups obtained the highest percentage of revenue from public (government) sources at 29 and 26 percent, respectively; South Asian (0 percent), Middle Eastern (3 percent), and Asian/Pacific Islander groups (4 percent) were the lowest, and at 11 percent, multiethnic groups were near the average for all groups
- Other groups received the highest percentage of private donations (62 percent), multiethnic, European, and Asian/Pacific Islander (not including South Asian, which at 52 percent was at the higher end) groups the lowest (37, 38, and 39 percent, respectively); all other groups obtained between 42 and 46 percent of revenue from this source
- Thirty-six percent of ECF organizations ended 2001 with deficits, which is the same percentage of arts organizations as a whole that carried operating deficits in 2007
- There were considerable variations between ECF organizations with respect to operating deficits: in 2001 less than 30 percent of Middle Eastern (24 percent) and Asian (29 percent) organizations had operating deficits compared to Black (45 percent), Hispanic (42 percent), and Native (40 percent), which had the highest

It is important to emphasize that all of the above findings regard cultural heritage organizations and *not* ethnocultural arts organizations, and that findings regarding the different programmatic focuses of pan racial groups (i.e., Black, Hispanic, and multiethnic groups are far more involved in arts programming than all other pan racial groups) are likely to explain at least some of the dissimilarities between the revenue distributions of ECF cultural heritage organizations and previous and subsequent revenue data on ethnocultural arts organizations. Nevertheless, just as in some ways *Cultural Heritage Organizations*' findings reflect certain other data on the ethnocultural arts field, they also suggest that there may be additional similarities between ECF cultural heritage organizations and ethnocultural arts organizations, which may include a more complicated picture of the financial situation of the latter group around 2001.

Additional research conducted in the early (and later) 2000s provides a sense of the diversity of, and yet similarities between, ethnocultural arts organization needs in this decade. In 2001, NYSCA's Theatre Program "embarked upon an initiative focusing upon a crisis in New York State's Black theatres…at a time when other New York State ethnic-specific theatres were…'taking off and experiencing significant institutional and artistic growth,' many of the state's Black theatres were either closing their doors or struggling to survive."[143] This initiative included a review of existing literature and press coverage concerning Black theaters nationwide, which suggested that many of the challenges experienced by New York's Black theaters were shared by Black theaters

nationwide.[144] According to one of these sources, at one time during the 1970s and 1980s, there were as many as 200 Black theaters in the country, but by 2001 there were fewer than 50, with only a handful of those possessing operating budgets over one million dollars.[145]

The research was then followed by a break-out session at a 2001 Theatre Communications Group conference with Black theater professionals from throughout the country and a similar conference in New York engaging the state's Black theater professionals with a group of their out of state peers to discuss the obstacles facing Black theater and to form workable strategies.[146] The initiative's work and findings were set forth in a conference report (the NYSCA Report).

The top needs/challenges identified in the NYSCA Report were the following:[147]

- Lack of a viable institutional model for Black theater ("The mainstream resident theatre with a large subscriber base made up of patrons with a long family history of supporting the arts is not consistent with the realities of the Black theatre-going community")[148]
- Channeling of funds away from Black theater toward mainstream theaters ("This lack of appreciation for the unique ability of ethnic-specific theatres to grapple with the issues relevant to their community is crippling from both an economic and artistic standpoint")[149]
- Insufficient recognition of diversity within the Black audience and artistic community ("Younger black artists, many of whom are exploring the issues of an increasingly multicultural society are feeling locked out of established Black theatres")[150]
- Decreased rootedness of audiences within the Black community ("'I can tell you that actually none of [certain individuals listed on Black Enterprise magazine's 100 must affluent Black businesspeople] have any [ongoing] philanthropic or leadership relationship with African-American cultural organizations. Now that is partly my responsibility. But it is also partly theirs because somewhere down the line…unlike every other ethnic community we did not enforce in them that with their good fortune…they have a responsibility to support us")[151]
- Dwindling resources for small to midsize Black theater companies ("This triggered a discussion of the necessity of well-trained management personnel for the shaping and execution of an effective strategic plan")[152]
- The NYSCA Report identified the following top strategies for addressing these needs/challenges:[153]
- Exploration of new institutional models for Black theaters
- Clarification of the Black theater's role and mission to funders
- Broadening the scope and definition of Black theater
- Forging a stronger relationship between the Black theater and the community it serves
- Greater cooperation and sharing of resources with other cultural organizations

As one of its take-away action items for improving support for the state's Black theaters, NYSCA "encourage[d] the [Theatre Program] to use its technical assistance funds to address some of these concerns..."[154]

In 2003, Atlatl conducted a national survey[155] of Native-controlled cultural arts organizations to better understand the sector and its needs (the Atlatl Report).[156] Observing that a number of organizations had closed between 1998 and 2003, the Atlatl Report's authors noted that this situation comported with survey findings that these organizations could "be considered 'fragile organizations,'" with primary contributing factors likely due to "limited budgets and weak fundraising capacities."[157] Somewhat conversely, survey findings also suggested "that the sector [had] experienced a solid rate of growth," and thus was relatively youthful at that time: 50 percent of survey

After teaching in different places in St. Louis…I have all of these people getting better. And then to me, what is the next thing for them? And people asking us, 'Oh, you guys are great in the dance class, are you performing somewhere?' So hearing all of [these people] telling me what I've got to do next, and the next thing for me, and for the community – those people taking classes – the next level will be a company.

– Diadie, Founder & Artistic Director of Afriky Lolo (September 5, 2013)

[Co-founder Anita Lee] went [to the San Francisco International Asian American Film Festival] and was inspired to bring it back here. And that's where it started from, to have an Asian community specific film festival in Toronto.

– Aram Collier, Director of Programming & Education of Toronto Reel Asian International Film Festival (May 6, 2013)

respondents were founded between 1987 and 2001, which is a finding also reflected in the Plural project survey results.[158]

In terms of structure, the Atlatl Report findings indicated that the majority of surveyed organizations (59 percent) were organized as 501(c)(3) nonprofits as opposed to tribal corporations.[159] Surveyed organizations were mostly small, with 65 percent reporting fewer than five full-time staff members, most of whom were Native; approximately the same percentage (63) reported annual operating budgets of less than $200,000, with the median budget at under $150,000.[160] Survey findings indicated that "no single category of either earned or grant/gift income [was] listed by a majority of respondents as a 'major source of funds.'"[161]

As most respondent organizations self-identified as a cultural center, cultural preservation office, gallery, or museum, it is not surprising that one common need corresponded with these organizational types, with the greatest needs related to collection preservation.[162] These needs were both related to and could be distinguished from space related concerns as 70 percent of respondents either owned their own buildings or operated out of donated tribal space, and thus had "fairly secure rights to space"; instead, the issue regarded "inadequate storage space."[163] A larger key need revolved around the area of development: 58 percent of surveyed organizations did not have a fundraising budget, 71 percent reported facing the issue of declining funding, and 57 percent reported a need for technical assistance with fundraising.[164] Development needs, and its overarching issue of achieving financial sustainability, was connected to another key need for marketing assistance. With respect to marketing-related needs, the Atlatl Report's authors noted that many Native-controlled cultural arts organizations were likely to possess "exploitable opportunities to increase earned income by scaling up their business activities – but they probably need increased direction about how to do this."[165]

We identified one final report on the related and overlapping field of small cultural organizations that may provide some insight as to the needs of the smallest of ethnocultural arts organizations during the early 2000s. In 2003, the New Mexico-based Fund for Folk Culture (FFC), a national organization serving the folk and traditional arts field, convened a two-day gathering in Santa Fe to explore the resource needs, strategies for assistance, and the support systems required by small folk and traditional arts organizations.[166] Key conversation topics and recommendations were subsequently summarized in a paper published by FFC (the FFC-Small Arts Report).

The FFC-Small Arts Report contained several initial observations regarding small folk and traditional arts organizations that previous literature specific to ethnocultural arts organizations had made, and that our own research leads us to believe are crucial to know, when considering effective support systems for the range of organizations operating within the ethnocultural arts sector. Consistently identified but nevertheless absent from the actual design of most support systems, both then and now, these observations included the following:[167]

- "Small organizations need to be understood in their own terms, not as 'not-yet-big' organizations. Virtually all participants have experienced the implicit and widely held expectation that getting bigger is better, that the organization must apply for grants, that the budget has to grow in order to achieve success, that applying for 501(c)(3) status is a given…"
- "Grass-roots cultural organizations often operate outside, or in contrast to, the 'mainstream' arts and culture world of organizations and funders. Many cultural organizations come into being specifically because their needs are ignored by existing mainstream organizations. Politics and power relations play out explicitly or implicitly within these sets of relationships. Activities in the informal sector, and folk cultural activity specifically, often challenge the dominant paradigms and ideas about definitions of art, artistic quality and value, and accepted forms of cultural participation."
- "All organizations experience a life cycle with key transition stages; the span of this life cycle may be more pronounced or condensed in small organizations. In the time span of 1-2, 3-5, or 5-10 years, small organizations can mobilize significant community support and creativity in dynamic and fluid

> ways, and produce meaningful impact without the benefit of a strategic plan or the development of an endowment fund. In fact, the formal structures associated with larger organizations may well be counter-productive to success… it may be more fruitful to consider the development of some small organizations through the prism of social movements rather than business models of organizational development."

Given their many purposes and experiences, the FFC-Small Arts Report recommendations reinforced the notion that appropriate strategies for supporting cultural organizations were necessarily varied. Suggestions focused on ideas of how to "create access to information, expertise, funding and space," with the goals of creating greater self-sufficiency of organizations and enhancing their efforts to mobilize their own social and cultural capital.[168] The key strategies identified in the report "related to aggregating resources and connecting or networking mechanisms," and included: (i) supporting coalitions to share resources and mobilize collective action; (ii) developing incubator models; (iii) "developing opportunities for small organizations to contribute to the dialogue about defining full and meaningful support"; and (iv) developing grant programs directed at small organizations and individuals focused on development, capacity, and access to space, and guided by such questions as, "What do you need to advance your art or organization to the next level?"[169] For very small and informally organized groups, financial and capacity building support combined with strong and knowledgeable assistance from service organizations was likely to be much more effective than financial support alone.[170] The FFC-Small Arts Report further found that programs of support for these organizations needed to address other issues such as knowledge of, and access to, existing grant programs, and the strengthening of existing dedicated networks and service organizations.[171]

As the field was continuing to grow in number, and its composition continuing to diversify, the support environment for ethnocultural arts organizations of all sizes destabilized again in the first half of the last decade (2000-2005), and this time in the form of drastic cuts to state (and subsequently local) arts agency budgets, which both triggered and was followed by a decade of shrinking funding and other forms of arts service support. Between 2001 and 2004, state arts agency budgets dropped by almost 40 percent;[172] from 2003 to 2004 alone, there was an average 23 percent reduction in state arts agency allocations, with reductions to the arts budgets of California, which housed the greatest proportion of the country's ethnocultural arts organizations, Michigan, and Florida representing approximately two-thirds of these cuts.[173] In California, the slide was as follows: CAC's budget peaked at $31.8 million in the 2000-2001 fiscal year (FY), was reduced to $18.4 million in FY 2002-2003, and then dropped by more than 90 percent to $3.1 million in FY 2003-2004 before rising slightly to $5.6 million in FY 2008-2009.[174] In FY 2000-2001, legislative approval had led to the brief expansion of the MCAD Program, which resulted in approximately $2.5 million dedicated to MCAD grantmaking alone; following the budget cuts, MCAD was eliminated along with virtually all other state arts funds supporting both the ethnocultural arts field and California's arts sector as a whole.[175] Reductions to CAC's budget had a ripple effect throughout California's arts community, including leading to the closing of local arts agencies.[176]

The wave of state and local arts agency cuts, while impacting all arts organizations, were acutely felt by ethnocultural arts organizations,

I think you have to realize that a third wave of immigrants after World War II – a lot of them are what we would call the 'intellectuals,' or people who had a higher education who had a wide grasp of cultural issues, and modern art was one of them. They came to the United States, they wanted to grow this particular [form] and there was a very fertile ground for it. A lot of people volunteered…We had a whole cadre of people that just came in with hammers and just did the work themselves with no pay. We've been pretty much volunteer until very recently.

– Orest Hrynewych, Executive Director of the Ukrainian Institute of Modern Art (August 26, 2013)

which had already lost most federal support after the NEA cuts in the mid-1990s and which available literature indicates were equally, if not more, reliant on state and local government support.[177] As previously suggested, and based in part on formal and informal interviews for the Plural project and a review of the project's US supports database, it appears that state support to ethnocultural arts organizations came largely from dedicated funding programs and other programs aimed at increasing diversity in the arts;[178] when arts agency budgets were cut, many of these programs were eliminated, combined with, or reorganized as programs aimed at supporting all "underserved" populations, which variously included women, rural groups, LGBTQ communities, people with disabilities, and other groups. In more recent years, the latter programming has further expanded or been replaced by programs focused around creative placemaking concepts. It is not our intention to suggest here or elsewhere that these other historically and currently neglected communities are not in need of targeted support, but rather to emphasize the lasting impact of the disappearance of dedicated funding programs to the ethnocultural arts field. Moreover, these cuts occurred during a period when both the number of ethnocultural and arts organizations as a whole were increasing at a rapid rate, and thus meant fierce competition for a greatly reduced pool of funds.

[Founder Jaishri Abichandani] recognized that the art world wasn't really paying attention to South Asian artists, or taking them very seriously. They expected a certain type of work when they did want to look at your work…They were interested in artists from India, but they weren't necessarily interested in someone from America. She started SAWCC just as a way to…form this group of people to show your work to and get feedback.

– Anjali Goyal, Board Member of South Asian Women's Creative Collective (July 30, 2013)

Again based on formal and informal interviews for the Plural project, it appears that private, particularly foundation, support for ethnocultural arts organizations grew during the early 2000s. Whether simply coinciding with or in response to reduced state support, for at least some members of the field, foundation support helped lessen the impact of reduced public support. However, this support was generally even more unpredictable and restricted than government funding. Similar to public support, foundation support was (and is) primarily short-term and project-based, which among other issues pushed organizations toward artificial growth and entirely failed to address underlying structural issues, both within organizations and the support environment itself. Unlike public support, foundation grantmaking was (and is) directed by the variable interests of a select group of private individuals and, operating outside of the democratic process, was (and is) largely immune from appeals for cultural equity.

Although not focused on ethnocultural arts organizations as a whole, shortly after this latest shift to the arts support environment, several initiatives were launched that had implications for organizations operating within the ethnocultural arts field, particularly in the areas of Native arts and immigrant arts. We have already mentioned the Ford Foundation's work in the Native arts and culture field, which included a feasibility study in 2006 that led to the funding and founding of NACF.[179] In 2005, the Asia Society released a report, *Artistic Production and Cultural Identity in U.S. Immigrant and Diasporic Communities*, detailing ethnographic research it had undertaken in various culturally specific communities across the United States to examine evolving trends in arts production and presenting in these communities (the Asia Society Report).[180] The eight presented case studies in the Asia Society Report included research with Chicago-based Natya Dance Theatre, and investigations of Senegalese dance in Washington, DC, corridos in Southern Arizona, and arts and healing in the Cambodian American Community in Long Beach, California, with an exploration of a wide array of topics related to cultural identity and considering the contexts and challenges in sustaining the researched art forms and internal and external systems of support for the involved groups.[181] In its findings, the Asia Society Report repeatedly highlights the need for support strategies to recognize and account for the complexity within and between ethnic and racial groups, and subsequently the "multiplicity of…experiences and art-making practices."[182] It also pointed to the highly problematic terminology in the field that

> Aside from producing misguided thinking about the arts and specific art forms…has practical resource implications because of funding program categories, hierarchies based on these distinctions, and a lack of understanding about training outside of academic or conservatory settings. Therefore, when designing a resource intervention, it is worth examining commonly used terminology in the field to see if the language may exclude or prioritize certain art forms because of encoded class, culture, gender, scale, or genre biases.[183]

Separately, but related to the Asia Society's research, in 2004 the FFC organized a series of gatherings directed toward developing nationwide support systems for "heritage-based traditional arts," with a particular focus on fostering the arts in refugee and newcomer immigrant communities.[184] The final gathering, held in 2005, centered around action steps to be taken in five areas, which touched on themes also raised in the Asia Society Report: (i) access to space, (ii) resources and support, (iii) developing leadership, (iv) language and public awareness, and (v) information, research and public policy. Many of the observations contained in the subsequent meeting summary (the FFC-Immigrant Arts Report) echo those made in previous reports from previous periods and regarding other groups within the ethnocultural arts field, and included the following:[185]

- "Flexible-use space is very valuable, must be appropriate for community capacity" (access to space)
- "Not all groups need or want a permanent space" (access to space)
- "People are resourceful about finding space, but that can marginalize them, and let public agencies off the hook" (access to space)
- "Funders want accountability, but does that have to mean 501(c)3 status" (resources and support)
- "There is too much restricted funding. Arts projects need flexible multi-year support, and small grants can often get a lot done" (resources and support)
- "Take culturally specific ideas of leadership into account" (developing leadership)
- "Incubation models" (developing leadership)
- "Grantmakers, critics and other decision makers lack adequate information about immigrant and refugee arts and communities" (language and public awareness)
- "We need a good vehicle to communicate complexity" (language and public awareness)

The FFC-Immigrant Arts Report contains numerous recommendations applicable to addressing the needs of immigrant and refugee arts organizations, including calls for better research on the field, improved information on available opportunities and resources, advocacy at the state and federal levels, reconceptualizing standard organizational models to remove barriers of access, educating funders on the field, and working with "communities to recast the importance of arts and culture."[186] The report's authors also note that participants had pointed to the absence of a national service organization for the field, and the existence of much work and a number of organizations "working in overlapping areas [but] not communicating very well."[187] With its assessments, the FFC-Immigrant Arts Report repeat sentiments contained in a number of similar reports on the ethnocultural arts field, and as with these prior reports, we found little indication that there was any broad change in the support environment to implement these consistently identified needs and recommendations.

Instead of stabilizing or improving, the support environment for ethnocultural arts organizations appears to have continued to weaken in the mid to late 2000s with the closing of several ethnocultural arts service organizations and other arts service organizations with programming particularly conscious of the needs and challenges of the ethnocultural arts sector. Around 2006, Native arts service organization Atlatl ceased operations, and the long-standing Latino arts service organization AHA closed shortly thereafter. In 2009, FFC suspended operations after 18 years of service. In an interview with Amy Kitchener of the Alliance for California Traditional Arts (ACTA), former Executive Director Betsy Peterson cites "money and lack of operating support" as the primary reasons for the organization's dissolution, a "story [that] is fairly common."[188] Among several observations based on years of operating FFC's programs, she emphasizes the importance of long-term commitments to organizations: "…the work of community-based

Image 23. Kenny Endo, Co-founder (with Chizuko Endo) and Artistic Director of Taiko Center of the Pacific. Photograph by Raymond Yuen. Reproduced by permission from Kenny Endo.

organizations, takes time – years to build relationships and trust. It is difficult to do when you are working from project-to-project grants or trying to adapt to the agendas of funders." [189] Further, there is a need for a more structural approach to supporting culturally diverse work,

> Over the past few decades, public and private foundations have developed strategies to feed certain art forms, communities, and structures to support them, many of them mature, articulated art forms requiring big buildings, staff, etc. In many ways, these are the forms and structures familiar to a generation of funders and a lot of the work has been wildly successful. But the landscape is changing. One size does not fit all. Different funding approaches, more systemic funding is needed…So is building alliances with other fields.[190]

While keeping their doors open, other ethnocultural arts alliances had weakened since previous periods of strength and activity, affected by their own challenges with respect to funding, leadership, and clarifying organizational purpose; TAAC is one such organization that has struggled through periods of decline and renewal. It is notable that the general decline in ethnocultural arts service organizations and related service organizations was not reflected by the arts service sector at large: during the same period, the arts service field as a whole grew steadily between 1999 and 2009.[191]

Then the economy collapsed, and states once again reduced their arts-related support. After experiencing a period of slight recovery in state arts funding budgets in the mid-2000s, starting in 2007 funding amounts began a steady annual drop, with a further 10 percent decline in 2011.[192] At this time, long-established arts councils such as NYSCA ended programming that had survived the previous series of reductions in the early 2000s and that were particularly directed at ethnocultural arts organizations and other underserved groups.[193] Although financial support to local arts agencies was steadier than funding provided to state arts agencies from 2008 to 2011, the available funding dollars of local arts agencies also declined during this period.[194] Collectively, private giving for the arts (individual, foundation, and corporate) similarly declined after 2007, and with respect to corporate and foundation support, in some cases froze or disappeared as these donors shifted programming priorities and/or focused on existing grantees and commitments.[195]

We started 11 years ago... as an organization for the community and to really make Vancouver residents aware of the Latin American community and the films that were coming out of Latin America.

– Lisa Pearlman, Festival Manager of the Vancouver Latin American Film Festival (October 10, 2013)

Reflecting this large-scale disruption to the arts support environment, which continues to this day, Plural project ethnocultural arts organization and ethnocultural arts service organization interviewees reported the reduction or complete loss of corporate financial support during this time, and noted that some foundations, citing the financial crisis, had cut or rescinded funds and others were no longer accepting new grantees. Summarizing a point made by many arts organization interviewees, Chicago-based MPAACT's Managing Producer, Carla Stillwell, notes the increased barriers to entry and absence of new funding sources as "funders are sticking with the devil that they know, so getting funding now is challenging."[196] Comparable to the recession experiences of some ethnocultural arts service organizations, New York's A4, which for over 15 years was known for a re-granting program that provided $500-$1500 grants to individual artists and arts organizations, ended this core program in 2008 after its corporate and foundation donors shifted away from supporting re-granting programs and the provision of small grant amounts, both of which donors now viewed as less effective than directly supporting larger organizations.[197]

Several needs assessments and reports released between 2009 and 2011 provide further insight as to the situation of certain ethnocultural arts organizations during and following the recession. From 2008 to 2009, A4 undertook research regarding the financial health of Asian American artists, arts administrators, and arts organizations located in New York City, and the resulting report identified a number of arising and longstanding issues impacting this arts community (the A4 Report).[198] The A4 Report's findings indicated that more than 50 percent of these arts organizations had budgets of $100,000 or less and approximately 38 percent of the field had founding dates in the 1990s

with approximately 18 percent of the field reporting founding dates between 2000 to 2008, meaning that well over half of the field had been founded within the past 20 years.[199] It further identified obtaining funding as overwhelmingly the top challenge facing organizations (74.5 percent) followed by "finding an audience for the work" (31.9 percent), "getting media coverage" (29.8 percent), "lack of staff" (27.7 percent), and "real estate/finding appropriate work space" (25.5 percent).[200] With respect to funding, a consistent challenge raised by artists interviewed for the A4 Report was the "difficulties encountered in motivating individual donors from within their ethnic communities to give."[201]

Observing that "[m]any of the political and identity issues that drove the initial impulse of the Asian American arts movement to organize" had changed, and that Asian America was more culturally and artistically diverse than ever before, the A4 Report points to long-standing issues that had not changed:

> Asian American arts organizations have…gone through major generational shifts in which certain inherent issues continue to go unanswered, such as succession to a new generation of arts administrators, and the impact of systematic cuts in expenditures on the arts across the public and private sectors, among others.[202]

The A4 Report's findings as to New York City's Asian American arts organization community at the end of the last decade resembled findings reported two years later with respect to San Francisco's Latino American arts community. This research, part of preliminary work for a deeper study on Latino arts conducted by the San Francisco Arts Commission, the Center for Cultural Innovation, and the arts research firm Harder+Company, generally agree with observations made in previous studies, and pointed especially to (i) the diversity of the city's Latino community and the feeling of many artists that Latino art should reflect that diversity, (ii) related, the existence of "tensions… across generations with respect to the purpose of creating art and the obligations of one generation to another," and (iii) the need for "capacity building and capitalization, physical space, opportunities to convene, and leadership development."[203] Research regarding the effects of the recession on the overlapping group of folk and traditional artists and organizations, conducted by ACTA, FFC, and the National Council for the Traditional Arts between 2008 and 2009, indicated that overall income for many of these organizations (74 percent) had decreased for 2008, nonprofit organizations with budgets under $100,000 were experiencing the earliest and greatest losses with respect to staff, and 38 percent of organizations reported having no cash reserves on hand.[204]

Framing this more recent research on the characteristics and experiences of ethnocultural arts organizations is work undertaken at the beginning of this decade (2010-2019) examining the private philanthropic support environment for arts and culture. In 2011, the National Committee for Responsive Philanthropy released *Fusing Arts, Culture and Social Change: High Impact Strategies for Philanthropy* (*Fusing Arts*), a report and essay written by Holly Sidford that provided statistical support for what many working with and within the ethnocultural arts field had strongly suspected: private foundation arts giving was and is largely directed to large, mainstream arts institutions and subsequently not reflective of this country's pluralism.[205] According to *Fusing Arts*, of the approximately 11 percent[206] of foundation giving awarded each year to nonprofit arts and cultural organizations, only 10 percent of giving

There's a stigma within the Asian American community that Asian Americans are not visible in media, there's also a stigma for those that come from Asia to America that entertainment and arts is not a celebrated industry. So in order to promote that, to allow future generations to see role models and to foster the opportunity for those that don't get the chance, [founder George Lin said to the other founding members] 'We need to do something specifically in the arts. And as a filmmaker, my niche is in film. Why don't I create an organization, a nonprofit, APA Film.' It actually didn't start out as a nonprofit; the nonprofit came several years later in order to get grants…it just started out as 'We need to be out there…'

– Christine Dela Rosa, Board Member of Asian Pacific American Film (August 8, 2013)

It's the first, and I believe it's the only, Hmong arts organization in the world.

– Albra Fres Thao, Executive Director of the Center for Hmong Arts & Talent (July 23, 2013)

by foundations possessing a "primary or secondary purpose of arts and culture" could be classified as explicitly benefiting communities of color, lower-income groups, rural communities, and other underserved populations, with "4 percent…classified as advancing social justice goals."[207] Considered alternatively, institutions reporting "budgets greater than $5 million represent less than 2 percent of the total population of arts and culture groups, yet in 2009, these organizations received 55 percent of all contributions, gifts and grants."[208] National funding trends were repeated at the state level: in 2008, "nearly 30 percent of the arts funding by California-based foundations was awarded in just 29 grants to large museums, performing arts organizations and media groups" and most of these recipients were "encyclopedic institutions that house or showcase works from around the world, but none of them is rooted primarily in non-European aesthetics, or founded and run by people of color."[209]

Moreover, most foundation giving directed toward the arts and culture activities of underserved populations derived from one of two overlapping groups: (i) a small subset of these arts and culture oriented foundations and (ii) funders whose main focus lies outside of the arts and culture field.[210] Describing the former group, the researchers behind *Fusing Arts* calculated that 18 percent of arts and culture oriented foundations "directed at least 20 percent of their arts funding to benefit marginalized communities," and "5 percent gave 25 percent or more to art and social justice programs."[211] Not only were less than one-fifth of arts and culture oriented foundations providing the bulk of support for culturally diverse activity, but research "suggest[ed] that the greater a funder's commitment to the arts, the *less* likely it is to prioritize marginalized communities or advance social justice in its arts grantmaking."[212] This latter point was supported by research that grant dollars from funders committing 5 percent to the arts were almost twice as likely to be directed toward these communities compared to grant dollars by funders who donated a quarter or more of funds to the arts, a situation leaving Sidford to conclude that foundations without an arts focus "appear to value the catalytic role of the arts in serving social justice goals more than funders with larger arts portfolios."[213] While *Fusing Arts*' analysis was not restricted to funding of ethnocultural arts organizations, its findings comport with the general sense of many within the field that organizations are competing for a far more limited pool of foundation arts dollars than their non-ethnocultural arts organization peers. Thus, despite the many achievements of the various movements for political, social, and economic equality over the past 50 years, and the explosive growth[214] and diversification of the ethnocultural arts field during this time, issues of access and cultural equity remain prominent in the 21st century.

Throughout this section, we have presented and discussed findings from several of the larger reports relevant to ethnocultural arts organizations conducted over the years. While these reports provide a picture of a field that is complex, possessing different and shared challenges both externally with non-ethnocultural arts organizations and internally between regions, ethnic groups, artistic disciplines, and generations, among other features, the reports also generally emphasize the field's fragility. Our own formal and informal discussions with artists and arts administrators within the field, complemented by the more quantitative aspects of the Plural project research, present an image of fragility and strength, loss and perseverance, just like the experiences of more mainstream members of the arts organization community and yet without, and at times despite, its support environment. During the recession, new ethnocultural arts organizations, finding need and purpose within their arts and broader communities, emerged and began to formalize, including Santa Ana-based Breath of Fire Latina Theater Ensemble (incorporated 2007), the Boston Jewish Music Festival (first programming in 2010), and Norcross-based Chai Latte Productions (incorporated 2011). Other established organizations expanded programming and reaffirmed their commitments to their ethnically specific and broader audiences during this time: Chicago's Black Ensemble Theater built a new theater space that would augment its efforts to increase earned income, showcase other artistic disciplines and cultures, and deepen mentorship of younger artists,[215] and the Minneapolis-based American Swedish Institute re-conceptualized its mission, space, and programming to transform into a platform to explore and act on issues

relating to tradition, migration, the environment, and arts and culture for both its original constituency and the newer immigrants who now also form their community.[216]

There were also losses that followed meteoric accomplishments.

TeatroStageFest

In 2005, Susana Tubert and José W. Fernandez co-founded the Latino International Theater Festival of New York, Inc. (LITF/NY), a nonprofit organization that produced TeatroStageFest, an annual two-week festival featuring New York-based Latino artists alongside theater companies from Latin America, the Caribbean, and Spain.[217] In addition, LITF/NY presented year-round performances and educational programming throughout New York City. Although Tubert had not managed an organization prior to serving as LITF/NY's Executive Director, she possessed a deep and well-rounded career in the arts. For 18 years she had worked around the country as a freelance theater director, developing and staging plays at major regional theaters and in the Off-Broadway commercial and nonprofit circuit. She had also directed a soap opera, a short film, and had worked as an actress, playwright, composer, and educator; collectively, these and other experiences had provided her with a broad understanding of all aspects of the theater.

By 2005, "like so many of us do throughout our careers," Tubert felt that she was ready to be challenged artistically and was looking for a means of taking her work to a new level that would serve a larger purpose and have greater impact. Then, later that year, the opportunity arrived. Tubert was introduced to Fernandez, a corporate lawyer and then member of the New York City Latin Media and Entertainment Commission (LMEC), who wanted to build a Latino theater festival in the city. During their first meeting, when Tubert tried to obtain a clearer sense of Fernandez's plans for the festival, he instead asked her to come back in two weeks with a budget and an artistic proposition. After working as a director for hire for so many years, Tubert saw this sudden freedom of creation as a unique invitation to craft a vision for a project that could fill a gaping hole in the artistic and cultural landscape of New York City.

Tubert determined to design a festival that would be guided by the following vision and mission: to produce a high profile showcase that would promote local companies; to nurture and empower a new generation of theater lovers and artists; to give voice and access to New York's diverse Latino communities; and to introduce all New Yorkers to great international dramaturgy and theater production. As Tubert observes, "We set out to present international works that, oddly enough, are rarely seen on the stages of one of the major entertainment capitals of the world."

With respect to the budding organization's audiences, "In addition to providing access to our target Hispanic audience, TeatroStageFest aimed to expose non-Latinos, who may have mistakenly believed that there is a monolithic 'Hispanic culture,' to a diversely rich and universal cultural palette," Tubert explains. For Tubert, "It wasn't just that I wanted [the festival] to be a portal, I mean that was important, but it was intended to be more than window dressing. I wanted this festival to generate dialogue across cultures." To that end, participating productions were presented in English or in Spanish or Portuguese with English supertitles based on the countries of origin. In addition, certain productions were bilingual to reflect the linguistic expressions of hybrid communities forged by second and third generation Latino Americans.

Tubert also felt that it was important for LITF/NY to have a multigenerational scope. One of the first phone calls that she made in TeatroStageFest's initial planning stages was to Young Playwrights Inc., a New York-based organization that is the country's leading professional theater dedicated to identifying, developing, and promoting young playwrights. Young Playwrights agreed to partner with the festival once LITF/NY was able to obtain funding. When the inaugural TeatroStageFest was launched in Spring 2007, the two organizations partnered to launch the "Young Playwrights Latino Challenge." This educational program included in-school playwriting workshops, a citywide competition for high school students, and an awards ceremony that took place during the festival and where cash awards were given to the top three playwrights, a professional reading was staged of the winning play, and dramaturgical notes were provided to every young writer who submitted a play to the contest. Through additional partnerships with organizations such as Instituto Cervantes and the music venue Joe's Pub, Tubert designed a cross-discipline event featuring artists panels and concerts that showcased and introduced the work of a range of artists and

organizations at different stages in their careers and life cycles and with contrasting visions of Latino theater and theater at large. "As Artistic Director," states Tubert, "my curatorial compass was always pointing in the direction of quality and diversity. 'Political correctness' was never at the heart of any of my decisions to feature one group over another. José and I saw the festival as a huge fan that opened up and revealed a broad spectrum of artists: from a first time 15 year old playwright to a Pulitzer prize winning author; from a small Off-Off Broadway company that toured children's theater to libraries to a Tony award winning actor whose name was over the Broadway theater's marquee. They all held equal value to us." Partnerships were also crucial to the festival model because they allowed LITF/NY to leverage the established programs and marketing networks of organizations with deep experience in their own fields rather than requiring the small LITF/NY team to singlehandedly run these other components of the inaugural festival as well.

Along with a detailed budget, this was the vision that Tubert brought back to Fernandez two weeks after their initial meeting. Tubert remembers sitting across the table from Fernandez over lunch while he reviewed the proposal she had handed him. "He looked at me with a big smile and suddenly banged on the table with his fist, '*Now* we have a festival! Let's go out and look for the money.'"

Corporate funders were early and immediate supporters. Within three months, Time Warner joined the festival as founding sponsor with significant financial support, and JPMorgan Chase soon followed as lead sponsor. The New York Times Company provided the new organization with a four page, full color insert in two consecutive New York Times' Arts & Leisure Sunday editions featuring TeatroStageFest's entire programming. Among the other companies offering significant in-kind support were American Airlines, which provided a block of airline tickets for international guest artists, and Starbucks, which offered in-store promotions at its cafes along with financial support. In the year leading up to the first festival, Tubert and Fernandez had successfully raised $1.1 million, of which approximately $500,000 were in-kind contributions and $660,000 was cash from the principal line up of sponsors along with grants from private and public sources such as the Hispanic Federation, HIP Foundation, New York City Department of Cultural Affairs, New York City Council, New York State Assembly, New York State Council on the Arts, and the Ministries of Culture in Spain, Colombia, and Mexico.

Tubert's and Fernandez's success in attracting individuals who were drawn to the mission of LITF/NY was facilitated by their ability to surmount the obstacle of access that many other organizations encounter(ed). For example, at the time the partners approached Time Warner, the company's head of philanthropy was also a member of LMEC, and a Broadway producer friend of Tubert's introduced her to his banker at JPMorgan Chase, which led to a subsequent introduction to the bank's foundation. Ultimately, their success in raising funds was due to the partners' total commitment to the project and Tubert's knowledge of the industry. As Tubert notes, "It was as if the funders could smell the integrity of the project in the room…None of it was fluff. It was real. I was passionately speaking about something that I knew. Those theater companies that TeatroStageFest was going to feature? That's where I had gotten my start many years before as a director. Essentially, I had been in the trenches for so long that I could speak eloquently about the need to feature these artists center stage at the festival."

The spirit of commitment backed by knowledge were fundamental features of LITF/NY's success. These features also shaped decisions made in the festival's early years that would have later implications when combined with the support environment, however. "At the beginning," observes Tubert, "you can imagine…you're starting with an idea, you're fundraising, you're curating, you're doing everything." And yet a festival, like other arts programs, needs one or more venues to present its work. As the new organization had no such space of its own, in the initial planning phases Tubert and Fernandez met with a number of established mainstream institutions that had a history of interest in multiculturalism to explore whether it would be possible, once the partners had raised the money and identified the line-up of shows, to collaborate with these institutions in the presentation of festival performances at their venues. However, despite interest in what the partners were proposing, and "genuine recognition that a Latino festival was of crucial importance to their missions and, most especially, in lieu of the changing demographics of the city," it soon became clear to Tubert and Fernandez that "collaboration" had a different implication for these larger institutions. The meaning it held for them was that by providing access to their venues they would have curatorial control and final say over the entire project.

LITF/NY thus found itself early on at a crossroads. While Tubert and Fernandez had no objection to the notion that the partnering organization would need to be in agreement regarding the works that would be showcased, Tubert objected to a situation where she and Fernandez would undertake all of the fundraising and planning for the festival so that, "at the end of the day, it could be a non-Latino organization that would have ownership of the festival and dictate how to define Latino theater and the best interests of its core audiences." Moreover, after years of experience directing in mainstream theater companies, and much of it directing plays by groundbreaking Latino playwrights, Tubert wanted to finally exercise agency over a project that included the freedom to make and learn from her own mistakes. After much deliberation between the partners, Tubert describes the decision that followed:

> José did an extraordinary thing. He supported a decision that empowered me and marked the before and after of my career. He said, 'Okay, fine, let's do this ourselves. We're not going to depend on anyone. It's going to be costlier. We're going to have to rent theaters and rehearsal halls, but nobody is going to tell us what to do. I trust you, and I trust your vision. Let's go for it.' This is the one key decision we made that is perhaps the most important piece of the narrative that you are constructing: our decision to forge an independent organization. Now, this is not any different from Pregones [Theater] or [Repertorio Español] obviously there are many examples of organizations that have gone at it alone. But an event as big as this, with such high stakes in its first year, made our decision, and our sticking to it, a very bold and very daring move…it was like jumping out of a plane without a parachute. We didn't have a fully staffed team to engineer our bilingual marketing campaign or community outreach strategies. We didn't have a fundraising department to raise the money. We had to do everything ourselves…We had to be relentless. It was a lot of work. It was somewhat crazy. And it was amazing.

The inaugural TeatroStageFest (2007) captured the attention of Mayor Michael Bloomberg's office, with the New York City mayor announcing the festival's arrival at an official press conference sponsored by the city's marketing arm NYC & Company. By the second year, the festival more than doubled the size of its audience from 3,000 to 7,000, with significant support from 15 media sponsors, and expanded its geographic scope into Queens and the Bronx, becoming an official event of LMEC and the City of New York. Again, the LITF/NY team, now consisting of four full-time, year-round members, employed a model built around partnerships to help them get their work out to the community, and thus joined forces with organizations such as the Queens Theatre in the Park, the Bronx-based Hostos Center for the Arts & Culture, and the New York City Department of Parks & Recreation.

With the collapse of the economy following the second festival, however, financial support for the third edition of TeatroStageFest changed as its original major sponsors, consisting primarily of corporate donors, reduced and eventually cut all support. Sustaining the organization with its spirit of independence became a serious issue, and the organization, still in its early, start-up phase, had yet to develop the infrastructure to assist it in navigating the dramatic change to its support environment. The initial explosive growth of LITF/NY combined with its packed programming had not kept pace with administrative growth: as soon as a festival ended, Tubert and her small team would spend months working on the heavy funding reporting requirements, and as soon as the reports were complete, they immediately began the fundraising and planning for the next festival. Thus the decision to present an annual festival was another choice that carried ramifications. At the same time, Tubert points to an observation that addresses the real issue of sustainability in the nonprofit sector and that is repeatedly made by her peers at ethnocultural and non-ethnocultural arts organizations: insufficient operating support, the availability of which permits organizations of all types and missions "to pay for the day to day running of the organization so that we may surround ourselves with a team of professional experts in their field." The reduction in operating support forced Tubert to deconstruct the bilingual, bicultural team she and Fernandez had carefully built and switch to increased reliance on seasonal staff, consultants, and college interns.

As LITF/NY was shedding its small staff, demand for its programming grew. Some of these requests may be attributed to other changes in the support environment for Latino arts: for example, with

the closure of AHA, Tubert found herself fielding calls from parents and teachers seeking additional resources and opportunities for children and students. TeatroStageFest's raised profile led to requests from organizations like the Hispanic Organization of Latino Actors to provide training workshops for performers in such areas as directing and producing theater. In its third and fourth years, LITF/NY began to expand beyond programming directly related to TeatroStageFest and offer greatly needed services for the arts community.

The need to secure different sources of income both fueled and was fueled by these expansions to the organization's programming. With new requests to partner on initiatives, the festival found (some) alternative support in the form of media sponsors. Another motivator of growth, however, was a project-based system of funding and the shifting priorities of foundation funders, which required LITF/NY to develop new programming to keep its doors open, but provided little to no support for the individuals running the programs. Thus, the organization fell into a strenuous cycle of a growing workload carried out by a staff consisting of Tubert, an assistant, a part-time company manager, a few seasonal consultants, and dedicated volunteers. Among the programming spearheaded during this time was the development of an overseas cultural engagement program that brought New York and Mexican theater, dance, and music artists to leading centers of culture in Brazil, Colombia, and Argentina to perform and lead master classes and talks and a national tour across the United States.

By the end of 2012, while LITF/NY publicly celebrated the culmination of its first year of year-round programming, the organization had reached a breaking point. Over the past two years, Tubert had been increasingly reconsidering the organization's independent structure, and now she began to explore entering into a strategic alliance with a larger theater company or higher educational institution as an alternative means to keep the LITF/NY mission and work alive. However, although larger institutions had co-presented Latino programming in partnership with LITF/NY or featured at their venues theater companies that had their New York premieres at TeatroStageFest, at this point these larger institutions were struggling themselves and focused on their own sustainability concerns. The depth and variety of LITF/NY's programming further presented an issue for them. Carried out by a passionate and skilled, but tiny, team capable of developing finely tuned trilingual marketing strategies for each of the many audiences represented in LITF/NY's diverse set of projects (e.g., Colombian, Puerto Rican, Brazilian, Iberian, adults, children), these other institutions regarded this same programming as too diverse and too expensive, requiring far more staff and resources to maintain. Tubert struck out at finding a partner: "While TeatroStageFest became a vital and impactful 'little/huge festival,' the economic crisis turned its assets into vulnerabilities."

Unable to find a home for the organization, lacking significant and diverse forms of contributed operating support, philosophically unwilling to increase the costs of programming as she was committed to making the organization's offerings accessible to a community generally lacking in financial resources, and unwilling to compromise on the quality or impact of LITF/NY's work, Tubert and the board of directors entered into discussions to close the organization. In August 2013, LITF/NY ceased all operations, and its archives found a permanent home at the University of Miami's Cuban Heritage Collection, which also documents the history of US Latino theater.

* * *

The experiences of LITF/NY, along with those of the sample of organizations we reference and discuss in this Historical Background and elsewhere, demonstrate the unique situation of each organization operating within the ethnocultural arts sector, therefore problematizing any summary characterization of these organizations. Their experiences also, we think, demonstrate certain shared challenges in the particular complex mix of issues ethnocultural arts organizations face, and shed some light on the organizational models they have adapted to survive in an arts ecosystem designed to support another kind of organization. During interviews for the Plural project, several ethnocultural arts organizations reported feeling that public and private donors had now shifted their lens to focus more on social service initiatives, yet one more frustrating shift in the support environment for many organizations whose work naturally connects the arts and culture and community development fields, and who were for years forced to articulate their value in a "quality"/aesthetics paradigm. Thus one theme throughout this book is the overwhelming sentiment of individuals and organizations

located in Canada and the United States of the long overdue need to produce and *adopt* new thinking and new models within the philanthropic, organizational management, and arts and culture fields that reflect our countries' cultural pluralism, with the full realization of that reality.

As voter turnout and voting patterns during the 2012 presidential election demonstrated, the United States is more racially and ethnically diverse than ever, and this growing diversity is shaping a world we are only beginning to imagine, and far less to understand. It also carries current and future implications for our interactions with one another as citizens, coworkers, neighbors, friends, and family. It is therefore not surprising that ethnocultural arts organizations find renewed importance and urgency in celebrating, interpreting, communicating, and negotiating the complexity that lies within and before us. As Tisa Chang, Founder and Artistic Producing Director of New York-based Pan Asian Repertory Theatre observes, "No matter how global, biracial, or multiracial we become, it's about promoting perspectives. This kind of contribution needs to continue to happen."[218]

Notes

Canada

1. Harold Troper, "Canada's Immigration Policy since 1945," in "Migrants & Refugees," special issue, *International Journal* 48, no. 2 (Spring, 1993), 255-265, http://www.jstor.org/stable/40202881.

2. Monica Boyd and Michael Vickers, "100 Years of Immigration in Canada," *Canadian Social Trends* (Autumn 2000), 4.

3. Ibid.

4. Boyd and Vickers, "100 Years of Immigration in Canada," 5; Collections Canada, "ARCHIVED - The Early Chinese Canadians 1858-1947," Library and Archives Canada, last modified January 16, 2009, http://www.collectionscanada.gc.ca/canadiens-chinois/021022-1400-e.html. When head taxes were first enacted in 1885, the tax was $50. By 1903 the tax had grown to $500. For more information on head taxes, see Collections Canada, "ARCHIVED - The Early Chinese Canadians 1858-1947."

5. Boyd and Vickers, "100 Years of Immigration in Canada," 5; Collections Canada, "ARCHIVED - The Early Chinese Canadians 1858-1947."

6. Troper, "Canada's Immigration Policy since 1945," 260.

7. Ibid.

8. "About Us," Trail Pipe Band, last modified November 21, 2011, http://members.shaw.ca/trailpipeband/about_us.htm.

9. Rod Watson, "Charity and the Canadian Income Tax: An Erratic History," *The Philanthropist* V, no. 1 (Winter 1985), 11.

10. Of the seven organizations listed with an effective date of status of 1967, the precise founding dates for two of the organizations were unclear. For example, information listed on the website for the Jewish Community Centre of Greater Vancouver states that the organization has been active for more than 65 years (with an approximate founding date of 1949). Lack of readily available information on organizations makes it difficult to determine the actual oldest organization in the database.

11. Susanna Biro (Artistic Director, Canadian Hungarian Cultural Society of Edmonton), phone interview conducted by Mina Matlon, April 18, 2013, audio recording on file with Plural project co-leads.

12. Ibid.; Troper, "Canada's Immigration Policy since 1945," 265.

13. Biro, interview.

14. Executive Director & Chief of Collections, interview conducted by Mina Matlon at the Ukrainian Cultural and Educational Centre, April 25, 2013, audio recording on file with Plural project co-leads. Interviewee name is withheld according to terms of consent agreement.

15. Lubomyr Y. Luciuk, "Unintended Consequences in Refugee Resettlement: Post-War Ukrainian Refugee Immigration to Canada," in "Refugees: Issues and Directions," special issue, *International Migration Review* 20, no. 2 (Summer 1986), 469, doi:10.2307/2546044.

16. Ibid., 477.

17. Executive Director & Chief of Collections, interview.

18. Ibid.

19. Submissions were made in writing and are available at UCEC archives.

20. Executive Director & Chief of Collections, interview.

21. Ibid. During the 1950s and 1960s, a curator from UCEC, along with a student, interviewed Ukrainian immigrants and their children and collected the materials and stories they brought with them to Canada.

22. Triadafilos Triadafilopoulos, "Dismantling White Canada: Race, Rights, and the Origins of the Points System," in *Wanted and Welcome? Policies for Highly Skilled Immigrants in Comparative Perspective*, vol. 8, *Immigrants and Minorities, Politics and Policy* (New York: Springer New York, 2013), 15-37, doi:10.1007/978-1-4614-0082-0_2.

23. Ibid., 21.

24. Royal Commission on Aboriginal Peoples, "Attacks on Traditional Culture," in *Looking forward, looking back*, vol. 1, *Report of the Royal Commission on Aboriginal Peoples* (Ottawa: Canada Communication Group, 1996), 291-293; Shirley Joseph, "Assimilation Tools: Then and Now," *BC Studies* 89 (Spring 1991): 65-80, http://ojs.library.ubc.ca/index.php/bcstudies/issue/view/208.

25. Upper Canada is now part of Ontario.

26. E. Brian Titley, "Schooling and Civilization," in *A Narrow Vision: Duncan Campbell Scott and the Administration of Indian Affairs in Canada*, (Vancouver: University of British Columbia Press, 1986), 76.

27. Titley, "Schooling and Civilization," 76.

28.The government stopped funding the residential schools in 1986. John Milloy, Indian Act Colonialism: A Century of Dishonour, 1869-1969 (Ottawa: National Centre for First Nations Governance, 2008), 6.

29. Royal Commission on Aboriginal Peoples, "Residential Schools," in *Looking forward, looking back*, vol. 1, *Report of the Royal Commission on Aboriginal Peoples* (Ottawa: Canada Communication Group, 1996), 335.

30. Titley, "Schooling and Civilization," 77.

31. Shirley Joseph, "Assimilation Tools: Then and Now," *BC Studies* 89 (Spring 1991): 68, http://ojs.library.ubc.ca/index.php/bcstudies/issue/view/208; Titley, "Schooling and Civilization," 78.

32. J.R. Miller, "Residential Schools," The Canadian Encyclopedia, http://www.thecanadianencyclopedia.com/en/article/residential-schools/. The high of 80 residential schools came in 1931, see Royal Commission on Aboriginal Peoples, "Residential Schools," 349.

33. Titley, "Schooling and Civilization," 77; Royal Commission on Aboriginal Peoples, "Residential Schools," 335, 342.

34. Titley, "Schooling and Civilization," 78.

35. Royal Commission on Aboriginal Peoples, "Residential Schools," 340.

36. Ibid., 339-340.

37. Titley, "Schooling and Civilization," 79; Royal Commission on Aboriginal Peoples, "Residential Schools," 333-376.

38. Ibid; Tina Loo, "Dan Cranmer's Potlatch: Law as Coercion, Symbol, and Rhetoric in British Columbia, 1884–1951," *Canadian Historical Review* 73, no. 2 (1992), 125-65, doi:10.3138/CHR-073-02-01; Royal Commission on Aboriginal Peoples, "Attacks on Traditional Culture," 291-293.

39. Loo, "Dan Cranmer"s Potlatch: Law as Coercion, Symbol, and Rhetoric in British Columbia," 142-143.

40. Ibid., 128; Marie Mauzé, "Two Kwakwaka'wakw Museums: Heritage and Politics," *Ethnohistory* 50, no. 3 (Summer 2003), 503-506, doi: 10.1215/00141801-50-3-503.

41. Royal Commission on Aboriginal Peoples, "Residential Schools," 344-353.

42. France Trépanier and Chris Creighton-Kelly, *Understanding Aboriginal Arts in Canada Today: A Knowledge and Literature Review* (Ottawa: Canada Council for the Arts, December 2011), 55.

43. Canada, *Royal Commission on National Development in the Arts, Letters, and Sciences* (Ottawa, ON: King's Printer, 1951), 11-18, 438. A total of $1,355,612 was granted by the Carnegie Corporation to Canadian organizations between 1911 and 1949. Institutions that received grants from the Carnegie Corporation included the Calgary Public Museum, Canadian Bureau for the Advancement of Music, Canadian Citizenship Council, Canadian Institute of International Affairs, Canadian Museum Development, Grants-in-Aid for Canadian Museum Workers, Committee on Cultural Relations in Canada, Edmonton Museum, Art Association of Montreal, National Gallery of Canada, Art Gallery of Toronto, Vancouver Art Gallery, and Winnipeg Art Gallery.

44. "The Evolution of the Canada Council's Support of the Arts," Canada Council for the Arts, last modified August 2007, http://canadacouncil.ca/en/council/about-the-council/the-evolution.

45. France Trépanier, *Aboriginal Arts Research Initiative: Report on Consultations* (Ottawa: Canada Council for the Arts, June 2008), 9.

46. Trépanier and Creighton-Kelly, *Understanding Aboriginal Arts in Canada Today: A Knowledge and Literature Review, 55.*

47. Canada, *Royal Commission on National Development in the Arts, Letters, and Sciences*, 242.

48. Ibid.

49. Sara Roque, "Aboriginal Arts Projects Programs Report," (unpublished report, Ontario Arts Council, May 29, 2012), 4.

50. Mauzé, "Two Kwakwaka'wakw Museums: Heritage and Politics," 505.

51. Canada Council for the Arts Research Office, *Contemporary Aboriginal Arts in Canada*; *Arts & Culture in Canada: Fact Sheet* (Ottawa: Canada Council for the Arts, August 2008), 7, http://canadacouncil.ca/~/media/files/research%20-%20en/contemporary%20aboriginal%20art%20in%20canada/factsheetaboriginaleng.pdf.

52. Bob MacGregor, Jim Robertson, and Velma Robinson, "Exposition: Expo 67's Indians of Canada," audio file, 10:56, CBC Digital Archives, August 4, 1967, http://www.cbc.ca/archives/discover/programs/e/expodition/expodition-july-7-1967.html. The political nature of the exhibition was noted in the Expo 67 coverage and can be heard in the audio clip. Millions attended Expo 67, including Queen Elizabeth.

53. Trépanier and Creighton-Kelly, *Understanding Aboriginal Arts in Canada Today: A Knowledge and Literature Review*, 55-56. In writing about the question of ownership, Trépanier notes the importance of Expo 67 and cites Marie Clements who refers to the 1968 production of *The Ecstasy of Rita Joe* as a "watershed" moment. Marie Clements, *The Developmental Support to Aboriginal Theatre Organizations* (Canada Council for the Arts, 2005), 9.

54. Trépanier and Creighton-Kelly, *Understanding Aboriginal Arts in Canada Today: A Knowledge and Literature Review*, 55-56.

55. Triadafilopoulos, "Dismantling White Canada: Race, Rights, and the Origins of the Points System," 23-28.

56. Ibid., 31. The point system scored potential immigrants in the following categories: age, education, training, occupational skill in demand, personal qualities, knowledge of English or French, having relatives in Canada, pre-arranged employment, and employment opportunities in destination location.

57. Triadafilopoulos, "Dismantling White Canada: Race, Rights, and the Origins of the Points System," 23-28.

58. "Our Work," Dancers of Damelahamid, accessed June 20, 2014, http://damelahamid.ca/our-work.

59. Michael Dewing, *Canadian Multiculturalism* (Ottawa: Library of Parliament, 2009), 3.

60. Ibid., 3-6.

61. Ibid., 4.

62. Ibid.; "About," Canadian Ethnocultural Council, last accessed July 25, 2014, http://www.ethnocultural.ca/about.

63. Boyd and Vickers, "100 Years of Immigration in Canada," 9-10.

64. Troper, "Canada's Immigration Policy since 1945," 277-279. Immigration reform enacted in 1976 brought forth a quota system. Rather than setting a strict limit, however, the federal government defined a target number of immigrants for each immigration category on a yearly basis. Additionally, while the 1976 immigration reform tightened up family reunification, Troper reports that this move was done "gently."

65. Statistics Canada, *Ethnocultural Mosaic, 2006 Census*, catalogue no. 97-562-X (2008), 12-13.

66. All information regarding Leung, the Lorita Leung Dance Academy, the Lorita Leung Dance Company, and the Lorita Leung Dance Association is based on an interview with Lorita Leung (Founder/Executive Director of the Lorita Leung Dance Company) conducted by Mina Matlon at the Lorita Leung Dance Company, April 14, 2013, audio recording on file with Plural project co-leads, and on Lorita Leung Dance Academy, *History of the Lorita Leung Dance Academy* (Vancouver: Lorita Leung Dance Academy), http://www.chinesedance.ca/attachments/102_brochure%20history%20in%20English%20for%20website%20pdf.

67. Lorita Leung Dance Academy, *History of the Lorita Leung Dance Academy*, 3.

68. Roque, *Aboriginal Arts Projects Programs Report*, 1.

69. Information concerning ANDPVA is based in part on multiple discussions with Millie Knapp (Executive Director, the Association for Native Development in the Performing and Visual Arts), notes on file with Plural project co-leads, and on the ANDPVA website, last accessed June 23, 2014, http://www.andpva.com.

70. "About CIT," Centre for Indigenous Theatre, last accessed June 23, 2014, http://www.indigenoustheatre.com/aboutus.html.

71. Mauzé, "Two Kwakwaka'wakw Museums: Heritage and Politics," 504.

72. Marie Clements, *The Developmental Support to Aboriginal Theatre Organizations* (Canada Council for the Arts, December 2005),10. Clements mistakenly provides a date of 1982 for *The Rez Sisters*.

73. Ibid. The date listed by Clements is 1968; however, other sources indicate that the Vancouver Playhouse production took place in 1967.

74. Ibid.

75. Clements, *The Developmental Support to Aboriginal Theatre Organizations*, 12.

76. Unless otherwise indicated, all information regarding Kokoro Dance is based on an interview with Jay Hirabayashi (Co-founder & Co-Artistic Director, Kokoro Dance Theatre Society) conducted by Mina Matlon at Kokoro Dance, April 13, 2013, audio recording on file with Plural project co-leads, and on the following section of the Kokoro Dance website: "History," Kokoro Dance, last modified 2014, http://www.kokoro.ca/about.php.

77. Based on a review of all research for the Plural project, especially information relating to the Canada Council's Capacity Building Initiative, discussed in detail infra.

78. Paul Carvalho, "Barricade goes up at Kanesatake," CBC Digital archives video, 1:53, from news report televised by CBC Television News, April 27, 1990, http://www.cbc.ca/archives/categories/politics/civil-unrest/the-oka-crisis-1/bubbling-frustration-and-anger.html.

79. Neil MacDonald, "Canadian Army Intervenes at Oka," CBC Digital archives video, 3:10, from news report televised by The National, September 1, 1990, http://www.cbc.ca/archives/categories/politics/civil-unrest/the-oka-crisis-1/dramatic-showdown.html.

80. "The evolution of the Canada Council's support of the arts," Canada Council for the Arts, last modified August 2007, http://canadacouncil.ca/council/about-the-council/the-evolution.

81. Ibid.

82. Louise Profeit-LeBlanc (Coordinator of Aboriginal Arts Office, Canada Council for the Arts), phone interview conducted by Ingrid Van Haastrecht, July 23, 2012, audio recording on file with Plural project co-leads.

83. Executive Director & Chief of Collections, interview.

84. BC Laws, *First Peoples' Heritage, Language and Culture Act [RSBC 1996] Chapter 147*, accessed June 13, 2014, http://www.bclaws.ca/Recon/document/ID/freeside/00_96147_01.

85. Roque, "Aboriginal Arts Projects Programs Report," 1.

86. Kirsty Robertson and J. Keri Cronin, "Crisis of Representation: Multiculturalism, Minquon Panchyat, and the 'Lands Within Me,'" in *Imagining Resistance: Visual Culture and Activism in Canada*, ed. J. Keri Cronin and Kirsty Robertson (Waterloo, ON: Wilfrid Laurier University Press, 2011), 141-146.

87. Ibid., 143.

88. Ibid.

89. Ibid.

90. Ibid.

91. Felicia Mings, "Black Canadian Visual Arts: 1990s to Today," (unpublished presentation notes), on file with Plural project co-leads. Mings is an MA Candidate '15 in Visual Critical Studies at the School of the Art Institute of Chicago.

92. Canada Council for the Arts, *Annual Report 2001-2002* (Ottawa: Canada Council for the Arts, 2002), 48, http://canadacouncil.ca/~/media/files/annual%20reports/2002/areport-2002-e.pdf.

93. Unless otherwise indicated, all information regarding CBI's history, programming, grant recipients/program participants, and grant amounts is based on comprehensive, unpublished research conducted by a third-party and presented in a report dated October 2010. During the research phase of this project, we received generous assistance from a number of individuals and organizations, which included the sharing of information not otherwise publicly available. As is the case with certain of the interviews we conducted, we have not been granted permission to identify the source(s) of some of the documentation we received. As such, we have withheld the title and author(s) of the referenced report.

94. EMC Corporation, *The Canada Council for the Arts: Improving the Effectiveness and Efficiency of Documents and Records Access and Management* (Pleasanton, CA: EMC Corporation, 2005) (italics added), http://canada.emc.com/collateral/customer-profiles/council-of-arts.pdf. We were unable to find further information for the year identifying the ratio of artists to arts organization grants or project to operating grants.

95. Canada Council for the Arts, *Annual Report 2001-2002*, 31. The report indicates that 52 organizations, and not 51, received CBI grants in the first year. We were unable to determine the reason for the discrepancy and opted to use the other information we have regarding CBI that is far more comprehensive.

96. Ibid., 48. The 6,300 grant figure is from the report's executive summary; we note that the information provided on "The Council Guide to Key Arts Indicators" states that 1,969 arts organizations were funded and 2,304 artists received grants. Presumably, the disparity is due to arts organizations and/or artists receiving more than one grant from the Canada Council.

97. Information reported in the *Annual Report 2001-2002* states that 9.8 million is the "support ($) to…culturally diverse artists and arts organizations (all programs)." Ibid., 49. Without a more precise accounting with respect to these figures (e.g., the names of organizational recipients, the ratio of support between culturally diverse artists and arts organizations), the total support for culturally diverse arts organizations in 2001-2002 is unclear.

98. Louise Poulin, "*Stories from the Field": Perspectives on Innovative Management Practices for Aboriginal and Culturally Diverse Arts Organizations* (Canada Council for the Arts/Canadian Heritage, November 2004), 7.

99. Eligibility criteria were later refined to require that an organization devote a minimum of 51 percent of resources to cultural diversity.

100. Poulin, "*Stories from the Field": Perspectives on Innovative Management Practices for Aboriginal and Culturally Diverse Arts Organizations*, 7.

101. Poirier Communications, *Findings from the Survey with Aboriginal Dance Groups and Artists in Canada* (Canada Council for the Arts, 2003). Research for the Dance Report involved the distribution of surveys to 257 dancers and dance groups, including more than 150 dancers and groups that had never previously sought funding from the Canada Council, identified through a database maintained by the Canada Council, preexisting information maintained by an Aboriginal communications firm hired to implement the survey, and through additional research. Findings are based on information obtained from the 26 dancers and 50 groups that returned completed surveys. Ibid., 1-8.

102. Ibid. (introductory section; no page number listed). Between 2000 and 2003, 109 Aboriginal arts organizations received Canada Council support through its various existing programs. Poulin, "*Stories from the Field": Perspectives on Innovative Management Practices for Aboriginal and Culturally Diverse Arts Organizations*, 7.

103. Poirier Communications, *Findings from the Survey with Aboriginal Dance Groups and Artists in Canada*, 14, 17, 19, 40, 47.

104. Ibid., 15.
105. Ibid.
106. Ibid., 1.
107. Ibid.
108. Ibid., 56.
109. Ibid., 57.
110. Ibid., 58
111. Ibid.
112. Ibid., 26-27. Groups had sought Canada Council support, particularly its Aboriginal specific support. Sixty-three percent of groups had applied to the Dance Section's Aboriginal programs, with only 5.7 percent applying to the non-specific dance programs. Ibid., 53. Forty percent of groups had also sought support from the Canada Council's other sections. Ibid.
113. Ibid., 58.
114. For full citations, see the Selected Bibliography.
115. Poulin, "*Stories from the Field": Perspectives on Innovative Management Practices for Aboriginal and Culturally Diverse Arts Organizations*. Research for the study took place in two phases. The first phase involved telephone interviews with nine organizations chosen to participate based on their representativeness across regions, size (a maximum of seven employees), disciplines, and cultures. The nine organizations were BANNS-Black Artists Network of Nova Scotia, Battery Opera Performing Arts Society, Boca del Lupo, Centre International de Documentation et d'Information Haïtienne, Caribéenne et Afro-Canadienne (CIDIHCA), Gabriel Dumont Institute of Native Studies, Publishing Department, Red Sky Performance, Reel Asian Film Festival, the Society of Yukon Artists of Native Ancestry (SYANA), and Terres en Vues. The second phase involved six roundtable discussions with 55 professionals representing a larger group of Aboriginal and culturally diverse arts organizations, and separate discussions with individuals unable to participate in the roundtables. In addition, researchers reviewed other supplementary materials, such as grant proposals, on participating organizations.
116. Ibid., 7.
117. Ibid., 3.
118. Ibid.
119. Ibid., 3-4.
120. Ibid., 4.
121. Ibid.
122. Ibid., 4-5.
123. Ibid.
124. Ibid., 12, 16.
125. Canada Council for the Arts, *Annual Report 04-05* (Ottawa: Canada Council for the Arts, 2005), 21, http://canadacouncil.ca/~/media/files/annual%20reports/2005/ar_2005.pdf.
126. The consolidation of grants enabled access to higher levels of operating support over the long term. For example, among other factors, awarded grant amounts under the Canada Council's discipline section annual and multi-year operating grants were (and are) dependent on the availability of funds and number of applicants competing for funds, and therefore could be adjusted in any given year. However, according to the Canada Council's Regular Adjustments Policy, any decrease in an annual or multi-year award that was part of a regular peer assessment process could (and can) not exceed 20 percent. As such, an organization receiving $100,000 in the previous year could not, under such circumstances, have its annual or multi-year award reduced below $80,000. Barring an increase in a discipline section's overall grantmaking budget, this 20 percent policy also served (and serves) to greatly limit the amount of operating funding available to new entrants.
127. Canada Council for the Arts, *Moving Forward: Strategic Plan 2008-11 Values and Directions* (Ottawa: Canada Council for the Arts, October 2007), 9, 12-13, http://canadacouncil.ca/~/media/files/governance%20-%20en/movingforwardstrategicplan200811.pdf.
128. Ibid., 3, 13; Canada Council for the Arts, *Annual Report 2008/09* (Ottawa: Canada Council for the Arts, 2009), 14, http://canadacouncil.ca/~/media/files/annual%20reports/2009/canadacouncilannualreport08_09.pdf?mw=1382
129. Ibid., 14.
130. Ibid.; Canada Council for the Arts, *Moving Forward: Strategic Plan 2008-11 Values and Directions*, 13.
131. Canada Council for the Arts, *Annual Report 2009-10* (Ottawa: Canada Council for the Arts, 2010), 11, http://canadacouncil.ca/~/media/files/annual%20reports/2010/canadacouncilannualreport09_10.pdf.
132. Profeit-LeBlanc, interview. Unless otherwise indicated, information concerning the organizational structure of the Aboriginal Arts Secretariat and Aboriginal Arts Office, and its relationship with other Canada Council offices, is based on the Profeit-LeBlanc interview.
133. Canada Council for the Arts, *Annual Report 05-06* (Ottawa: Canada Council for the Arts, 2006), 16, http://canadacouncil.ca/~/media/files/annual%20reports/2006/annual_report_canada_council_200506.pdf?mw=1382; Profeit-LeBlanc, interview.
134. More formally stated, the mandate of the Aboriginal office is as follows: "The Aboriginal Arts Office is committed to ensuring that the Canada Council's services and programs *best meet the needs* of First Nations, Inuit and Métis arts communities in Canada. The Office continually consults with the Aboriginal arts community to learn about current artistic practices, trends and issues and shares this knowledge with the Canada Council and its various networks (agencies, organizations, government departments). It also collaborates with all divisions of the Council *to ensure Aboriginal history, knowledge, perspectives and*

experience become a part of the organization's understanding and commitment to equity. "About the Aboriginal Arts Office," Canada Council for the Arts (italics added), last accessed June 27, 2014, http://canadacouncil.ca/aboriginal-arts-office/about-the-aao.

135. Under the "Program Description" and "Program Objectives" sections of each listed grant. "Find Aboriginal Arts Grants," Canada Council for the Arts, last accessed June 27, 2014, http://canadacouncil.ca/en/aboriginal-arts-office/find-grants-and-prizes.

136. Profeit-LeBlanc, interview.

137. Ibid.; "Find Aboriginal Arts Grants," Canada Council for the Arts; Canada Council for the Arts, *Annual Report 05-06*, 12.

138. "Find Aboriginal Arts Grants," Canada Council for the Arts.

139. Information provided in the Canada Council's annual reports varies from year to year, sometimes markedly so, making it difficult to determine how funding is distributed over a multi-year period. We had access to other sources of information regarding CBI, which is why this Historical Background provided more detailed information regarding this Equity Office initiative.

140. Canada Council for the Arts, *Annual Report 2001-2002*, 49; Canada Council for the Arts, *Annual Report 2008/09*, 12-14; Canada Council for the Arts, *Annual Report 2011-12* (Ottawa: Canada Council for the Arts, 2012), 15-16, http://canadacouncil.ca/~/media/files/annual%20reports/2012/canadacouncilannualreport2012_complete.pdf?mw=1382.

141. Canada Council for the Arts, *Annual Report 2011-12*, 15-16.

142. This downward trend echoed the trend seen by the Aboriginal Arts Office; however, the causal factors are likely different. With the Aboriginal arts programming, it appears that at least some applicants were operating under a belief that they were only eligible to apply for one grant at a time and/or during a given period. By contrast, in consultation with the discipline sections, the Equity Office implemented tighter eligibility requirements for programming that had grown in popularity, thus resulting in a smaller applicant pool.

143. It is unclear how many of these organizations were recipients of CBI consolidation grants.

144. Information regarding the median operating support for arts organizations as a whole in the 2009-2010 fiscal year was unavailable.

145. Alberta Foundation for the Arts, *Aboriginal Arts Programming: A Synopsis* (Edmonton: Alberta Foundation for the Arts, June 2005), 1; Alberta Foundation for the Arts, *Aboriginal Arts Programming: Consultations with Service Providers* (Edmonton: Alberta Foundation for the Arts, October 2005), 2; Four Winds & Associates, *Listening to Aboriginal Artists in Alberta: Results from Nine Focus Groups* (Alberta Foundation for the Arts, April 2006), 1; Alberta Foundation for the Arts, *Aboriginal Arts Research Recommendations* (Edmonton: Alberta Foundation for the Arts, April 2006). Interviews with service providers consisted of a total of 12 discussions completed with 17 representatives from 9 governmental and non-governmental organizations and a meeting with representatives from a few additional organizations; most of these representatives were from Alberta-based groups. AFA staff and agents for the AFA study also attended other national events to learn more about Aboriginal arts funding and best practices. For the third phase of the AFA study, a series of nine focus groups were held across the province and organized by consultants hired to implement this phase.

146. Alberta Foundation for the Arts, *Aboriginal Arts Programming: A Synopsis*, 2.

147. Ibid., 2-10.

148. Ibid., 2.

149. Alberta Foundation for the Arts, *Aboriginal Arts Programming: Consultations with Service Providers*, 3-6.

150. Ibid., 6-11.

151. Four Winds & Associates, *Listening to Aboriginal Artists in Alberta: Results from Nine Focus Groups*, 6-7.

152. Ibid., 7-11; Alberta Foundation for the Arts, *Aboriginal Arts Research Recommendations*

153. Alberta Foundation for the Arts, *Aboriginal Arts Programming: A Synopsis*, 2.

154. Alberta Foundation for the Arts, *Annual Report 2006/07* (Edmonton: Alberta Foundation for the Arts, 2007), 1, http://www.affta.ab.ca/Arts-In-Alberta/Publications/Annual-Reports

155. Ibid.; Alberta Foundation for the Arts, *Aboriginal Arts Programming: A Synopsis*, 1. AFA supported 12 Aboriginal arts groups and/or artists in 2004-2005 through approximately $53,000 in grant awards.

156. DeCode, "Ontario Arts Council: Strategic Planning Consultation Sessions" (unpublished report, Ontario Arts Council, Fall/ Winter 2007); Equinox, "Final Report: Consultations with the Franco-Ontarian arts and culture community" (unpublished report, Ontario Arts Council, February 2008); Nanibush Innovations, "Ontario Arts Council Strategic Planning; Community Consultations Report" (unpublished report, Ontario Arts Council, February 11, 2008). With respect to the involvement of culturally diverse communities, OAC and OAC consultant Decode organized a number of sessions across the province with a variety of audiences, including culturally diverse artists and arts organizations. Separately, OAC consultations with the province's Aboriginal communities involved meetings in five areas (Six Nations of the Grand River Territory, Manitoulin Island, Sioux Lookout, Thunder Bay, and Toronto) with artists, representatives of Aboriginal arts organizations, and representatives of non-arts organizations. A few consultations also took place via phone.

157. DeCode, "Ontario Arts Council: Strategic Planning Consultation Sessions," 4-18.

158. Ibid., 12.

159. Ibid., 5.

160. Nanibush Innovations, "Ontario Arts Council Strategic Planning; Community Consultations Report," 3-4.

161. Ibid., 3.

162. Ontario Arts Council, *Ontario Arts Council: Performance Measures October 2011* (Ontario Arts Council, 2011), 2.

163. Ibid., 20. OAC uses data from the 2006 census regarding the province's population of artists as a benchmark for gauging progress with respect to its support of priority groups. In the 2006 census, Aboriginal artists were listed as representing 1 percent of Ontario's artist population and culturally diverse artists were listed as representing 14 percent of artists. A comment in the OAC document notes that census figures likely undercount the number of Aboriginal artists in the province.

164. Hirabayashi, interview.

165. Information regarding CPAMO is based on multiple communications with CPAMO Project Co-Lead Charles C. Smith, as well as written materials provided by Smith and a review of the CPAMO website at http://cpamo.wordpress.com. Smith serves on the Advisory Committee for the Plural project.

166. Charles C. Smith, ed., *Pluralism in the Arts in Canada: A Change is Gonna Come* (Ottawa: Canadian Centre for Policy Alternatives, 2012).

167. "About Us," Isuma Productions, last accessed June 23, 2014, http://www.isuma.tv/isuma-productions/about.

168. Ibid.; "About us," IsumaTV, last accessed June 23, 2014, http://www.isuma.tv/about-us.

169. Canada Council for the Arts, *Annual Report 2011-12*, 15-16.

170. Ibid.; Canada Council for the Arts, *Annual Report 2001-2002*, 49.

171. Canada Council for the Arts, *Annual Report 2011-12*, 16.

172. "About the Equity Office," Canada Council for the Arts, last accessed June 27, 2014, http://canadacouncil.ca/equity-office/about-the-equity-office.

173. Roque, "Aboriginal Arts Projects Programs Report," 1.

174. Smith, ed., *Pluralism in the Arts in Canada: A Change is Gonna Come*, 94.

United States

1. Fath David Ruffins, "Culture Wars Won and Lost, Part II: The National African-American Museum Project," *Radical History Review* 70 (Winter 1998): 78-101, 78 (noting that the first operating African American museum was founded at Hampton University in 1868).

2. *An Ideal Theater: Founding Visions for a New American Art*, ed. Todd London (New York: Theatre Communications Group, 2013), 87-88 (noting the existence of more than 200 Yiddish theaters and theater troupes in the United States during the following 50 year period).

3. Diaz, "On Modeling Civic Engagement: Case Studies of Culturally Specific Museums and Latino Constituencies," 34-35.

4. Bowles, *Cultural Centers of Color: Report on a National Survey*, 17.

5. Ibid.,17-18.

6. Arlene Goldbard, *New Creative Community: The Art of Cultural Development* (Oakland, CA: New Village Press, 2006), 108.

7. The Immigration Act of 1924 effectively restricted immigration of Southern Europeans, Eastern Europeans, Jews, Arabs, East Asians, Indians, and other individuals whose national origins made them "undesirable" immigrants. The Immigration and Nationality Act of 1965 abolished this national origins quota system.

8. Bowles, *Cultural Centers of Color: Report on a National Survey*, 26.

9. Ibid., 18.

10. Ibid.

11. Based on Plural project research and discussed in Part II.

12. Bowles, *Cultural Centers of Color: Report on a National Survey*, 18-19; Rosa M. Cabrera, "Beyond Dust, Memories and Preservation: Roles of Ethnic Museums in Shaping Community Ethnic Identities," (PhD diss., University of Illinois at Chicago, 2008), 28, 44-50.

13. Bowles, *Cultural Centers of Color: Report on a National Survey*, 41. Our literature review located no comparable existing information on the characteristics, needs, or supports of White ethnocultural arts organizations (as opposed to "folk" or "small" organizations). As such, unless otherwise clear from context, information in this Historical Background covering the period from 1960 to 2012 specifically relates to ethnocultural arts organizations of color.

14. Ibid., 55.

15. Ibid., 19-20.

16. For a detailed look at CETA and its impact on the arts community, see Linda Frye Burnham and Steven Durland, eds., *CETA and the Arts: Analyzing the Results of a Groundbreaking Federal Job Program* (2011).

17. Goldbard, *New Creative Community: The Art of Cultural Development*, 123-24.

18. Eileen Morris (Artistic Director, Ensemble Theater), interview conducted by Patricia Morris Alava at the Ensemble Theatre, June 26, 2013, audio recording on file with Plural project co-leads; Alice E. Valdez (Founder/Executive Director, Multicultural Education and Counseling through the Arts), interview conducted by Patricia Morris Alava at MECA, June 26, 2013, audio recording on file with Plural project co-leads.

19. RebeCanada Council L. Fye, "Native American Tribal Museums, Cultural Centers and Heritage Centers and Their Communities," (master's thesis, State University of New York College at Oneonta, 1998), 6.

20. Ibid.

21. Ibid., 4.

22. "The Museum Story," The Museum At Warm Springs, accessed May 20, 2014, http://www.museumatwarmsprings.org/museum/About_Us/The_Museum_Story/.

23. Information regarding the Expansion Arts program is based in part on a conversation between A.B. Spellman (former Director, Expansion Arts) and Plural project co-leads Mina Matlon and Ingrid Van Haastrecht held on March 26, 2013. Notes are on file with Matlon and Van Haastrecht.

24. Email exchange with Jim Bob McMillan (Deputy Director, Texas Commission on the Arts) on October 9, 2012, regarding TCA meeting minutes from March 1983.

25. *National Association of Latino Arts and Culture 1992 Conference Proceedings; Crossing Borders: The Next 500 Years*, ed. Pedro A. Rodriguez (San Antonio, TX: National Association of Latino Arts and Culture, 1994), 178.

26. Ibid.

27. Carla Roberts (former Executive Director, Atlatl), phone interview conducted by Ingrid Van Haastrecht, March 10, 2014, audio recording on file with Plural project co-leads; Atlatl, *Programs & Services* (organizational brochure, date unknown).

28. *National Association of Latino Arts and Culture 1992 Conference Proceedings; Crossing Borders: The Next 500 Years*, 176.

29. "History," Association of African American Museums, accessed May 21, 2014, http://www.blackmuseums.org/about/history.htm.

30. "About," La MaMa, accessed June 6, 2014, http://lamama.org/about/; Tisa Chang (Artistic Producing Director, Pan Asian Repertory Theatre), phone interview conducted by Mina Matlon, September 25, 2013, notes on file with Plural project co-leads; HT Chen (Artistic Director, Chen Dance Center) and Dian Dong (Associate Director, Chen Dance Center), interview conducted by Mina Matlon at the Chen Dance Center, July 31, 2013, audio recording on file with Plural project co-leads.

31. Bowles, *Cultural Centers of Color: Report on a National Survey*, 41, 55. Mid-America is defined as encompassing Nebraska, Kansas, Missouri, Oklahoma, Arkansas, and Texas.

32. Fye, "Native American Tribal Museums, Cultural Centers and Heritage Centers and Their Communities," 2-5, 18. NAGPRA provides a framework in which tribes can recover Indian human remains and four types of cultural objects: (1) associated funerary objects; (2) unassociated funerary objects; (3) sacred objects; (4) objects of cultural patrimony.

33. Ibid., 2-3. Not all of these ethnocultural institutions would necessarily consider themselves to be arts institutions.

34. Bowles, *Cultural Centers of Color: Report on a National Survey*, 41, 55.

35. Information regarding Côr Cymraeg Rehoboth is based on a phone interview conducted by Mina Matlon with Karen Conley (President, Côr Cymraeg Rehoboth), September 19, 2013, audio recording on file with Plural project co-leads.

36. "About," The Association of American Cultures, accessed May 17, 2014, http://www.taac.com/about.

37. Azade Ardali, *Black & Hispanic Art Museums: A Vibrant Cultural Resource* (New York: Ford Foundation, December 1989), 7.

38. Ibid., 39.

39. Bowles, *Cultural Centers of Color: Report on a National Survey*. The report focused on the survey results of 543 organizations that reported more than 50 percent of their participants (board, staff, artists, and audience) as coming from one or more of these pan racial groups. Findings were further supplemented by interviews conducted by Bowles with organizational staff, staff of city, state, and national arts agencies, and other leaders in the field. We note that as the report provided minimal information with respect to methodology, particularly regarding how organizations were initially identified for participation in the survey, it is unclear to what extent its findings may be considered as representative of ethnocultural arts organizations of color as a whole at that time.

In addition, although the Plural project took a similar research approach to *Cultural Centers of Color* (identifying organizations, implementing a survey, and conducting a diverse range of interviews), we note that findings between the two projects should not be directly compared and are at best suggestive of change over time. One key distinction between the projects, which necessarily impacts findings, is our different definitions of ethnocultural, or ethnically specific, arts organizations. As discussed in Terminology, the Plural project's definition and identification of the ethnocultural arts organization is mission-focused. *Cultural Centers of Color*'s focus on the ethnic composition of board/staff/artist/audience emphasizes the community-based nature of organizations but also disproportionately impacts (excludes) ethnocultural arts organizations more focused on the role of cultural interpreter/facilitator of cross cultural understanding and that seek long-term stability through the diversification of their boards, administrative staff, and audiences. Thus, even when only considering ethnocultural arts organizations of color, this fundamental difference in approach translates into overlapping but not identical types of organizations included in each study. With this caveat, we have devoted significant space herein to the findings of *Cultural Centers of Color* not only due to its suggestive nature but also given the singular importance of this work to the arts field more generally and the consciousness that many working outside of the ethnocultural art organizational subsector, and younger generations, are unlikely to be familiar with it.

40. Ibid., 26-27.

41. Ibid., 27.

42. Ibid., 32. Seventy-three percent of surveyed organizations listed this item as "their most pressing problem."

43. Ibid., 32-33.

44. Ibid., 33.
45. Ibid.
46. Ibid.
47. Ibid., 25.
48. "Other" artistic disciplines were Folk Arts, Humanities, Media Arts, Opera/Music Theater, Literature, Nonarts/Nonhumanities, Interdisciplinary, Crafts, and Design Arts.
49. Bowles, *Cultural Centers of Color: Report on a National Survey*, 25 (italics added).
50. Ibid., 40-41.
51. Ibid., 42.
52. A limited number of the approximately 122 tribal museums then in existence (see Fye, "Native American Tribal Museums, Cultural Centers and Heritage Centers and Their Communities") participated in the survey/were included in the final report, and thus it is likely that the percentage of visual arts and multidisciplinary focused Native organizations in the field more generally was higher than is suggested by the findings presented in *Cultural Centers of Color*.
53. Bowles, *Cultural Centers of Color: Report on a National Survey*, 46.
54. Ibid.
55. Ibid., 47.
56. Ibid.
57. Ibid., 52.
58. Ibid., 53-54.
59. Ibid., 59.
60. Ibid.
61. Ibid.
62. Ibid., 61.
63. Established mainstream arts organizations did (and do) not simply benefit from their long-term access to donors, and donors reciprocal familiarity with these organizations, although these are important differences between the support environment of these organizations and that of ethnocultural (and other younger and alternative) arts organizations. The funding system itself was (and for the most part still is) structured in a manner that maintains the existing size of organizations. This system based, and subsequently limited, the allowable grant request amount to organizations' average operating budget. Thus, large organizations continue to be large, and small organizations continue to be small, unless the latter could find and increase the amount of other sources of income.
64. Bowles, *Cultural Centers of Color: Report on a National Survey*, 61.
65. Ibid., 61-67. In descending order of importance, survey respondents ranked the following organizational needs as follows: funding, space, staff, memberships and volunteers, leadership training, marketing and public relations, community support and audience development, technical assistance, increased tour bookings, continued growth, and program development.
66. Ibid., 64-65.
67. Ibid., 62.
68. Ibid., 48.
69. Ibid.
70. Ibid., 48-49.
71. Ibid., 27-28.
72. Ardali, *Black & Hispanic Art Museums: A Vibrant Cultural Resource*, 11 (reporting that on average 51 percent of funding for Black and Hispanic art-related museums derived from government sources); National Association of Latino Arts and Culture, *Latino arts and cultural organizations in the United States: a historical survey and current assessment*, ed. Pedro A. Rodriguez (San Antonio, TX: National Association of Latino Arts and Culture, 1998), x (reporting that the "primary source of funding for 61 percent of Southwestern and West Coast organizations surveyed was from either local, state or federal government" but reporting that this funding was the primary source of income for only 25 percent of East Coast, Chicago, and Puerto Rican organizations); Fye, "Native American Tribal Museums, Cultural Centers and Heritage Centers and Their Communities."
73. *National Association of Latino Arts and Culture 1992 Conference Proceedings; Crossing Borders: The Next 500 Years*, 7-11. This period also witnessed the birth of the short-lived Texas Association of American Cultures, the New York-based Network of Cultural Centers of Color (formed in 1989 and focused on creating a network of presenting organizations to facilitate the presentation of culturally diverse works), and the related Global Network of Cultural Centers of Color. In 1997, writer and arts consultant Roberto Bedoya founded The Peer Arts Service Organization Partnership Project (PASO), which was a project that brought together "artist-centered and ethnic-specific arts service organizations…to identify common core values and shared issues, explore collective problem-solving strategies, and organize a consortium of action." Roberto Bedoya, *U.S. Cultural Policy: Its Politics of Participation, Its Creative Potential* (New Orleans: National Performance Network, 2004), 12.
74. National Association of Latino Arts and Culture, *Latino arts and cultural organizations in the United States: a historical survey and current assessment*, viii. The NALAC report was based on information obtained from a survey and in-person interviews with 43 Latino arts organizations located throughout the United States, including Puerto Rico. As part of the research process, the country was divided into two regions – the Southwest/West Coast Region and the East Coast/Chicago Region – and separate research teams spearheaded research in each region. Report findings were similarly divided bi-regionally and covered the history, mission, social/political/economic conditions of the contextual environment, development, current status, funding, management, programming and audiences of organizations, organizational challenges over time, and NALAC's role in serving the Latino arts field.

75. Ibid., ix, 11, 38-39. With respect to staff, the NALAC Report suggested that Latino organizations were run by even fewer individuals than indicated by *Cultural Centers of Color*: 80 percent of Latino organizations located in the Southwest and West Coast, and 51 percent of organizations located in the East Coast, Chicago, and Puerto Rico, reported having 1 to 10 full-time employees compared to 39 percent of Latino organizations reporting 0 to 10 employees in *Cultural Centers of Color*. Ibid., x; Bowles, *Cultural Centers of Color: Report on a National Survey*, 42. It is unclear if figures on the number of employees in *Cultural Centers of Color* included full and part-time employees, or was limited to full-time employees. The NALAC Report found that 87 percent of Southwest and West Coast organizations had 1 to 10 part-time employees, and 51 percent of East Coast, Chicago, and Puerto Rican organizations had this number of part-time employees; thus if the *Cultural Centers of Color* figure included part-time staff, its figures (63 percent having between 0-20 employees) would be closer to those contained in the NALAC Report.

76. Ibid., ix.

77. Ibid., x.

78. See, e.g., Diaz, "On Modeling Civic Engagement: Case Studies of Culturally Specific Museums and Latino Constituencies," 44-48; Arlene Davila, "El Barrio's 'We Are Watching You' Campaign: On the Politics of Inclusion in a Latinized Museum," *Aztlán* 30 (Spring 2005), 153-178; María-José Moreno, "Art Museums and Socioeconomic Forces: The Case of a Community Museum," *Review of Radical Political Economics* 36, no. 4 (Fall 2004): 506-527. As with the larger history of Canadian and US ethnocultural arts organizations, El Museo del Barrio's history is a complicated one that we broadly summarize herein; in doing so, we are conscious of the many perspectives involved in the recollection and retelling of this history and of the risk of doing it a disservice through a truncated presentation. We have decided to discuss El Museo because it is not simply part of the field's history, but because we hope that this brief overview of the El Museo experience will, for those unfamiliar with the field, render less abstract references to the need for different organizational models and the "difficult transitions" brought about by a changing support environment in reports such as *Cultural Centers of Color* and the NALAC Report. Further, as is our general objective for this book, we hope that the history will inspire audiences to delve deeper.

79. Davila, "El Barrio's 'We Are Watching You' Campaign: On the Politics of Inclusion in a Latinized Museum," 153-154; National Association of Latino Arts and Culture, *Latino arts and cultural organizations in the United States: a historical survey and current assessment*, 120.

80. Diaz, "On Modeling Civic Engagement: Case Studies of Culturally Specific Museums and Latino Constituencies," 44, 48; Moreno, "Art Museums and Socioeconomic Forces: The Case of a Community Museum," 507, 509 ("I argue that economic and institutional pressures have played a major role in the evolution of this museum from a community-based (New York-Puerto Rican) organization to a more conventional Latin American art museum… three historical stages can be distinguished: a 'community-educational' phase (1969-1976), a 'museum-gallery' phase (1977-1987), and a 'professionalization' phase (1987-2002).").

81. Over the past several decades, the composition of New York's Latino population has shifted from one that was heavily Puerto Rican to one that includes a greater number of Mexican and Central American immigrants.

82. Diaz, "On Modeling Civic Engagement: Case Studies of Culturally Specific Museums and Latino Constituencies," 44-48; Davila, "El Barrio's 'We Are Watching You' Campaign: On the Politics of Inclusion in a Latinized Museum," 155, 158; National Association of Latino Arts and Culture, *Latino arts and cultural organizations in the United States: a historical survey and current assessment*, 120 ("[El Museo del Barrio's] first major issue is funding. Despite having developed and flourished for 25 years, the Museo is still scrambling to survive. Although there is a long range plan with projections for ten years of budgets, it is not a financial plan based on the realities of funding. Therefore, a more specific strategy is needed so as to avoid being caught up in the reactive crises mode so many other Latino institutions face…The second major issue addresses the community and audience. The founding Puerto Rican community must be reassured that they will always play a special role for the Museo, but the Museo must and is expanding its programs to include more Latin American and Latino arts and culture. This is in response to the changing demographics of the New York barrios which are becoming more diverse with other Caribbean, Central and even South American residents."); Moreno, "Art Museums and Socioeconomic Forces: The Case of a Community Museum," 515-520.

83. National Association of Latino Arts and Culture, *Latino arts and cultural organizations in the United States: a historical survey and current assessment*, 120. The entire passage is as follows: "These issues of community are also closely related to broader issues. Future trustees must not only be experienced administratively and have the potential to bring in money, but must also have a real sense of the soul for the entire community which El Museo serves. El Museo will seek perhaps six or seven more trustees for the purpose of guiding it as it goes beyond the Latino and New York community and establishes a more national agenda. This could in itself help reassure El Barrio and the wider community that El Museo will still exist for them in years to come." Ibid.

84. Davila, "El Barrio's 'We Are Watching You' Campaign: On the Politics of Inclusion in a Latinized Museum," 155; Moreno, "Art Museums and Socioeconomic Forces: The Case of a Community Museum," 522 ("…the expansion of the Museo to the larger Latino community has been an attempt to make this organization 'more marketable to corporative [sic] sponsors, art collectors, and private foundations' [citing press coverage]. For instance, during the 1990s, the Museo received a substantial amount of funding support

from private foundations…By 2002, the financial resources of the Museo were 'equally divided between private sources, corporations, individuals and foundations, and the government sector,' a picture that contrasts with the 75 percent dependence of the Museo on government funding in 1993.").

85. Davila, "El Barrio's 'We Are Watching You' Campaign: On the Politics of Inclusion in a Latinized Museum," 155-157.

86. Ibid., 156.

87. Diaz, "On Modeling Civic Engagement: Case Studies of Culturally Specific Museums and Latino Constituencies," 45-47; Moreno, "Art Museums and Socioeconomic Forces: The Case of a Community Museum," 523. The museum's current (2014) mission is "to present and preserve the art and culture of Puerto Ricans and all Latin Americans in the United States. Through its extensive collections, varied exhibitions and publications, bilingual public programs, educational activities, festivals and special events, El Museo educates its diverse public in the richness of Caribbean and Latin American arts and cultural history. By introducing young people to this cultural heritage, El Museo is creating the next generation of museum-goers, while satisfying the growing interest in Caribbean and Latin American art of a broad national and international audience." "About: History + Mission," El Museo del Barrio, accessed June 5, 2014, http://www.elmuseo.org/about-el-museo/#Mission.

88. National Association of Latino Arts and Culture, *Latino arts and cultural organizations in the United States: a historical survey and current assessment*, 14-19, 23-26, 49-54.

89. Ibid., 1.

90. Fye, "Native American Tribal Museums, Cultural Centers and Heritage Centers and Their Communities," 11. Fye's research approach involved the following: (i) in January 1993, obtaining a list of tribal museums and cultural centers compiled by the Smithsonian's (then named) Office of Museum Programs); (ii) in April 1993, mailing a form letter to the 122 organizations on the list and asking that they respond to 4 questions; (iii) conducting in-person interviews and site visits between May and November 1993 with 12 of the 34 museums that had responded to her questionnaire via mail and telephone (a 28 percent response rate). Ibid., 2-3. In addition, 18 museums that were not part of the site visits sent Fye informational materials, 4 provided her information via telephone, and she consulted available literature on other museums. Ibid., 3. Not intended to be a needs assessment, her focus was on the reasons for the growth in Native museums, cultural centers, and heritage centers, especially over the past 30 years, and was an examination of the interaction between these spaces and their respective communities; however, during the course of her research, issues related to funding, governance, and other needs were raised by participants. Ibid., 1, 4.

91. Ibid., 12.

92. Ibid., 12-13.

93. Ibid., 13.

94. Ibid., 14.

95. Ibid., 12.

96. "National Endowment for the Arts Appropriation History," National Endowment for the Arts, accessed May 21, 2014, http://arts.gov/open-government/nea-budget-planning-information/national-endowment-arts-appropriations-history.

97. As previously noted, information regarding Expansion Arts is based in part on a conversation between A.B. Spellman (former Director, Expansion Arts) and Plural project co-leads Mina Matlon and Ingrid Van Haastrecht held on March 26, 2013. Notes are on file with Matlon and Van Haastrecht. Press coverage during this time also reported on the undercapitalization of Expansion Arts, especially in comparison to other NEA Programs. See, e.g., Zan Dubin, "NEA Funds Don't Reach Minorities: Arts: Analysis by UC Irvine sociology professor Samuel Gilmore shows that the distribution of money is 'significantly' inequitable," *Los Angeles Times*, August 4, 1992, http://articles.latimes.com/1992-08-04/entertainment/ca-5187_1_minority-arts ("More than 75% of all minority-run arts organizations seeking funds in 1990 applied to the NEA's Expansion Arts program…[b]ut no Expansion Arts grant exceeds $50,000…compared to the top NEA Challenge grant of $1 million.").

98. As discussed in Methodology, research for the Plural project began in 2012, and our focus is on the current state of the field, or the period 2012 to 2014.

99. Measuring field growth is problematic as it requires at least two data points that, ideally, were calculated in the same manner. We have already discussed the difference in methodologies used in *Cultural Centers of Color* and in the Plural project, and we have no previous data points for White ethnocultural arts organizations. We analyzed the field's age spread for organizations in existence today (looking at IRS ruling date and self-reported year of founding), and this spread is uneven when broken down by pan racial group and region. By itself, this information is highly limited in what it can reveal regarding growth and does not capture, for example, explosive growth and decline within previous decades. However, as discussed more fully in the Characteristics sections, infra, the *Cultural Centers of Color* data provides us with at least one account of the number of ethnically specific arts organizations of color in existence in 1990 (543), and as the Plural project database has approximately triple this number of active ethnocultural arts organizations of color in existence as of 2013, we have a sense of field growth, especially when considering *Cultural Centers of Color*'s age spread of these organizations and our own such spread. Nevertheless, our information as it pertains to field growth is suggestive at best.

100. See, e.g., Larry Gordon, "As Minorities Thrive, So Do Ethnic Museums," *Los Angeles Times*, May 4, 1998; Loukaitou-Sideris and Grodach, "Displaying and Celebrating the 'Other': A Study of the Mission, Scope,

and Roles of Ethnic Museums in Los Angeles," 51 ("According to a research report published by the American Association of Museums, 26 percent of the new museums scheduled to open between 1998 and 2000 were museums on specialized topics such as ethnic or cultural themes.").

101. "About: Introducing Mizna," Mizna, accessed May 24, 2014, http://mizna.org/articles/about/16.shtml.

102. "Mission," Golden Thread Productions, accessed May 24, 2014, http://www.goldenthread.org/about/mission/.

103. "About Us: Mission Statement," Levantine Cultural Center, accessed May 24, 2014, http://www.levantinecenter.org/center/mission-statement.

104. "About: Mission," Silk Road Rising, accessed May 24, 2014, http://www.silkroadrising.org/about.

105. All information herein regarding Silk Road's formational years is based on an interview at Silk Road's offices conducted by Mina Matlon with Jamil Khoury (Artistic Director, Silk Road Rising), August 26, 2013, notes on file with Plural project co-leads.

106. Bowles, *Cultural Centers of Color: Report on a National Survey*, 52 (finding 38 percent of ethnically specific arts organizations were located in the West); see also Plural project research findings in the Characteristics sections, infra (34 percent of the field is located in the West, with 19.6 percent, or 1/5th, of organizations located in the State of California alone).

107. Angela Johnson, "Cultural Diversity and the Local Arts Agency – Serving the Entire Community," *Monographs* (National Assembly of Local Arts Agencies) 5, no. 3 (April 1996), 6.

108. California Arts Council, *2000-2001 Annual Report* (Sacramento, CA: California Arts Council, 2001) 37, http://arts.ca.gov/aboutus/files/AR00-01.pdf; Lucero Arellano (former Arts Specialist for Multicultural and Rural Affairs, California Arts Council), phone interview conducted by Ingrid Van Haastrecht, January 23, 2014, audio recording on file with Plural project co-leads. MCAD was part of a shift in CAC's approach to supporting ethnocultural (or here, "minority") arts organizations. "During the early 1980's [sic] it was believed that 'minority' arts organizations would be better served if they were integrated into existing support programs. No particular attention was paid to any unique needs or historical patterns of development. Little effort was made to track their funding relationship and history to the CAC. Beginning in the 1984-85 fiscal year following legislative action that placed special funds in the CAC budget for 'minority arts', the role of the CAC vis-à-vis these organizations was more sharply defined (At that time about 100 multi-cultural arts organizations were being funded within the Organizational Support Program). A Multi-Cultural Advisory Body was established and, with increasing funding, a new program, the Multi-Cultural Arts Development Program came into being." Juan M. Carrillo, *The California Arts Council and Cultural Diversity: A Review of 1998-99 Funding to Arts Organizations Within the CAC's Organizational Support and Multi-Cultural Entry Programs* (California Arts Council, 1999), 1.

109. Lucero Arellano (former Arts Specialist for Multicultural and Rural Affairs, California Arts Council), phone conversation with Mina Matlon, September 20, 2012, notes on file with Plural project co-leads; Arellano/Van Haastrecht, interview; California Arts Council, *2000-2001 Annual Report*, 37-40.

110. Carrillo, *The California Arts Council and Cultural Diversity: A Review of 1998-99 Funding to Arts Organizations Within the CAC's Organizational Support and Multi-Cultural Entry Programs*, 2.

111. Arellano/Van Haastrecht, interview; Arellano/Matlon, conversation; California Arts Council, *2000-2001 Annual Report*, 38.

112. California Arts Council, *2000-2001 Annual Report*, 38.

113. Ibid.

114. Carrillo, *The California Arts Council and Cultural Diversity: A Review of 1998-99 Funding to Arts Organizations Within the CAC's Organizational Support and Multi-Cultural Entry Programs*, 4-5.

115. Whang, "Arts Funding and Cultural Diversity in the United States," 10.

116. Roland J. Kushner and Randy Cohen, *National Arts Index 2013: An Annual Measure of the Vitality of Arts and Culture in the United States: 2000-2011* (Washington, DC: Americans for the Arts, 2013), 28.

117. At least one of these foundations, the Ford Foundation, had a deeper history of supporting ethnocultural arts organizations. See, e.g., Bowles, *Cultural Centers of Color: Report on a National Survey*, 20; Scott Walters, "About + For + By + Near = Diversity (Part 2)," *Clyde Fitch Report* (blog), November 5, 2013, http://www.clydefitchreport.com/2013/11/about-by-for-near-diversity-part-2/.

118. Ardali, *Black & Hispanic Art Museums: A Vibrant Cultural Resource*; National Association of Latino Arts and Culture, *Latino arts and cultural organizations in the United States: a historical survey and current assessment*, i; Ford Foundation, *Native Arts and Cultures: Research, Growth and Opportunities for Philanthropic Support* (New York: Ford Foundation, 2010), 2; "About the Foundation," Native Arts and Cultures Foundation, accessed May 25, 2014, http://www.nativeartsandcultures.org/about-foundation.

119. Kathleen Teltsch, "Fund to Stabilize Arts is Organized," *New York Times*, July 25, 1983, http://www.nytimes.com/1983/07/25/arts/fund-to-stabilize-arts-is-organized.html.

120. "About Us," National Arts Strategies, accessed May 26, 2014, http://www.artstrategies.org/about/index.php.

121. Zan Dubin, "O.C. Arts Groups Petition National Fund," *Los Angeles Times*, March 2, 1990, http://articles.latimes.com/1990-03-02/entertainment/ca-1875_1_stabilization-fund.

122. Bowles, *Cultural Centers of Color: Report on a National Survey*, 47, 59; National Association of Latino Arts and Culture, *Latino arts and cultural organizations in the United States: a historical survey and current assessment*, x, 15-16, 42-43; Holly Sidford, *Fusing Arts, Culture and Social Change: High Impact Strategies for Philanthropy* (Washington, DC: National Committee for Responsive Philanthropy, October 2011), http://www.ncrp.org/paib/arts-culture-philanthropy. See Part II for the Plural project findings.

123. Ibid.

124. Kushner and Cohen, *National Arts Index 2013: An Annual Measure of the Vitality of Arts and Culture in the United States: 2000-2011*, 1; Sarah L. Pettijohn, *The Nonprofit Sector in Brief: Public Charities, Giving, and Volunteering, 2013* (Washington, DC: Urban Institute, 2013), 1-2, http://www.urban.org/UploadedPDF/412923-The-Nonprofit-Sector-in-Brief.pdf (reporting that in 2011 there were approximately 1.58 million nonprofits registered with the IRS, an increase of 21.5 percent from 2001, and just under 1 million public charities (501(c)(3)s) that grew at a faster rate of 34.3 percent).

125. Pettijohn, *The Nonprofit Sector in Brief: Public Charities, Giving, and Volunteering, 2013*, 6.

126. Kushner and Cohen, *National Arts Index 2013: An Annual Measure of the Vitality of Arts and Culture in the United States: 2000-2011*, 1.

127. Carole Rosenstein and Amy Brimer, "Nonprofit Ethnic, Cultural, and Folk Organizations: Baseline Data from the National Center for Charitable Statistics," *Journal of Arts Management, Law and Society* 35, no. 3 (Fall 2005): 189-203. Including regional, linguistic, religious, and general cultural heritage groups, but omitting "nonprofit ethnic arts organizations – organizations that work in a single artistic discipline associated with a contemporary ethnic or non-Western classical form (such as Chinese opera)…unless community promotion or preservation [was] explicitly part of their mission," Rosenstein's and Brimer's research focus was simultaneously broader and narrower than our focus on ethnocultural arts organizations. Ibid., 190; Carole Rosenstein, *Cultural Heritage Organizations: Nonprofits that Support Traditional, Ethnic, Folk, and Noncommercial Popular Culture* (Washington, DC: The Urban Institute, March 2006), 16. For their methodology, the researchers used the NCCS data files that relied on IRS Form 990 data, sorted these files by focusing on NTEE codes A20, A23, A24, A53, A27, A84, and N52, ran additional searches by looking specifically for certain ethnic, cultural, and language group names, and then further cleaned and coded this data. Rosenstein and Brimer, "Nonprofit Ethnic, Cultural, and Folk Organizations: Baseline Data from the National Center for Charitable Statistics," 190-191; Carole Rosenstein, *Cultural Heritage Organizations: Nonprofits that Support Traditional, Ethnic, Folk, and Noncommercial Popular Culture*, 22-24. Findings were based on analysis of the resultant database of organizations. Ibid. We note that our Methodology provides some information regarding the limitations of using NCCS data, and that the methodology used by Rosenstein and Brimer influenced our own approach to building the Plural project databases. We also note that we conducted our research after the IRS removed more than 272,000 organizations from its list of registered public charities (501(c)(3)) in 2011 (a decrease in field size of about 15 percent) for failure to file annual returns for at least three consecutive years and thus considered defunct. Internal Revenue Service, "IRS Identifies Organizations that Have Lost Tax-Exempt Status; Announces Special Steps to Help Revoked Organizations," news release, June 9, 2011, http://www.irs.gov/uac/IRS-Identifies-Organizations-that-Have-Lost-Tax-Exempt-Status;-Announces-Special-Steps-to-Help-Revoked-Organizations; "Scope of the Nonprofit Sector," Independent Sector, accessed May 27, 2014, http://www.independentsector.org/scope_of_the_sector; Mark Hrywna, "Number of Nonprofits Down, Filing With IRS Up," *NonProfit Times*, March 27, 2012, http://www.thenonprofittimes.com/news-articles/number-of-nonprofits-down-filing-with-irs-up/.

128. Rosenstein, *Cultural Heritage Organizations: Nonprofits that Support Traditional, Ethnic, Folk, and Noncommercial Popular Culture*.

129. Ibid., 2.

130. Ibid., 2, 16.

131. Based on the following: "As a result of this coding strategy, some ethnic-/culturally affiliated groups are omitted from the analysis. To get a sense of how much activity is left out, two analyses of the ethnic and cultural affiliations of nonprofit arts organizations were undertaken. Dance organizations were identified and coded as either 'Classical/Modern' or 'Ethnic-/Culturally affiliated.' Approximately 13 percent of the dance organizations affiliate with an ethnic or cultural heritage or practice a non-Western classical form. Then, a representative sample of all performing arts organizations was similarly coded, showing that approximately 10 percent of performing arts organizations have an explicit ethnic or cultural affiliation. While the results vary from discipline to discipline, the *ethnic arts appear to make up around 10 percent of nonprofit arts organizations*. Assuming a 10 percent undercount, approximately 2,800 organizations are excluded from this analysis." Ibid., 16 (italics added). Ten percent of arts, culture, and humanities organizations listed in the BMF used for this project would be approximately 9,700 organizations; however, we note that Rosenstein and Brimer appeared to have used a NCCS data file that was less comprehensive than the BMF we used, but would have been more comprehensive than a second NCCS data file we purchased for this project, the 2010 Core-PC for arts organizations. The 2010 Core-PC file, which appears to have been closest to the file used by Rosenstein and Brimer except that, due to previously referenced changes in IRS filing requirements, it omitted organizations reporting $50,000 or less a year in annual gross income, contains 40,739 organizations. Ten percent of these organizations would be 4,739 ethnic arts organizations.

132. Rosenstein, *Cultural Heritage Organizations: Nonprofits that Support Traditional, Ethnic, Folk, and Noncommercial Popular Culture*, 1.

133. Ibid., Abstract (italics in the original); Rosenstein and Brimer, "Nonprofit Ethnic, Cultural, and Folk Organizations: Baseline Data from the National Center for Charitable Statistics," 191.

134. Rosenstein, *Cultural Heritage Organizations: Nonprofits that Support Traditional, Ethnic, Folk, and Noncommercial Popular Culture*, 3.

135. Ibid., 4.

136. Ibid.

137. Ibid., 12.

138. Ibid.

139. Ibid., 14. Percentage breakdowns between *Cultural Heritage Organizations*' findings and our US ethnocultural arts organization database is virtually identical with respect to Black organizations located in the South: 39 percent (for us, 38 percent) of Black organizations were (are) located in the South compared to 55 percent of the country's Black population residing in the South (the latter statistic based on 2000 and 2010 US census data). Rosenstein notes that *Cultural Heritage Organizations*' findings "may be influenced, in part, by the completeness of the IRS database," for "[m]any expressive activities among Hispanic and African-American communities are held in churches, and by small community groups or businesses, which are not required to register with the IRS as 501(c)(3) organizations." Ibid.

140. Ibid., 16.

141. Ibid.

142. Ibid., 16-18.

143. New York State Council on the Arts, "Black Theatre's Next Renaissance: A Dialogue Between In-State and Out-of-State Black Theatre Professionals" (conference report, New York State Council on the Arts Theatre Program, revised December 8, 2002), Executive Summary of Conference Report.

144. Ibid.

145. Ibid., 1.

146. Ibid., Executive Summary of Conference Report.

147. Ibid. The NYSCA Report specifically cautioned that not all of New York's Black theaters were "plagued by the problems that we have set forth here," and that not "every institution will benefit and eventually thrive by putting the discussed strategies into practice." Ibid.

148. Ibid., 4.

149. Ibid., 5.

150. Ibid.

151. Ibid., 6.

152. Ibid.

153. Ibid., Executive Summary of Conference Report.

154. Ibid.

155. Atlatl conducted a previous survey in 1998, but we were unable to find published results associated with this first survey.

156. Miriam Jorgensen, Manley Begay, Nathan Pryor, Alyce Sadongei, Julius Snell, Rachel Starks, and Joan Timeche, *Native Cultural Arts Organizations: What They Are and What They Need; An Analytic Summary of Atlatl's National Survey of Native American Controlled Cultural Arts Organizations* (The Native Nations Institute for Leadership, Management and Policy at the Udall Center for Studies in Public Policy, The University of Arizona, October 2005), 1. Native-controlled cultural arts organization was defined as referring to "a broad range of arts-related entities, including (among others) tribal museums, tribal cultural centers, cultural programs in urban Indian centers, galleries that curate shows from the Native perspective, and multiple service organizations that might offer a retail outlet, space for artists to work and perform, and educational programs for both artists and the larger community." Ibid. The Atlatl Report findings were based on the following methodology: in the fall of 2003, Atlatl, working in conjunction with another Phoenix-based organization, designed and implemented a mail survey directed at Native-controlled cultural arts organizations that was based in part on Atlatl's 1998 survey. Ibid. Of the 180 organizations identified by Atlatl as qualified for the study (compared to 335 in 1998), 43 completed the survey, resulting in a 24 percent response rate. Ibid., 1-2.

157. Ibid., 2, 12.

158. Ibid., 2-3. See Part II for Plural project findings.

159. Ibid., 2-3.

160. Ibid., 5. Even when part-time staff was counted, for survey purposes, as full-time staff, this number only decreased by two percent; findings suggested that responding organizations were relying heavily on volunteers as substitutes for paid staff. Ibid.

161. Ibid., 6.

162. Ibid., 4.

163. Ibid.

164. Ibid., 6.

165. Ibid., 13. The report found that, while 68 percent of respondents received funds from the sale of art/art products, for only 37 percent of organizations was this a major source of income. Ibid.

166. Shalom Staub, *Small Organizations in the Folk and Traditional Arts: Strategies for Support* (Santa Fe, NM: Fund for Folk Culture, 2003), https://scholarworks.iu.edu/dspace/handle/2022/3851. Participants in the gathering "included representatives from small cultural organizations working in various cultural traditions, professionally-staffed non-profits, urban and rural arts/culture initiatives, state and national funding agencies, individual arts consultants, private foundations, and researchers affiliated with national projects on arts/culture." Ibid., 3.

167. Ibid., 5-7 (bolding removed).

168. Ibid., 7.

169. Ibid., 7-10.

170. Ibid., 10.

171. Ibid., 11-15.

172. Roland J. Kushner and Randy Cohen, *National Arts Index 2013: An Annual Measure of the Vitality of Arts and Culture in the United States: 2000-2011* (Washington, DC: Americans for the Arts, 2013), 28.

173. Whang, "Arts Funding and Cultural Diversity in the United States," 13; Stephen Kinzer, "Many State Arts Councils Make Their Case and Survive Budget Cuts," *New York Times*, January 8, 2004, http://www.nytimes.com/2004/01/08/arts/many-state-arts-councils-make-their-case-and-survive-budget-cuts.html.

174. California Arts Advocates, "California Arts Council Funding" (handout for Americans for the Arts 2008 National Convention, Philadelphia, PA, June 22, 2008), http://www.californiaartsadvocates.org/Tapping_New_State_Funding_Sources_-_CAA_Handout.pdf; California Arts Council, *The Arts: A Competitive Advantage for California II* (Sacramento, CA: California Arts Council, 2004), i, http://www.cac.ca.gov/artsinfo/files/Economic%20Impact%20%5BFull%5D.pdf; Mike Boehm, "Dim picture painted for arts funding," *Los Angeles Times*, January 14, 2004, http://articles.latimes.com/2004/jan/14/entertainment/et-boehm14; Mike Boehm, "California is last in arts funding – as usual," Culture Monster, *Los Angeles Times*, February 12, 2009, http://latimesblogs.latimes.com/culturemonster/2009/02/california-last.html. We note that we identified varying information regarding CAC's budget over the referenced period and selected the more conservative budgetary figures (e.g., $3.1 million as opposed to other reports that the budget was reduced to just over $1 million), which include all CAC revenue sources. The different figures depend on how the CAC's budget is calculated, with the $3.1 million figure including an NEA matching grant and revenues deriving from sales of the California Arts Plate.

175. Arellano/Matlon, conversation; California Arts Council, *2000-2001 Annual Report*, 6, 37-40.

176. "Time to Turn the Tide," blog entry by the Arts Council Santa Cruz County, February 15, 2014, http://www.artscouncilsc.org/time-to-turn-the-tide/.

177. See, e.g., Bowles, *Cultural Centers of Color: Report on a National Survey*, 51; Carrillo, *The California Arts Council and Cultural Diversity: A Review of 1998-99 Funding to Arts Organizations Within the CAC's Organizational Support and Multi-Cultural Entry Programs*, 4-5; Ardali, *Black & Hispanic Art Museums: A Vibrant Cultural Resource*, 11; National Association of Latino Arts and Culture, *Latino arts and cultural organizations in the United States: a historical survey and current assessment*, ed. Pedro A. Rodriguez, x; Fye, "Native American Tribal Museums, Cultural Centers and Heritage Centers and Their Communities."

178. Carrillo, *The California Arts Council and Cultural Diversity: A Review of 1998-99 Funding to Arts Organizations Within the CAC's Organizational Support and Multi-Cultural Entry Programs*, 3.

179. "Current Cases & Projects: National Native Arts and Cultures Foundation; Case Update," Native American Rights Fund, accessed May 30, 2014, http://www.narf.org/cases/museum.htm.

180. Asia Society, *Artistic Production and Cultural Identity in U.S. Immigrant and Diasporic Communities* (New York: Asia Society, December 2005), 14, http://asiasociety.org/files/pdf/Artistic_Production.pdf).

181. Ibid. The other case studies looked at performing identity in a trans-local Andean immigrant community, South Asian performing arts organizations in New York City, cultural intersections in Seattle, and US Taiko.

182. Ibid., 7 ("For example: Rigorous arts activities can exist as part of a broader cultural practice or can be found in organizations that embrace a variety of purposes because of community needs, so limiting funding eligibility to those typically thought of as arts organizations may disqualify vital locations of artistic activity; Cultural transmission is not necessarily just about preservation of tradition and may involve generational issues that include how art forms evolve within new contexts and the value of innovation in keeping traditional forms alive; Performance can have different purposes if those witnessing it are of or outside of a particular community, so a presenter or cultural facilitator may be appropriate for one context, but not another.")

183. Ibid., 8.

184. Andrea Graham, "Meeting Summary: A National Gathering Focusing on the Development of Support Systems for Immigrant and Refugee Arts in the United States" (meeting notes, Wheelwright Museum, Santa Fe, NM, June 3-4, 2005), 2. Betsy Peterson, Executive Director of FFC, wrote an essay for the Asia Society Report. The gathering consisted of artists, cultural practitioners, cultural activists, representatives of social service and cultural agencies, funders, and policy researchers/scholars from diverse cultural backgrounds. It is unclear how individuals/organizations were identified to participate. The meeting agenda was determined by FFC staff and a team involving Lucero Arellano, Melanie Beene, Eduardo Diaz, Kurt Dewhurst, Bau Graves, Maria Rosario Jackson, Chike Nwoffiah, Ratna Roy, Ann Rynearson, Amy Skillman, and San San Wong. Ibid., 3.

185. Ibid., 5-6.

186. Ibid., 9-11, 16-19, 21.

187. Ibid., 23.

188. Amy Kitchener, "Learning and Legacy at the Fund for Folk Culture: An Interview with Betsy Peterson," by Amy Kitchener, *GIA Reader* 21, no. 1 (Spring 2010), 1-2, http://www.giarts.org/article/learning-and-legacy-fund-folk-culture.

189. Ibid., 3.

190. Ibid., 4.

191. Kushner and Cohen, *National Arts Index 2013: An Annual Measure of the Vitality of Arts and Culture in the United States: 2000-2011*, 44. As is the case with other patterns related in this Historical Background, there are exceptions. While overall the ethnocultural arts service field appears to have weakened during this time, new initiatives also emerged. For example, New York's Cultural Equity Group, an "advocacy group of cultural institutions serving primarily black, Latino, and Asian communities…to demand fair and equitable funding" in the arts was founded in 2007. Arlene Davila, *Culture Works: Space, Value, and Mobility across the Neoliberal Americas* (New York: New York University Press, 2012), 84.

192. Kushner and Cohen, *National Arts Index 2013: An Annual Measure of the Vitality of Arts and Culture in the United States: 2000-2011*, 28; Robin Pogrebin, "Arts Outposts Stung by Cuts in State Aid," *New York Times*, August 1, 2011, http://www.nytimes.com/2011/08/02/arts/kansas-and-other-states-cut-arts-funds.html?pagewanted=all ("Across the country, this is a tough time for small arts groups, because state grants have largely shriveled up. Thirty-one states, still staggered by the recession, cut their arts budgets for the 2012 fiscal year… continuing a downturn that has seen such financial aid drop 42 percent over the last decade…").

193. NYSCA provided technical assistance to Special Arts Services groups for many years until the program was ended around 2009/2010. Susan E. Peirez (Director of Special Arts Services, New York State Council on the Arts), email message to Mina Matlon, September 25, 2012, email on file with Plural project co-leads.

194. Kushner and Cohen, *National Arts Index 2013: An Annual Measure of the Vitality of Arts and Culture in the United States: 2000-2011*, 29.

195. "Private Giving to Arts, Culture & Humanities: 1998-2012," Americans for the Arts, http://www.americansforthearts.org/sites/default/files/pdf/get_involved/advocacy/research/2014/private_giving14.PDF; Michael Stroik, "Corporate Funding Came Back After the Recession, But Did it Leave the Arts Behind?" *The Partnership Movement* (blog), Americans for the Arts, October 4, 2013, http://blog.artsusa.org/tag/corporate-philanthropy/ (referencing a 2013 report on corporate giving: "Companies decreased arts funding annually in each year from 2007 to 2012"); Holly Sidford and Marcy Hinand Cady, "Arts Funders and the Recession: A Year Later," *GIA Reader* 21, no. 3 (Fall 2010), http://www.giarts.org/article/arts-funders-and-recession-year-later.

196. Carla Stillwell (Managing Producer, MPAACT), phone interview conducted by Mina Matlon, August 18, 2013, notes on file with Plural project co-leads.

197. Andrea Louie (Executive Director, Asian American Arts Alliance), phone interview conducted by Ingrid Van Haastrecht, January 17, 2014, audio on file with Plural project co-leads.

198. Asian American Arts Alliance, *Asian American Arts in NYC: A Snapshot of Current Trends and Issues* (New York: Asian American Arts Alliance, September 2009), 2. There were 3 principal components to A4's research: (i) an electronic survey administered by Survey Monkey and distributed to A4's email subscription list of 5,222, of which 1,127 opened the email and 304 individuals/organizations completed the survey for a response rate of 5.8 percent based on the total list and 27 percent from those who opened the email; (ii) organizational analysis, which focused on 86 organizations that had filed Form 990s for three consecutive years at the time of research (2004-2006) and that A4 staff had identified as meeting the definition of "Arts and cultural organizations in the New York City area active in the last three years and that create, reflect, and/or intersect with an Asian American experience, as expressed in their title, their mission statement, and/or evidenced by the content of their regular arts programming"; and (iii) interviews conducted by A4 staff with artists, arts administrators, funders, civic leaders, and city officials. Ibid., 23. Survey data included responses from organizations that did not identify their organization as part of the Asian American community but which A4 "included in the analysis, considering all respondents to be part of the community." Ibid., 2.

199. Ibid., 3, 7.

200. Ibid., 14. Other identified challenges were "finding appropriate venues to share artwork with the public" (23.4 percent), "health insurance costs" (8.5 percent), "insurance costs (not including health)" (6.4 percent), "visa and travel regulations" (6.4 percent), "legal issues" (2.1 percent), and "other" (27.7 percent). Other included such issues as finding rehearsal space and renovation costs.

201. Ibid., 17.

202. Ibid., 5.

203. Harder+Company Community Research, *Issue Brief: Latino Arts in San Francisco* (Harder+Company Community Research, November 2011), 1, http://harderco.com/wp-content/uploads/SFAC-Latino-Arts-Issue-Brief-2011.pdf. Preliminary findings were based on conversations with more than 25 artists, leaders of arts and cultural organizations, funders, and other stakeholders in San Francisco and across the country who were "intimately familiar with this community's strengths and needs."

204. Amy Kitchener and Betsy Peterson, "Survey Results about the Effects of the Economic Recession on the Folk and Traditional Arts: 2008-2009" (report prepared for the Alliance for California Traditional Arts, the Fund for Folk Culture, and the National Council for the Traditional Arts, 2009), 3-4, http://www.actaonline.org/sites/default/files/images/docs/effects_recession_national_8_2009.pdf. The research consisted of a survey, principally developed by a task force led by ACTA, FFC, and the National Council for the Traditional Arts, distributed electronically through Survey Monkey to the following individuals and organizations identified in part through targeted email lists and

lists of state arts agency grantees: (i) individual traditional artists and ensembles; (ii) nonprofit organizations providing folk/traditional arts programs or services; (iii) local, state, and federal government agencies providing dedicated services and grants to the field; (iii) private foundations with dedicated folk/traditional arts grantmaking programs; and (v) independent folklorists and consultants working in the field. Ibid., 1-2. There were a total of 487 respondents, with almost half (48.9 percent) of respondents consisting of nonprofit organizations, and over half (51.6 percent) of organization respondents reporting budgets under $100,000. Ibid.

205. Sidford, *Fusing Arts, Culture and Social Change: High Impact Strategies for Philanthropy*, 1-3. The methodology behind *Fusing Arts* was not clearly provided in the report, but it appears that at least some of its findings were based on a review of the grantmaking of 880 larger foundations between 2007 and 2009, which included classifying foundations by the extent to which supporting arts and culture formed a principal or secondary purpose of their grantmaking and any explicitly designated beneficiary populations for grants. Ibid., 9. Sidford notes that the figures provided in *Fusing Arts* may not "capture some grants whose purpose is to broaden and diversify audiences for mainstream cultural organizations" and do not "include data about grants under $10,000, which, if included, might shift the percentages." Ibid., 10. We further note that *Fusing Arts* does not employ terms such as "ethnic," "culturally specific," or "ethnocultural," and instead references dedicated artistic traditions from different ethnic communities around the world, including and as well as rural and other underserved populations. Ibid., 8.

206. Arts, culture, and humanities organizations generally receive around four percent of total charitable donations. See, e.g., Mark Hrywna, "2011 Giving Estimated at $2.98.42B," *NonProfit Times*, June 19, 2012, http://www.thenonprofittimes.com/news-articles/2011-giving-estimated-at-298-42b/.

207. Sidford, *Fusing Arts, Culture and Social Change: High Impact Strategies for Philanthropy*, 4-5, 8-9.

208. Ibid., 8.

209. Ibid.

210. Ibid., 9-10.

211. Ibid., 9.

212. Ibid., 9-11 (italics in the original).

213. Ibid., 10.

214. Data cited in *Fusing Arts* hints at suggestions in *Cultural Heritage Organizations* that the ethnocultural arts sector may make up a far larger proportion of the arts organization community than is suggested by the Plural project findings. According to one study of cultural groups in the Silicon Valley, 70 percent of the region's 659 groups were less than 20 years old, and 30 percent of these new organizations were ethnic specific. Ibid., 13. As detailed in Part II, our figures indicate that ethnocultural arts organizations comprise a far smaller percentage of the arts and culture nonprofit field; however, we refer back to our Methodology for limitations and omissions in building the Plural project databases.

215. Paul Kartcheske (General Manager, Black Ensemble Theater), interview conducted by Mina Matlon at the Black Ensemble Theater, July 17, 2013, audio recording on file with Plural project co-leads.

216. Peggy Korsmo-Kennon (Chief Operating Officer, American Swedish Institute), Ingrid Nyholm-Lange (Youth & Family Programs Coordinator), and Christy Stolpestad (Director of Development & Membership), interview conducted by Mina Matlon at the American Swedish Institute, July 24, 2013, audio recording on file with Plural project co-leads; Scott Pollock (Director of Exhibitions, Collections and Programs, American Swedish Institute), email message to Mina Matlon, July 24, 2013, email on file with Plural project co-leads.

217. Information herein regarding LITF/NY is based on a review of the LITF/NY website (http://www.teatrostagefest.org/home.html), a phone interview conducted by Mina Matlon with Susana Tubert (Co-founder/Executive Director, Latino International Theater Festival of New York), September 29, 2013, notes on file with Plural project co-leads, and several follow-up email and phone conversations regarding the same.

218. Chang, interview.

Part II: Current Ethnocultural Arts Organizations (2013-2014)

Image 24. Reproduced by permission from the Sâkêwêwak Artists Collective Inc.

Indigenous Techne: Native New Media in North America

by Leena Minifie

> Aboriginal new media did not emerge as a singular and isolated practice. The history of Aboriginal art presents many instances of disconnection and renegotiation… The overall production of Aboriginal artists demonstrates a vision that has not been constrained by divisions of pre-existing and predetermining individual arts disciplines, but one that honors story and strives to make the best match with production methodology – whatever that may require. New media was taken up for expression, when appropriate, by artists working in various other disciplines, but primarily the already interdisciplinary media arts. – Ahasiw Maskegon-Iskwew[1]

Within a decade of the initial appearance of media art and video art in the late 1970s, Indigenous artists[2] were merging these new methods into their practices.[3] Soon, Indigenous artists collectives and their media artists were pushing the envelope of accepted art techniques, challenging mainstream definitions of art, and countering the dominant narrative of mainstream contemporary art while using media in unique ways. Today, there are numerous Indigenous media artists creating, exhibiting, and touring work across North America. In addition to their own practices, these artists prepared the way for artists working more specifically in "new media."

Evolving out of "regular" media arts such as film, video, graphic design, and digital photography where media is used as a means of transmission and is more static in form, "new media," as interpreted in this essay, describes technologies that are changeable, interactive, connect/respond to other technologies, and/or are computable (e.g., web-based works, interactive works, works using 3D animations, and works that change depending on the user or computer programming).[4] This area of the arts has cracked open a space where aesthetics, protocols, storytelling, philosophy, cultural knowledge, language, and the many incantations of Native art can be shared in the multiple ways that new media allows everyone to share – the realms of sound, video, voice, image, persona, music, and dance. Artist Dana Claxton describes the fluid crossover of knowledge that can happen through the use of new media by Indigenous artists:

> Aboriginal New Media is connected in context and cultural practice as a result of shared socio-cultural experiences. Together, these works bring forth significant accounts that are embodied in our ancient ways, places out identities and concerns in the immediate, while linking us to the future. To a broader audience, this expression conveys an Aboriginal worldview, revealing the Aboriginal experience in all its complexities.[5]

Compared to the more siloed nature of other Western arts disciplines, new media possesses great potential as a medium in which to realize the multidimensionality and interconnectedness of Indigenous cultural forms, for it allows for an amalgamation of forms and aesthetics into one genre of expression that is both highly flexible and mutable. For Indigenous artists, the combination of new technology with traditional world-view (ontology) brings about a cultural translation.[6]

Many of the earliest and most influential new media works created by Indigenous artists were developed in large part through the support of Canadian artist-run centers and the Canadian funding system.[7] While Native artists based in the United States have also produced important pieces of new media work, this art production is more recent, with some of it also receiving support from Canadian sources. To provide a sense of Native new media as it exists today – past and present influences, new developments, particular challenges, and its various sources of support – I conducted a series of interviews with Indigenous artists working in the United States and Canada. Two of the artists who took part in these conversations were affiliated with artists collectives: Kevin Lee Burton (Cree) of ITWÉ Collective,[8] a trans-disciplinary artist collective in the field of Indigenous digital culture

based in Manitoba, and Cristóbal Martínez (Mexica) of Postcommodity,[9] an interdisciplinary artist collective based in New Mexico and Arizona. Five additional artists participated in conversations concerning their independent practices and thoughts on the new media field: Jolene Rickard (Tuscarora),[10] Archer Pechawis (Cree),[11] Cheryl L'Hirondelle (Métis/Cree),[12] Skawennati a.k.a. Tricia Fragnito (Mohawk/Italian),[13] and Jason Baerg (Cree/Métis).[14] Rickard is based in the United States, Pechawis, L'Hirondelle, and Skawennati are based in Canada, and Baerg is Canadian but also produces work in the United States.

LM: What is it about your piece that requires an audience engagement?

Skawennati: The idea behind *CyberPowWow* (CPW) was to foster a community of people who wanted to talk about Aboriginal issues in art and technology. Before this, there were very few ways that we, Native artists, were able to connect and discuss these things. There were no annual conferences – no [Aboriginal Curatorial Collective], no imagineNATIVE [Film + Media Arts] festivals – to bring us together to "network" or discuss ideas or best practices. I wanted CPW to be a place where we could meet relatively easily, fairly regularly, and with little cost…so that we could talk, dream, plan!

Cheryl L'Hirondelle: I've long been interested in web design capabilities that allow a user to not only scroll through a site, but to also have their very presence capable of amending and changing the site and in doing so, give a forum/venue for their own expression, to leave a trace of themselves there. It's like virtual tagging.

Archer Pechawis: My work is almost always performance-based, using digital technologies. I examine the idea of "traditional" native culture as refracted through a lens of technology. So my work isn't "interactive" in the sense that the audience does A and the piece does B, but rather the audience engages as folks taking part in an ancient community ritual (being part of a performance), and as a group of people engaging in a dialogue about culture, tradition and transition.

Jason Baerg: *There Was No End* utilizes motion sensors and when people are in the immersive installation, it triggers locative color response in the work. It is also sensitive to how many people are in the space and reacts accordingly.

Cristóbal Martínez (on behalf of Postcommodity Collective): We are creating experiences by providing immersive environments or "embodied interaction." That kind of interaction is non-didactic, meaning that we are not [proselytizing], not preaching, nor are we trying to assert an activist position, we are trying to create the kinds of provocative spaces that support a dialogue with our audience. I think there is an expectation, it is almost an indication of a contract in a way. So the reason why experiential media is important to us is because we believe in this idea of embodied interaction, that it is an Indigenous way of being. You know we interact with our environment, that has always been a way of investigating and researching and being in the world. So we don't want to just create these pieces where the audience has to feel, like it's looking in on a piece. We want to make these pieces where the audience is part of it…[t]he audience experience is part of the work. Our work is multi modal or multi sensory, so we generate feedback that is visual, sonic and haptic.

Jolene Rickard: *The Corn Blue Room* was an early attempt at creating a relationship between technology and self. You touch the screen of the computer and you directly change the projected image. But, then each projected "group" of images tiles through and creates a narrative. The overt use of the juxtaposition of straight photography with Photoshop manipulated images sets up an intended dichotomy problematizing our relationship to technology, yet still interconnected.

LM: How are any of the following – language, culture, Indigenous knowledge, philosophy – transmitted through your piece?

Skawennati: We commissioned artwork and articles specifically for *CyberPowWow*. The artwork included performance, music, still images, video, QTVR, animated gifs, flash and various types of code and

programming. All those things transmit our cultures, philosophies, knowledges and languages; on top of that, *CyberPowWow* truly came alive when people met in the space to talk. That's oral tradition, too, right?

L'Hirondelle: *Spider language*, both the original and my version, is also a very important project in that it was structured based on extensive research on Nahkawê (Saulteaux) cosmology by [former director of the Sâkêwêwak Artists' Collective] Lynn Acoose, and [artist/writer/curator] Ahasiw [Maskegon-Iskwew] was making the linguistic connection of Cree language's extensive use of metaphor and metonymy in naming the site about 'speaking the language of spiders' to intimate this ever burgeoning network the Internet is.

Pechawis: *Memory_V2* is entirely concerned with traditional culture, and what is considered traditional culture, and whether my playing a digital drum that fires video samples of elders speaking is "traditional" drumming, or not. Of course my position is clear from what I'm doing. What I love is having discussions after these performances to get peoples' feedback on what they think. I typically point out that a wood, sinew and moosehide drum is as much a technological artifact as my MacBook Pro.

Kevin Lee Burton (on behalf of ITWÉ Collective): I believe our work has full intention of communicating/engaging all of the above. We tackle all of [our work] from our own perspective, in order to submit our voices to the issues/topics being engaged. We make sure that we are true to ourselves, and that our voices are true to ourselves. We are 'contemporary' individuals, which means we have 'urbanized' perspectives, so to speak. We understand that we are considered 'contemporary,' but truly believe we are our own 'traditional' selves/ Collective.

Baerg: The title, *There Was No End*, offers challenges of tense as it concurrently speaks to past and future while conjuring notions of circular time. Indigenous numbers (values and symbolisms) offer a unique sacred geometry, and the architecture in the piece. Abstraction is Indigenous and the foundation of all languages; before we had letters we had pictograms and petroglyphs. These initial drawings continue to resonate purpose because humanity appointed meaning to them.

Martínez (on behalf of Postcommodity Collective): We try to create provocative experiences to spaces. We do work in the expanded field. One of the things that happens within our work is this phenomena of convergence media; this is a place where all these different forms of media collide and co-exist and [are] cross cultural as well. Our work is grounded in Indigenous knowledge systems and…allows for Indigenous knowledge systems to circulate. We use a lot of noise, a lot of confusion, a lot of coyote, we sow the seeds of confusion and create confusion to highlight complexity, and it is through complexity that we are able to encourage dialogue that is trying to discourse, discourse away from binaries, which is often what we observe – break all of that up (everything from identity, spaces, policy whatever we are engaging). Moving away from the Cartesian forms (which is often observed) that converts to Indigenous knowledge system, the idea that we are moving away from these forms of Cartesian argument. Things are either this way or that way.

We are interested in "how do these artifacts and technologies that have emerged within the D.I.Y space, how viable are they for containing and transmitting Indigenous story work?" That is what we are really trying to figure out: can these things tell a story in a native way? Can they embody a story? Can they tell a story? Can they connect to all these relationships that have traditionally sustained these value systems (our relationships) that have traditionally sustained our peoples for a millennia. Those are the questions we are asking.

Rickard: [Regarding *The Blue Corn Room*] Haudenosaunee social deer horn rattle punctuated the change of each image, the entire piece is about a specific history that irrevocably changed the Tuscarora Nation located in western New York, but the history of dispossessing Native peoples of their land to build hypo-electric projects is not unique to Tuscarora, thereby the images and ideas transcend a specific history. It covers or can be read through the lens of multiple perspectives on sovereignty, including political, governance, nationhood, food and ecology.

LM: What kind of support (if any support) have you received for the piece(and/or pieces)?

Skawennati: The first three iterations of *CyberPowWow* were mainly funded by the Canada Council. [It was also] supported by the Gathering Sites (artist-run centers and galleries, all listed on the website) who contributed computers, Internet connection, technical support and snacks.

L'Hirondelle: *Spiderlanguage.net* was commissioned by Malcolm Levy and Glenn Alteen of grunt Gallery in conjunction with their *Activating the Archives* project and *Ghostkeeper* exhibition that honored the work of the late Ahasiw Maskegon-Iskwew.

Pechawis: I was strongly supported by Cheryl L'Hirondelle, the show's curator, and from A Space. I also had strong support from friends and family. But support is where you find it, and that is wherever you have created it, which is sometimes an unconscious process. Over time, without necessarily intending to, I created a community of like-minded folks. Community support is critical when you are creating something hitherto unseen.

Burton (on behalf of ITWÉ Collective): This [project] was a proposal put forth for an imagineNATIVE and NFB collaboration for their Interactive Initiative. This project reached a dead end in funding and is no longer in action, sadly. ITWÉ is still trying to figure out how to keep the assets and make something out of it.

Baerg: None. [He received no financial support for *There Was No End*, which was the first interactive piece he created at the Institute of American Indian Arts' Digital Dome.]

Martínez (on behalf of Postcommodity Collective): We received a lot of financial support to create our art. [Also] a lot of support from Canada, a lot of invitations from Canada. The majority of our works have been funded by Canadian sources. But that is going to change very quickly now because of new funding sources coming online.

Rickard: *The Corn Blue Room* was created in 1998. I was invited to submit a proposal to Gerald McMaster for the exhibition at the CMC Canadian Museum of Civilization, which subsequently became the exhibition, *Reservation X*. Each artist in the exhibition received financial support for the production of the piece.

LM: What kind of support, if any, have you had for becoming a new media artist?

Skawennati: While in university, I took a course called "Computer as a Design Tool" (this was when we still used rapidographs and rubber cement as design tools). After that I learned on my own but with support from people around me. For example, I used the computers at Oboro, where I worked, to access the Internet. A visit to a Wired Women event by Studio XX introduced me to the Palace. I read a lot of manuals. That's how I learned HTML.

L'Hirondelle: I was encouraged as a youth to play with technology to figure out what it could do. I was also part of the beginnings of the Indigenous new media presence as a participant of the think-tank entitled "Drum Beat to Drum Bytes" (1994) at the Banff Center…Sara Diamond and Susan Kennard, past directors of the Banff New Media Institute, were both always extremely generous with me, allowing me to attend and participate in many of their international symposia… this allowed me to start regularly visiting Cube Microplex, a Bristol UK media lab and center where I continued to expand this part of my interdisciplinary practice. Funding for artist travel was thanks to various provincial funders as I've moved around every couple of years or via the Canada Council. I've also had many commissioning and project development opportunities via the various excellent artist-run centers and public galleries all across this land [e.g., Grunt gallery, Walter Phillips gallery, Urban Shaman, Artengine, Tribe Inc., etcetera].

Pechawis: Initially being an aboriginal new media artist was a lonely road: there were very few of us, and the traditional media artists, (and here I'm talking about painters, filmmakers, installation artists etc) generally didn't know what to make of us and what we were doing, or give us much cred as making "real" art. At worst we would get this kind of pat-on-the-head "oh that's cute" response. It was the same old re-run

of the colonial process, where the colonized do the colonizing for the colonizers, very frustrating. But by the same token, I always knew that we would be vindicated in time (now there is a favourite Native fantasy!). Now here we are, being quoted in publications.

Burton (on behalf of ITWÉ Collective): The Arts Councils have been fantastic and receptive to the work that I do personally, and the work that we do as a Collective. I/We have received numerous grants from the Winnipeg Arts Council, Manitoba Arts Council, and the [Canada Council].

Baerg: [Through various] commissions, grants, project invitations, exhibitions.

Martínez (on behalf of Postcommodity Collective): We do not consider ourselves new media artists, we refer to convergence media. This is a place where all media and mediums collide/convolve – old/new and cross-cultural collective. We bring the cross-cultural nature of the collective, we as a collective we embody (different) nations. We have different ways of being and thinking, and we are all together. In the past, we have received no academic support for our vision of convergence media, particularly speaking about the computational aspects of our work (AME is an example of this), however, we have recently found support at ASU's Center for Games and Impact. Our support, as a collective, it is very much internal. This aligns well with visions of red pedagogy, Indigenous pedagogy, in our case, we as a collective…are trans-disciplinary and contain well acquired technical skill sets that allow us a great deal of ability to imagine and solve technical problems, as well as to mentor each other. You can think of us as an art collective, but we are also a learning community.

Rickard: There is financial, skill building and conceptual support that inform each piece. I received four key opportunities that pushed my work, all were framed as residencies but supported me in all three areas. [These areas] include residencies from Light Work [in] Syracuse, NY, the Center for Conceptual Photography [in] Buffalo, NY, CyberPowWow, The Banff Center for the Arts [in] Alberta, Canada.

LM: What are the main challenges of being a new media artist in Canada and/or the United States?

Skawennati: [Technologies] are constantly evolving, often making it necessary to upgrade your skills…it is very difficult to master any new technology. I think what makes an artist great is mastering their medium, as then what you want to say with it can be done clearly and eloquently. It is challenging to exhibit work if the venue does not have the technical skills to do so; sometimes they don't have the hardware, either. It is challenging to sell work: will it still be viewable in 5 years' time, or will the ever-evolving nature of technology render the format obsolete? This is getting better, though. I would say it is difficult to get training as many artists are working in such new ways that there are no experts, as was the case with my machinima project.

L'Hirondelle: [The] lack of understanding about what a new media (and in my case interdisciplinary) artist is probably the biggest challenge. Because of the impact and history that single and multiple channel video has made, many can't move beyond and think of other technology as art. Other challenges specifically for net.art continually having to rent the title (URL) of your work…and of course there's always maintenance regarding coding language upgrades and making the work accessible to those with narrow and limited bandwidth, and most importantly accessibility issues…

Pechawis: The same (challenges) as being a painter or dancer; money and venues. But our arts council model is an amazing thing. We really need to protect and nurture those systems, imperfect as they are. And we must continue to amaze and edify our own communities, so they feel strongly moved to support us.

Burton (on behalf of ITWÉ Collective): Funding is always the obvious challenge, however, if you have a decent (relevant, current, etc.) idea and are able to pitch it adequately to the right sources of funding, it doesn't have to be an obstacle. We have been very fortunate to have a decent success rate in this matter, which is great validation (because juries are peer reviewed) that we are doing something that is resonating with

people. There are only challenges…if you limit your ideas/creativity/abilities.

Baerg: Securing experimental financial investment/support. It is up to the artists to develop the audiences as well as transform art experiences.

Martínez (on behalf of Postcommodity Collective): I think here (in the USA) there is not as much funding for the arts, I think it's really competitive, I don't think we have aggressively gone out to procure funds (that's part of the issue). (More) support and invitations from Canada, not as many invitations from the USA. Some of this might have to do with issues of colonization, might have to do with issues of erasure, some people might have trouble with our discourse. Maybe people don't want to confront the dialogues that we would like to introduce to public discourse within the context of the art world. The art world has kind of, we have been very consistently funded for several years now, it's been really great, we are able to make what we feel is this cutting edge-convergence (work) and we are able to advanced this cutting edge convergence media and practice in this expanded field. But our funders are not always aware of the computational work. That is not something we showcase because we are concerned with the experience, the aesthetic, the discourse…So people don't always know what they are funding, they are getting all that. We are kind of out there on our own in a lot of ways.

Rickard: Keeping up with the technology and finding support for experimentation. (USA)

LM: What would you like to see happen with support for Native new media arts in the future?

L'Hirondelle: Maybe more funds to projects that engage and empower community. But as far as new media practice in general, I've actually started re-looking at my level of engagement in all things virtual, technological and requiring electricity and hope that Native new media will seriously get back to the land. Let's use our ingenious indigeneity to get more connected to our source!

Pechawis: Much, much more of it.

Burton (on behalf of ITWÉ Collective): In terms of public support (non financial), there is great support for 'new media,' as long as it is current, relevant, etcetera. The public has the capacity to feel a project if it has something – something that could be called the 'spirit' of an idea – or in common understanding, 'voice.' When projects have this, there is support. An obvious answer to this question is that more funding ought to be put into the Arts in general, with specific allotments to 'new media.' However, to demand this based on a general desire to see more 'new media' works is sort of (backwards). Building capacity for 'new media' works comes from the creation of great projects that creates demand for more.

Baerg: More experimental financial investment/support.

Martínez (on behalf of Postcommodity Collective): Solving this issue requires capacity building, we all agree in Postcommodity that that has to happen at the level of education. We need Indigenous media labs (culturally-responsive education) labs that happen under the principles of Indigenous research methodologies and that are culturally responsive. And that promote multiple visions for Indigenous media. And this will take lots of time, money, energy, and will have to be included as part of the overall vision of self-determination for Indigenous media and this would be by Indigenous peoples. The social, political, economic, and cultural issues associated with this kind of capacity building are extremely complex and really controversial within many contexts. [For example,] telling a traditional story through a video game.

Rickard: Something like the mentorship process that the Canadians have established with imagineNative. A new media program in a collegiate program that focuses conceptually on Indigenous ideas, history, philosophy but negotiated through a rigorous critique of media, at large.

* * *

The Canadian and US artists interviewed for this essay each describe an arts production process influenced by their respective country's markedly different systems of support. L'Hirondelle and Burton are among the many Canadian Native new media artists that found early support for their work in the artist-run centers and specific funding initiatives for Indigenous arts and artists that took root in the country during the mid-1990s. The new centers were particularly instrumental in advocating for the distinct voices of Indigenous artists to be recognized in the media arts and more broadly within the art world. Indigenous arts centers, targeted (grant and other) programs that generally did not limit the materials or forms used by Indigenous artists in their work, and related organizations and events collectively also served to encourage the entry of Indigenous new media into new territories and to encourage the experimentation of Indigenous artists. As a result of long fought battles and a robust support system, Canada's Indigenous artists continue to break down barriers and conceptions of Indigenous forms of expression, with many artists drawn to new media techniques in particular. Alluding to the success of these artists, Greg Younging writes in his essay *Indigenous Traditions: New Technology Interface*:

> Predominant Western perspectives have tended to view the Indigenous traditional culture and the modern technology interface as paradox. However, Indigenous peoples have shown through their adaptation of technology that their dynamic cultures do not remain encapsulated in the past, static and resistant to development.[15]

In comparison, broad-based support for Native art within the United States has largely revolved around legal protections for art designated as Native made (e.g., the 1990 Indian Arts and Crafts Act) and related concerns and initiatives focused on maintaining the authenticity of Native art (directed as much, if not more, at the art consuming public than in supporting Native artists). With understandings of Native art more strongly tied to traditional arts, few Indigenous run-artist centers/spaces, and the exhibition and sale of Native art more commonly occurring in the country's several Indian art markets than in the "white cubes" of the country's contemporary art spaces, US-based Native artists, including media artists, have fought hard, and continue to fight, for visibility and recognition as contemporary artists equal to non-Native artists. The relatively small philanthropic support for US-based Native arts and culture as a whole[16] is another significant challenge for Native artists as they struggle to find financial support for new work. Not surprisingly, Native new media artists tend to be less common in the United States. One place where these artists are more likely to be found is in post-secondary institutions and art schools such as the Institute of American Indian Arts (IAIA). In these spaces, which provide access to equipment, facilities, mentorship, and the camaraderie of other students, Native new media artists have found more fertile ground on which to experiment and push boundaries. Within the last few years, as exemplified through works such as Baerg's *There Was No End*, created out of IAIA's new Digital Dome, US artists are catching up to their Canadian peers.

Indigenous artists in Canada and the United States are working on the cutting edge of new technologies and new media, with Indigenous new media arts in both countries approaching similar states of development through different avenues. In the United States, Indigenous new media arts production appears to be taking place primarily within academia, which allows for greater access to sophisticated technologies but means arts production is less widespread. By contrast, Indigenous new media artists in Canada generally have access to somewhat less sophisticated technology, but these artists find support from a greater variety of sources, including a comparatively robust system of grant support, more venues in which to showcase their works, and more guidance through the country's comparatively greater number of artist run centers and organizations. While there are advantages to both models of support, as the artists interviewed for this essay repeatedly note, the US system of support could benefit from the more holistic and proactive system of support apparent in the Canadian model, which first gave rise to the birth and blossoming of Native media arts. One Canadian institution that has been particularly important in encouraging the most innovative technology, education, and exploration in the arts is the Banff Centre, whose "lab model" provides media lab space and residencies; many of the interviewed artists have suggested that a similar space in the United States would benefit Native new media artists in their growth and development.[17]

Notes

1. Maskegon-Iskwew is quoted in France Trépanier and Chris Creighton-Kelly, *Understanding Aboriginal Arts in Canada Today: A Knowledge and Literature Review* (Ottawa: Canada Council for the Arts, December 2011), 59. A Cree/French Métis artist born in Northern Alberta, Maskegon-Iskwew (1958-2006) was a new media artist, performance artist, curator, organizer, and critical writer; he also co-founded Sâkêwêwak Artists Collective, one of the first Indigenous artist collectives in Canada. Among the first Indigenous artists in the country to work in New Media and Net Art, Maskegon-Iskwew laid important groundwork for Indigenous (and other) artists in these fields. Ibid., 59.

2. Many terms are used to describe individuals descended from the original inhabitants of the North American continent. In this essay, I use the terms "Native" and "Indigenous" interchangeably, and the term "Aboriginal" when specifically referring to Canadian artists of First Nations, Métis, and Inuit descent and/or if used by cited sources.

3. Dana Claxton, "Re:wind," in *Transference, Tradition, Technology: Native New Media Exploring Visual & Digital Culture*, eds. Melanie A. Townsend, Dana Claxton, and Steve Loft (Winnipeg: Walter Philips Gallery, 2005), 18.

4. Beryl Graham and Sarah Cook, *Rethinking Curating: art after new media* (Cambridge: MIT Press, 2010).

5. Claxton, "Re:wind," 40.

6. Maria Victoria Guglietti, "Dialogue- Assimilation- Subversion: Contemporary New Media Native Art in Canada" (poster presented at the Banff Centre's REFRESH! The First International Conference on the Histories of Media Art, Science and Technology, Banff, AB, September 30, 2005), http://www.banffcentre.ca/bnmi/programs/archives/2005/refresh/docs/conferences/papers/Maria_Victoria_Guglietti.pdf.

7. Although underscoring new media's rapid evolution in the arts, at this time there is no specific funding for new media arts among the Canada Council's 16 Indigenous specific grants nor among any of the provincial arts councils' Indigenous specific funding programs. Certain of the projects mentioned in this essay may be eligible for support under the Canada Council's general media arts discipline section (the Aboriginal Media Arts Program). There is one funding agency that covers new media and gaming: the Canada Media Fund, which is aimed at financing professional producers of television, broadcast, and film. "Home," Canada Media Fund, last accessed August 28, 2014, http://www.cmf-fmc.ca. The Canada Media Fund is corporate/business focused and not artist focused.

8. Kevin Lee Burton (on behalf of ITWÉ Collective), email message to Leena Minifie, August 1, 2014, email on file with Leena Minifie. Information regarding the collective is available at https://www.facebook.com/weareitwe.

9. Cristóbal Martínez (on behalf of Postcommodity Collective), Skype interview conducted by Leena Minifie, August 10, 2014, notes on file with Leena Minifie. Information regarding the collective is available at http://postcommodity.com.

10. Jolene Rickard, email message to Leena Minifie, July 27, 2014, email on file with Leena Minifie. Information regarding Rickard and her work is available at http://nmai.si.edu/exhibitions/reservation_x/artists/rickardX.htm and http://notartomatic.wordpress.com/2011/09/11/jolene-rickards-corn-blue-room-at-denver-art-museum/.

11. Archer Pechawis, email message to Leena Minifie, August 7, 2014, email on file with Leena Minifie. Information regarding Pechawis and his work is available at http://apxo.net.

12. Cheryl L'Hirondelle, email message to Leena Minifie, August 3, 2014, email on file with Leena Minifie. Information regarding L'Hirondelle and her work is available at http://www.cheryllhirondelle.com/art.html.

13. Skawennati, email message to Leena Minifie, July 12, 2014, email on file with Leena Minifie. Information regarding Skawennati and her work is available at http://www.skawennati.com.

14. Jason Baerg, email message to Leena Minifie, July 16, 2014, email on file with Leena Minifie. Information regarding Baerg and his work is available at http://www.jasonbaerg.com/#!portfolio.

15. Greg Younging, "Indigenous Traditions: New Technology Interface," in *Transference, Tradition, Technology*, 179.

16. Ford Foundation, *Native Arts and Cultures: Research, Growth and Opportunities for Philanthropic Support* (New York: Ford Foundation, 2010), 30-31.

17. "Film & Media," The Banff Centre, last accessed August 28, 2014, http://www.banffcentre.ca/.

Scene 17

Anderson at Devraj's house arrest.

Jaganlal	This is the settlement you are proposing?
Anderson	Yes.
Jaganlal	This is not Just.
Anderson	Mr. Minister, there is always an element of speculation in these arbitrations, The point is – the dead have stopped dying.
Jaganlal	What?
Anderson	The dead have stopped dying.
Jaganlal	The dead have stopped dying?
Anderson	Look—
Jaganlal	My people are dying faster than the insects your chemical was supposed to kill.
Anderson	Well, your casualty numbers don't match ours.
Jaganlal	Two hundred thousand and counting.
Devraj	There have only been two thousand recorded deaths.
Jaganlal	Only?
Devraj	We ought to be precise about the numbers.

Image 25. Excerpt from *Bhopal* written by Rahul Varma, Artistic Director and Co-founder of Teesri Duniya Theatre. Reproduced by permission from Rahul Varma, *Bhopal*, 65. © 1996, Rahul Varma.

Overview of Characteristics

> What are the current characteristics, needs, and challenges of Canadian and US ethnocultural arts organizations as a whole, and how do organizations targeting different racial groups compare regarding their characteristics, needs, challenges, and support systems?
>
> How many support systems currently have programs that focus on ethnocultural arts organizations, what services do they provide, where are they located, and what are their target ethnic group(s)?

In January 2012, Ingrid, Kait, Mina, Patricia, and a fifth SAIC classmate gathered at a local Irish pub to recount our experiences over the first few months in our program and in Chicago. Ingrid and Mina each spoke of the lack of ethnic diversity at the conferences they had attended, which was followed by a lively group discussion exploring the reasons for the lack of diversity, and especially the absence of a culturally specific presence, at these and similar events. That evening we came up with the first version of the Plural project.

Our original idea for Plural was to organize a North American conference or to create some type of arts service organization geared toward ethnocultural arts organizations. Believing that conferences provide an important means of networking, identifying opportunities for sharing resources, and otherwise strengthening organizational infrastructure, we commenced an environmental analysis to see what conferences existed and what programming they provided. We eventually realized, however, that Plural would require a broader research focus if we were going to create a service that addressed the actual, as opposed to the assumed, needs of the ethnocultural arts field. This realization took place in late spring during a meeting where we proposed the project to two departmental faculty members. Listening to our proposal, Departmental Chair Adelheid Mers, one of our advisors, redirected our plans with one question: "How do you know that's what they [ethnocultural arts organizations] want?"

* * *

> Perseverance has been the constant in continuing to practice, develop and share an art form that is not mainstream in Canada. – Plural project survey respondent (February 19, 2013)

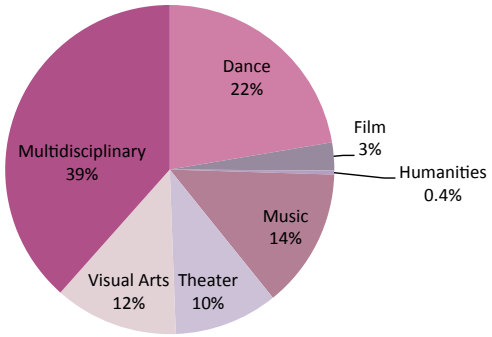
Canada

Compared to the US field, the Canadian ethnocultural arts field is relatively young and supported by an improving funding environment. After a long history of finding little to no support in Canada's general arts environment, this environment is slowly and unevenly developing into more fertile ground for diverse arts practices. As evidenced by its wide-ranging and innovative work, the continued emergence of new organizations and spaces, and the increased commitment to equity principles by national and provincial funders, the Canadian ethnocultural arts field, and particularly the Aboriginal arts field, appears to be blooming.

This section provides an overview of the general characteristics of Canadian ethnocultural arts organizations based on the quantitative data collected in the Canadian Plural project databases and survey responses. Two hundred and fifty-five registered charity ethnocultural arts organizations are listed in the Canadian database (Appendix A), which is a figure that represents 2.5 percent of the country's 10,177 registered charity arts and culture organizations as of September 2012.[1] Detailed in the Methodology and Appendix U, we received an insufficient number of responses to the Canadian survey for these responses to be considered representative of the Canadian registered charity ethnocultural arts field. In our presentation of the field's characteristics, we therefore rely more heavily on information derived from the Canadian database than we do in our presentation of information regarding US organizations. We stress that, when we employ data derived from the Canadian survey, this information is only reflective of the characteristics, views, and activities of our 72 Canadian survey respondents.

The volume of data collected over the course of the Plural project renders a comprehensive presentation of project findings challenging. We have elected to focus on the more basic characteristics

Figure 1. Canadian organizations by artistic discipline



Source: Canadian organizations database (n=255). Figures have been rounded.

of the field and of survey respondents: artistic disciplines, age, number of employees, income, sources of income, organizational challenges, and organizational supports. We have further appended the databases and all closed-ended survey results with the hope that these raw data sources will be of use to future researchers.

Artistic Discipline

Canadian ethnocultural arts organizations may be found in a broad range of artistic disciplines, with a significant component of the field engaged in multidisciplinary practices. Thirty-nine percent of organizations listed in the Canadian database identify an artistic practice and/or programming that involves more than one of the major artistic disciplines (see fig.1).[2] Of these organizations, 63 percent integrate dance and music.

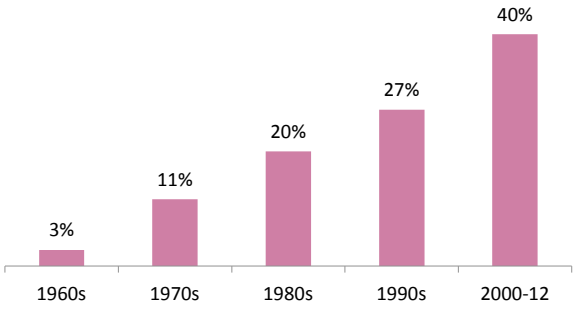
For organizations that focus on a single artistic discipline, dance represents the greatest proportion of the field (22 percent), followed by music (14 percent), and the visual arts (12 percent). Of the three percent of organizations focused on film, these organizations primarily present film festivals. The humanities more commonly appear as part of multidisciplinary work: while less than one percent of organizations focus on the humanities as a single discipline, 26 percent of multidisciplinary organizations incorporate the humanities into their multidisciplinary practices.

Age

We identified no sufficiently comparable earlier data to permit an accurate measurement of field growth; however, based on an examination of all information collected for the Plural project, it appears that ethnocultural arts organizations are increasing in number (see fig. 2 and Part I). To analyze the Canadian field's current age distribution, we rely on organizations' CRA effective year of status. This information signifies receipt of registered charity status and not organizational date of founding or when organizational activity began. We note that, in some cases, decades may pass between when an organization began offering programming and when they obtained registered charity status. In addition, as referenced in Part I, no organizations possess effective dates prior to the 1960s as organizations were not required to formally register as charities until 1967.

The largest proportion of the field (40 percent) obtained registered charity status within the past 10-12 years. We note that between 2006 and 2011, a strong influx of immigrants came to Canada, with more than half of these individuals born in Asia, including the Middle East.[3] This influx of newcomers not only contributed to the general

Figure 2. Canadian organizations by CRA effective year of status



Source: Canadian organizations database (n=255). Figures have been rounded.

diversification of the Canadian population, but also greatly influenced the culturally diverse demographic segment, which increased 3 percent from 16 percent to 19 percent during the six-year period.[4] While we have not found that the arrival of newcomers correlates with an immediate growth in the number of ethnocultural arts organizations, based on former patterns (see Part I), there is reason to believe that the country may see the emergence of a new wave of ethnocultural arts organizations, or increased activity by existing organizations, within the next 10-15 years following the settlement/adjustment period of these new Canadians.

On the other side of the spectrum, at least a third of the field is over 24 years in age (registered charity date in the 1980s or prior). We identified no equivalent information regarding the age distribution of Canadian arts and culture organizations and thus are unable to compare the ethnocultural arts field to the arts field as a whole with respect to this characteristic.

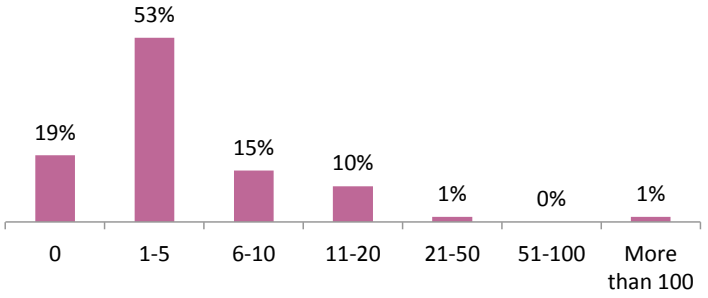
Employees

On average, survey respondents operate with few paid employees. Seventy-two percent of survey respondents report zero to five paid employees, including full-time and part-time employees (see fig. 3; see also Canadian survey question four, or CAN-SQ-4). Among these organizations, the majority have between one and five paid employees. We received no survey responses from organizations with 51-100 paid employees.

Almost one-third (32 percent) of survey respondents – the largest percentage – report that less than 25 percent of their paid employees are employed full-time, followed by 28 percent of respondents who report having no paid employees (CAN-SQ-5). We note that all organizations that report having no paid employees in CAN-SQ-4 respond in the same manner in CAN-SQ-5; however, six organizations that report having no employees in CAN-SQ-5 respond differently in CAN-SQ-4, which accounts for the discrepancy in responses regarding the percentage of zero paid employees.

Fifty-five percent of survey respondents report working with 21 or more volunteers, including interns, with the biggest proportion of respondents (30 percent) reporting 21-50 volunteers (CAN-SQ-6). As

Figure 3. Canadian survey respondents by number of paid employees



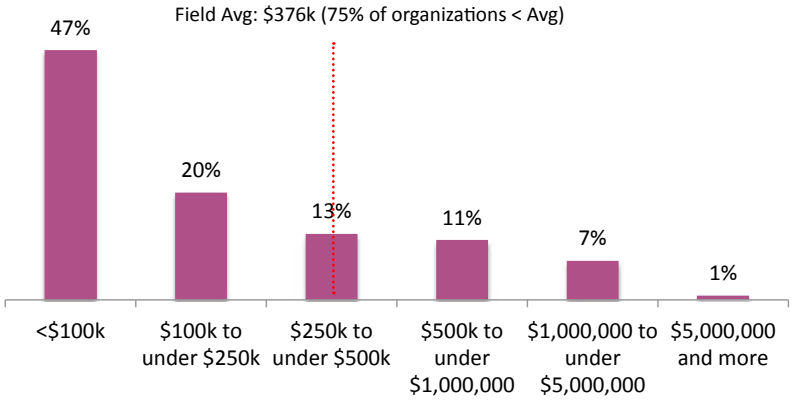
Source: Canadian survey results (n=68). Figures have been rounded.

Table 1 Average and median annual revenue for arts and culture organizations in Canada (2012-2013)

Arts Category	Mean	Median
Opera Companies	$4,059,029	$1,759,060
Orchestras	$2,376,493	$712,655
Art Museums/ Galleries	$2,160,220	$814,504
Theatre Companies	$1,450,464	$385,355
Dance Companies	$1,089,821	$294,617
Media Arts	$616,865	$309,264
Theatre Young Audiences	$608,587	$497,203
Choral	$245,835	$169,853
Music Ensembles	$245,339	$154,896
Artist Run Centers	$220,589	$216,205

Source: Canadian Arts Data/Données sur les arts au Canada (CADAC).

Figure 4. Canadian organizations by average annual gross income: frequency distribution (2010-2012)



Source: Canadian organizations database (n=255). Average annual gross income calculated using annual gross incomes between 2010-2012 for all organizations. Figures have been rounded.

such, the majority of respondents rely heavily on volunteer personnel.

We note that we identified no equivalent information regarding the number of employees of Canadian arts and culture organizations and thus are unable to compare the ethnocultural arts field to the arts field as a whole with respect to this characteristic.

Income

Canadian registered charity ethnocultural arts organizations have an average annual gross income of $376,124, a median annual gross income of $116,189, and a maximum annual gross income of $7,254,047.[5] We provide additional information regarding income trends across pan groups (Aboriginal, culturally diverse, and White) in Characteristics by Pan Racial Group.

We note that we identified no equivalently comprehensive information regarding the incomes of Canadian arts and culture organizations and thus are unable to directly compare the ethnocultural arts field to the arts field as a whole with respect to this characteristic. Although far from comprehensive, the Canadian Arts Data/Données sur les arts au Canada (CADAC), a web-based source of financial and statistical information on Canadian arts organizations, provides mean and median annual revenues across arts categories for organizations receiving operating support from CADAC member organizations, and this information may be suggestive as to how the incomes of ethnocultural arts organizations compare with the country's larger arts and culture sector.[6] A comparison to CADAC data indicates that the ethnocultural arts field is at the bottom of the income spectrum (see table 1).[7]

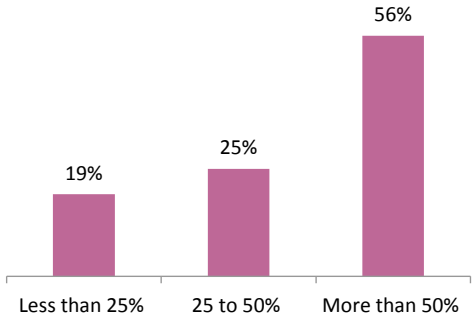
An examination of the income distribution of ethnocultural arts organizations reveals great income disparities within the field, with a small percentage of higher-income organizations skewing the field average upwards (see fig. 4). The overwhelming majority (75 percent) of organizations fall below the field average of $376,124, and almost half (47 percent) of organizations have less than $100,000 in average annual gross income. Less than one percent, or two organizations, have an average annual gross income of $5 million or more.

Focusing on the field's median income, which is a better representation of the "typical" income of ethnocultural arts organizations, gross annual income has increased annually between 2010 and 2012, from $58,762 to $119,138, respectively (see fig. 5). This pattern represents a 103 percent increase in gross income, with the greatest growth occurring between 2010 and 2011.

Figure 5. Canadian organizations by median annual gross income per year (2010-2012)

Source: Canadian organizations database (n=255).

Figure 6. Canadian survey respondents by income sources



Source: Canadian survey results (n=68). Figures have been rounded.
Note: Related to contributions (i.e., government, foundation, corporate grants, and individual contributions).

Sources of Income

Survey respondents rely heavily on private sector contributions/government funding as a source of financial support. Eighty-one percent of survey respondents report that more than a quarter of their organizations' total (gross) revenue during their most recently completed fiscal year was from contributions (i.e., government, foundation, corporate grants, and individual contributions) (see fig. 6; CAN-SQ-8). More than half of respondents (56 percent) report that these income sources consist of more than 50 percent of their total (gross) revenue.

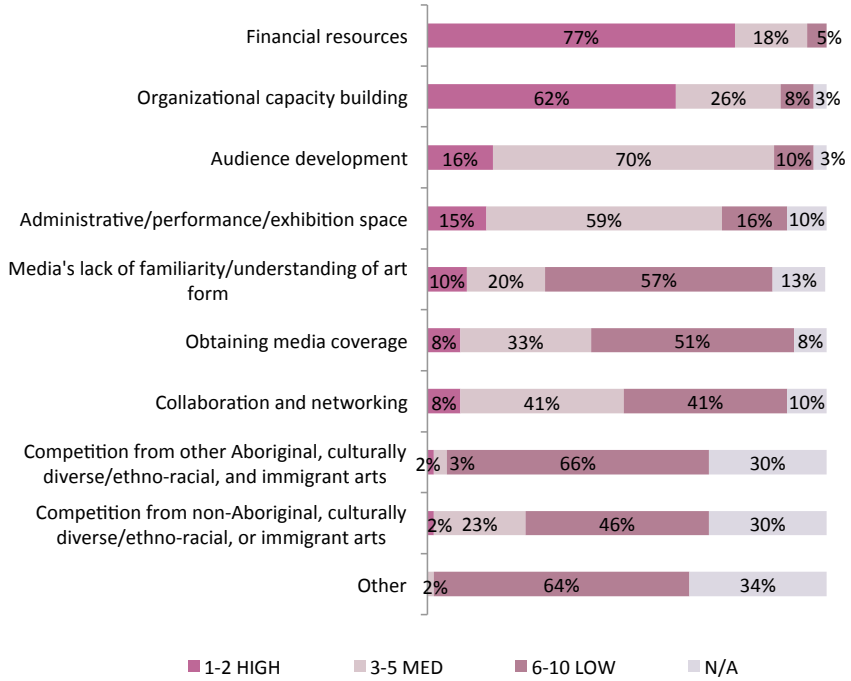
Organizational Challenges

The top four organizational challenges/needs reported by survey respondents are (i) financial resources (77 percent ranked 1-2), (ii) organizational capacity building (62 percent ranked 1-2), (iii) audience development (16 percent ranked 1-2), and (iv) space (15 percent ranked 1-2) (see fig. 7; CAN-SQ-18).

With respect to financial resource needs, the majority of survey respondents are concerned with increasing contributed revenue (36 percent ranked 1) and increasing earned income (27 percent ranked 1) (see fig. 8; CAN-SQ-20). When considering items ranked 1-2 in importance, however, respondents rank the need to identify new funding sources (53 percent) almost evenly as their biggest concerns after the need to increased contributed revenue. Seventy-three percent of survey respondents ranked grant assistance 4, 5, or N/A (not a challenge or need), thereby indicating that the more technical aspects of seeking contribution-related funding are of lesser concern for respondents.

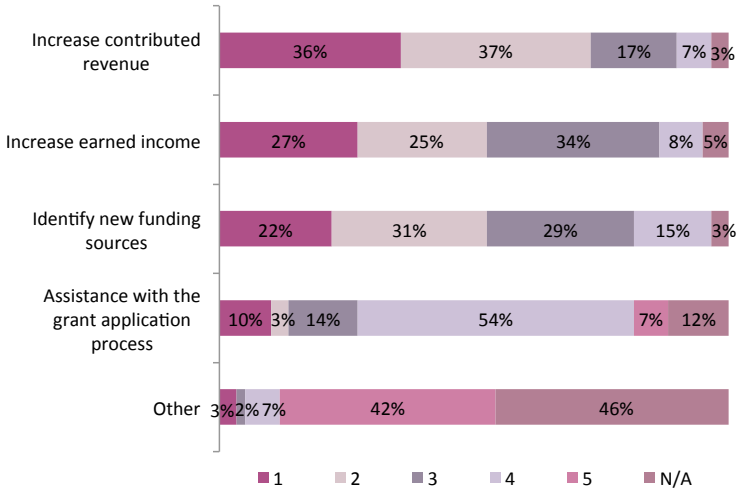
The top four capacity building needs reported by survey respondents are (i) maintaining and/or increasing the number of paid staff (47 percent ranked 1-2), (ii) board development (37 percent ranked 1-2), (iii) obtaining appropriately skilled staff (28 percent ranked 1-2), and (iv) leadership transition/succession planning (27 percent ranked 1-2) (see fig. 9; CAN-SQ-19). As with financial resource concerns,

Figure 7. Organizational challenges by Canadian survey respondent ranking (General)



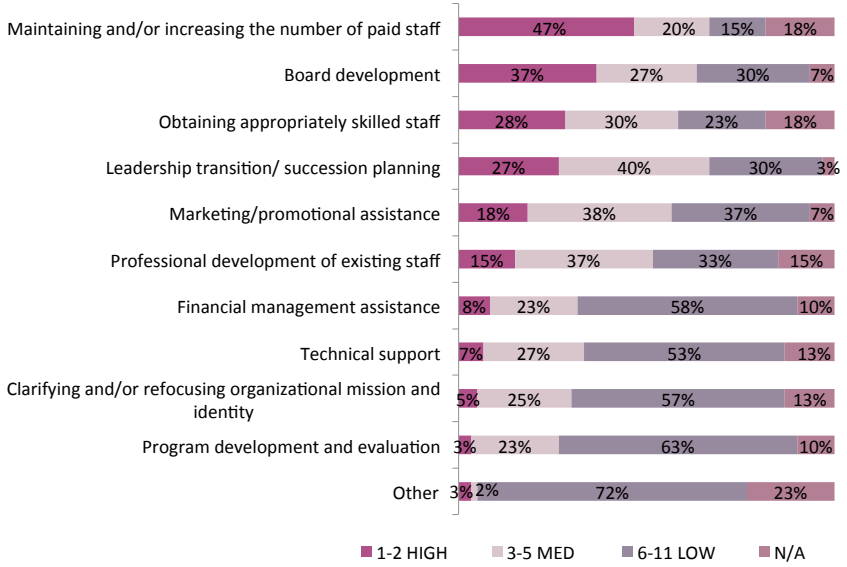
Source: Canadian survey results (n=61). Figures have been rounded.

Figure 8. Financial resource needs by Canadian survey respondent ranking



Source: Canadian survey results (n=59). Figures have been rounded.

Figure 9. Capacity building needs by Canadian survey respondent ranking



Source: Canadian survey results (n=60). Figures have been rounded.

technical and other staff training-related concerns (i.e., professional development, financial management assistance, technical support, program development) are of lower priority for the majority of survey respondents.

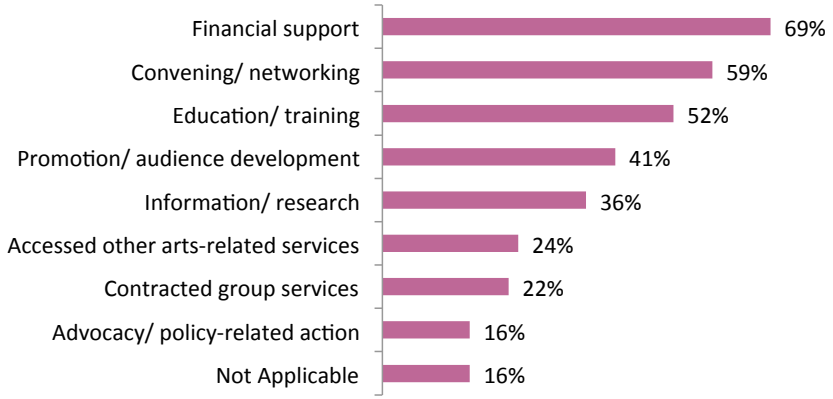
Organizational Supports

Arts Services. Between 2011 and 2013, survey respondents that accessed arts services mostly accessed the following services: (i) financial support (69 percent of organizations), (ii) convening and networking (59 percent of organizations), (iii) education and training (52 percent of organizations), and (iv) promotion and audience development (41 percent of organizations) (see fig. 10; CAN-SQ-23). A sizable number of respondents (16 percent) did not access any arts-related services during this period (organizations marking "not applicable").

When survey respondents attend work-related conferences or workshops, the topics of these conferences and workshops most commonly relate to (i) networking (for 45 percent of organizations), (ii) development and fundraising (for 43 percent of organizations), and (iii) organizational management (e.g., board development, strategic planning) (for 41 percent of organizations) (CAN-SQ-27). Survey respondents report that their main reasons for attending these conferences and workshops are (i) professional development: administrative (48 percent ranked 1-2), (ii) organizational capacity building (39 percent ranked 1-2), and (iii) professional development: artistic (35 percent ranked 1-2) (CAN-SQ-28). The largest proportion of survey respondents (41 percent) have attended on average one to two conferences or workshops per year over the past five years (CAN-SQ-30). Similar to CAN-SQ-23, seventeen percent of respondents state that employees do not attend conferences or workshops.

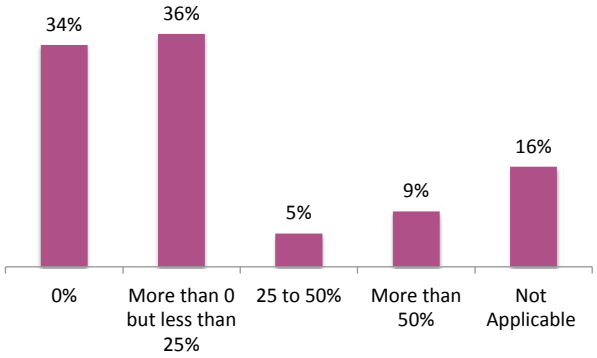
Half of survey respondents accessed at least some services

Figure 10. Arts services accessed by Canadian survey respondents (2011-2013)



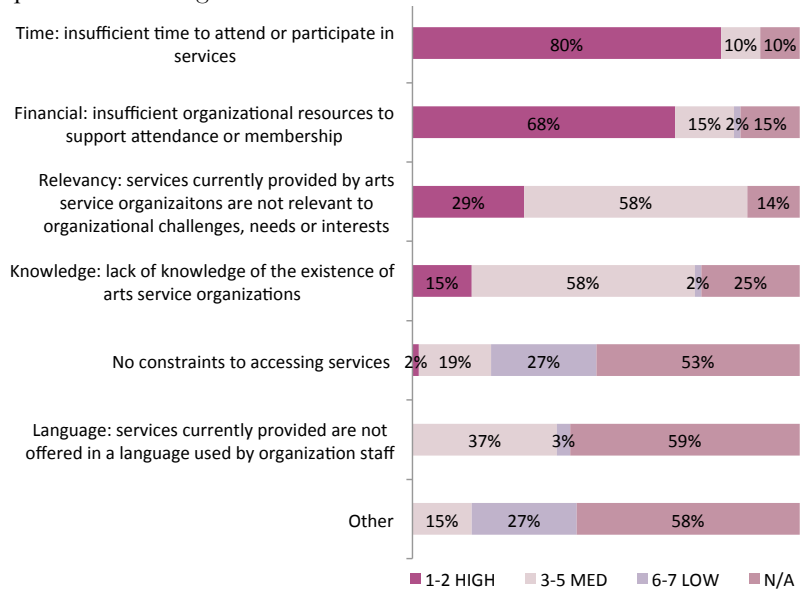
Source: Canadian survey results (n=58). Figures have been rounded.

Figure 11. Dedicated arts services accessed by Canadian survey respondents (2011-2013)



Source: Canadian survey results (n=58). Figures have been rounded.

Figure 12. Constraints in accessing arts services by Canadian survey respondent ranking

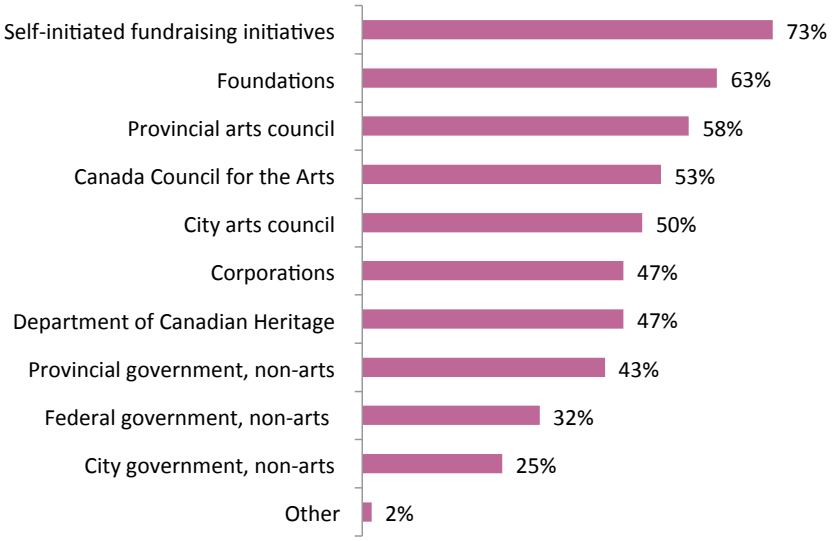


Source: Canadian survey results (n=59). Figures have been rounded.

that were provided by organizations exclusively dedicated to serving Aboriginal, culturally diverse, and/or immigrant arts organizations (see fig. 11; CAN-SQ-24). A significant proportion (34 percent) of survey respondents accessed no such dedicated services, however. As a relatively small percentage (14 percent) of respondents report that they access a sizable amount of dedicated services (more than 25 percent), these survey findings indicate that, when organizations seek out arts services, most seek support from non-dedicated arts service organizations. Based on discussions with project participants (see Needs and Supports: A Life Cycle Approach), it is likely that this pattern of access is due in large part to necessity – the absence of dedicated services in needed areas and/or with substantial resources – rather than the lack of importance of dedicated forms of support.

For a number of survey respondents, non-arts specific services are another important part of their support network. Forty-three percent

Figure 13. Funding sources supporting Canadian survey respondents (2011-2013)



Source: Canadian survey results (n=60). Figures have been rounded.

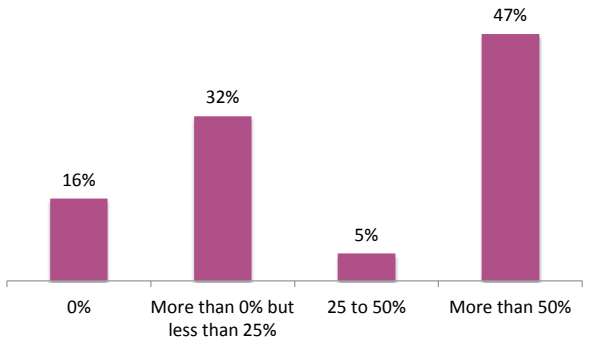
of survey respondents are members of non-arts association(s) and/or formal arts-related (but not specific) networks (CAN-SQ-26). For example, survey respondents affiliate with such networks as the Burnaby Board of Trade, the National Association of Japanese Canadians, and the Alberta Museums Association.

Taking advantage of existing arts services can be time consuming and divert resources away from an organization's core programming. Survey respondents report that their primary constraints in accessing arts services are (i) insufficient time to attend or participate in services (80 percent ranked 1-2), (ii) insufficient organizational resources to support attendance or membership (68 percent ranked 1-2), (iii) the services currently provided by arts service organizations are not relevant to organizational challenges, needs, or interests (29 percent ranked 1-2), and (iv) lack of knowledge of the existence of arts service organizations (15 percent ranked 1-2) (see fig. 12; CAN-SQ-31).

Funding. During the past two years, at least half of survey respondents have financially supported organizational operations through (i) self-initiated fundraising initiatives (73 percent of organizations), (ii) foundation support (63 percent of organizations), and (iii) provincial arts council support (58 percent of organizations) (see fig. 13; CAN-SQ-33). A sizable number of respondents have also received financial support from non-arts sources (43 percent from provincial non-arts sources and 32 percent from federal non-arts sources).

When applying for funding, almost half of survey respondents (47 percent) report that more than 50 percent of their grant applications are to funding programs that have an explicit mandate to support specific cultural or ethnic communities (see fig. 14; CAN-SQ-34). We note that this high level of interaction with dedicated funding programs appears to conflict with responses to CAN-SQ-24, which indicate that survey respondents more often seek support from non-dedicated arts service organizations. However, the differing responses may be due to the manner in which we asked the two questions: CAN-SQ-24 refers to service organizations "exclusively dedicated" to serving particular ethnocultural organizations, whereas CAN-SQ-34 relates to dedicated

Figure 14. Dedicated funding programs accessed by Canadian survey respondents



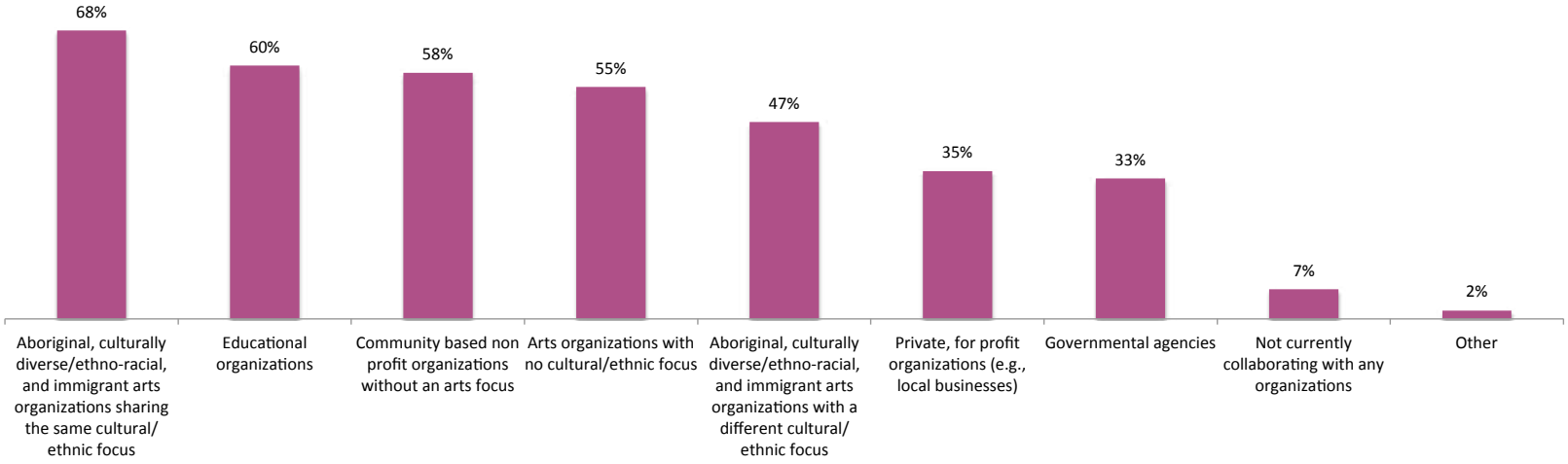
Source: Canadian survey results (n=57). Figures have been rounded.

programs (rather than service organizations). For example, the Canada Council is not an organization exclusively dedicated to serving particular ethnocultural organizations, but it does offer a number of dedicated funding programs. Moreover, in CAN-SQ-34, we did not provide a "N/A" answer choice as we did in CAN-SQ-24; if the "N/A" choice were removed from CAN-SQ-24, the percentage of organizations accessing dedicated services would shift.

Collaboration. Survey respondents are generally familiar with other organizations that share their organizations' artistic and cultural/ethnic focus (CAN-SQ-35). When asked to describe their current relationship with other arts organizations that share their organizations' cultural/ethnic focus (CAN-SQ-36), the majority of survey respondents (80 percent) report frequent interaction and a good relationship with locally based peers. With respect to organizations based in other geographic areas, 42 percent of respondents report infrequent interaction but a good relationship with arts organizations located in their own region, with a similar percentage of respondents (39 percent) reporting frequent interaction and a good relationship with these regional arts organizations. Slightly more than half of respondents (51 percent) report infrequent interaction but a good relationship with arts organizations located within the country but in other regions, and another quarter of respondents report frequent interaction and a good relationship with these national arts organizations. Over a third of respondents (39 percent) report infrequent interaction but a good relationship with their internationally based peers, and approximately another third report having no relationship with these organizations (36 percent). Few respondents report poor relationships with their local, regional, national, or international peers.

These findings suggest that survey respondents have strong local networks in which to take advantage of collaborative opportunities as they arise but there may be potential to enhance these opportunities on a regional, national, or international level. Such potential is reflected in additional survey responses: an overwhelming majority of respondents

Figure 15. Types of collaborating organizations of Canadian survey respondents



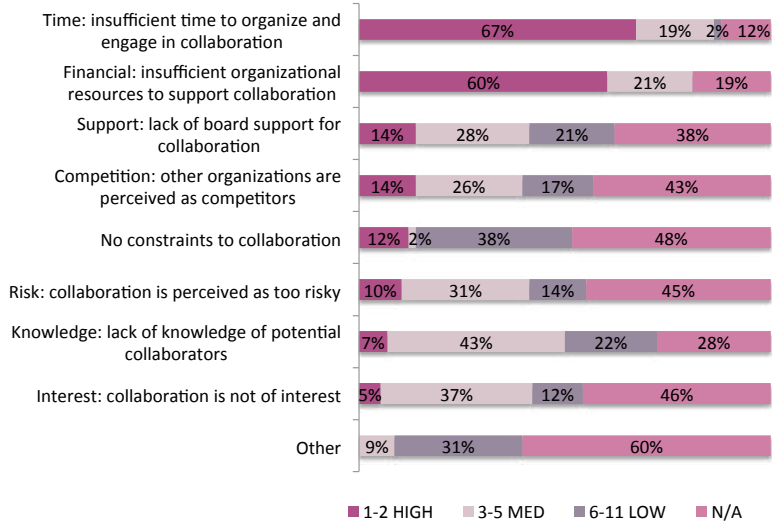
Source: Canadian survey results (n=60). Figures have been rounded.

believe that they share common challenges with other ethnocultural arts organizations (88 percent; CAN-SQ-37) and would be interested in collaborating with other ethnocultural arts organizations to address challenges and needs (85 percent; CAN-SQ-38).

Respondents collaborate with a variety of partners, although (not surprisingly) the most common partners share similar interests. Between 2012 and 2013, more than half of survey respondents collaborated with Aboriginal, culturally diverse, and/or immigrant arts organizations that share the same cultural/ethnic focus (68 percent of organizations), educational organizations (60 percent), and community based nonprofit organizations without an arts focus (58 percent) (see fig. 15; CAN-SQ-39). A small number of respondents report no current collaborations.

As with accessing arts services, although there can be benefits to entering into collaborative arrangements, taking advantage of such opportunities involves time and other organizational resources.

Figure 16. Constraints to collaboration by Canadian survey respondent ranking



Source: Canadian survey results (n=58). Figures have been rounded.

Survey respondents report that their most significant constraints with respect to collaboration are (i) insufficient time to organize and engage in collaboration (67 percent ranked 1-2), (ii) insufficient organizational resources to support collaboration (60 percent ranked 1-2), and (iii) lack of board support for collaboration (14 percent ranked 1-2) and competition with other organizations (14 percent ranked 1-2) (see fig. 16; CAN-SQ-40). A sizable group of respondents report experiencing no constraints to collaboration (12 percent).

Support Programs. We identified 95 arts service organizations and funders that offer targeted programs for Canadian ethnocultural arts organizations (Appendix C). We note that our research concentrated on organizations that provide targeted *arts and culture* programs, and thus we have not included non-arts programs also geared toward the sector. Neither did we specifically research non-arts governmental agencies nor service organizations that offer isolated arts services, although when we came across targeted programs offered by these organizations, we did include them.

The mandates of arts service organizations and government agencies are wide ranging, including the geographic scope of service areas. Among the organizations we identified that possess programs targeting and/or particularly applicable to ethnocultural groups, 41 percent of arts service organizations, including federal funders, have mandates that are national in scope, 37 percent, including provincial funders, have mandates that are regional in scope, and 21 percent, including municipal arts agencies, have mandates that are local in scope.

We identified three federal agencies that offer targeted programs to organizations located across the country: the Canada Council, Canadian Heritage, and Aboriginal Affairs and Northern Development Canada.

Discussed in Part I, the Canada Council provides a number of grants specific to Aboriginal arts organizations and artists through the Aboriginal Arts Office and the discipline sections and has some targeted programming for culturally diverse arts organizations and artists through the Equity Office. The Aboriginal Arts Office and the discipline sections offer the following 16 grant programs:[8]

(i) Aboriginal Peoples Collaborative Exchange: National and

International Project Grants ($5,000 to $30,000);

(ii) Travel Grants for Aboriginal Collaborative Projects ($2,500 maximum unless traveling to or from northern Canada, in which case $3,000 maximum);

(iii) Grants under the Elder and Youth Legacy Program ($20,000 maximum);

(iv) Capacity Building Program: Annual and Multi-year Project Funding ($20,000 to $30,000);

(v) Grants under the Capacity Building Program: the Flying Eagle ($4,000);

(vi) Grants to Aboriginal Dance Professionals for emerging, mid-career, and established dancers for professional development and research ($20,000 maximum) or apprenticeship/mentorship ($10,000 maximum);

(vii) Aboriginal Peoples Production Project Grants in Dance for short-term productions ($30,000 maximum) and long-term productions ($100,000 maximum);

(viii) Annual Support to Aboriginal Peoples Dance Companies, Organizations, Groups, and Collectives ($30,000 minimum);

(ix) Aboriginal Media Arts Program for emerging ($3,000 to 20,000), mid-career ($3,000 to $60,000), and established artists ($3,000 to $60,000);

(x) Aboriginal Peoples Music: Project Grants ($20,000 maximum);

(xi) Aboriginal Peoples Music: Travel Grants for individuals ($2,500 maximum unless traveling to or from northern Canada, in which case $3,000 maximum) and music groups ($7,500 maximum);

(xii) Developmental Support to Aboriginal Theatre Organizations ($5,000 to $25,000);

(xiii) Aboriginal/Inuit Traditional Visual Art Forms Program for Individual Artists ($1,500 to $20,000);

(xiv) Grants to Aboriginal Peoples: Creation Grants for Writers and Storytellers ($5,000 to $20,000);

(xv) Grants to Aboriginal Peoples: Writers Residencies ($7,000); and

(xvi) Grants to Aboriginal Peoples: Publishers for emerging publishers ($20,000) and established publishers ($40,000).

Undergoing a period of restructuring, the Equity Office's targeted programming is currently limited to one remaining CBI grant: Travel Grants for professional artists or arts professionals who are culturally diverse, Deaf or have a disability ($500 to $2,500).[9]

Canadian Heritage offers three Aboriginal funding programs and three grants of particular interest for certain other types of ethnocultural arts organizations. These programs/grants are as follows:[10]

(i) Aboriginal Peoples' Program: Aboriginal Languages Initiative (no maximum amounts listed);

(ii) Aboriginal Peoples' Program: Aboriginal Women's Programming Elements (no maximum amounts listed);

(iii) Aboriginal Peoples' Program: Northern Aboriginal Broadcasting (no maximum amounts listed);

(iv) Building Communities through Arts and Heritage: Local Festivals ($200,000 maximum);

(v) Building Communities through Arts and Heritage: Community Anniversaries ($200,000 maximum); and

(vi) Building Communities through Arts and Heritage: Legacy Fund ($500,000 maximum).

Aboriginal Affairs and Northern Development Canada (AANDC) provides funding for programs, services, and initiatives for First Nation, Inuit, and Northern communities, government, and individuals, as well as to Aboriginal organizations.[11] Although no arts and culture funding programs are listed on AANDC's website, AANDC has provided financial support to arts and culture related organizations and programs in the past (e.g., through its Cultural Educational Centres Program).[12]

Collectively, at the federal level there are 23 targeted funding programs, and these programs consist entirely of project grants that range in amount from $500 to $500,000.

Eight of the country's ten provincial arts agencies/councils have funding and service programs directed toward supporting Aboriginal, culturally diverse, and/or White ethnocultural groups. These programs are as follows:

Image 26. Bruce Naokwegijig (pictured) and Josh Peltier (Visual Artist) with Debajehmujig *Storytellers*. *Seven Minute Side Show*, 2013. Photograph by Ron Berti. Reproduced by permission from Ron Berti.

- AFA offers one funding program and one arts service program directed at supporting Aboriginal arts. These programs are the Aboriginal Traditional Arts Individual Project Grant Stream ($15,000 maximum) and Alberta's Future Leaders Program – Arts Camps.[13]
- The British Columbia Arts Council offers four funding programs for Aboriginal arts provided in partnership with the First Peoples' Cultural Council (FPCC).[14] FPCC offers arts funding through the Aboriginal Arts Development Awards in four categories: (i) Emerging Individual Artists for emerging or professional artists ($5,000 maximum); (ii) Organizations and Collectives program for artistic production or mentorship projects ($15,000 maximum), grants for administrative capacity building projects ($15,000 maximum), and grants for combined artistic production or mentorship, and administrative capacity building projects ($30,000 maximum); (iii) Sharing Traditional Arts Across Generations ($12,000 maximum); and (iv) (Aboriginal) Arts Administrator Internship and Mentorship Program ($30,000 maximum).[15]
- The Manitoba Arts Council offers two funding programs specifically directed toward Aboriginal arts and one funding program of interest to both Aboriginal and culturally diverse arts. These programs are (i) Aboriginal Arts Creative Development ($7,500 maximum), which is available across artistic disciplines, (ii) the Aboriginal Arts Mentorship Training and Development Grant ($5,000 maximum), and (iii) the Community Connections and Access Program for individual emerging artists ($2,500 maximum), established or professional artists ($5,000 maximum), and for ensembles and organizations ($10,000 maximum).[16]
- The Saskatchewan Arts Board offers one funding program and one other arts service program directed at supporting Aboriginal arts. These programs are the Indigenous Pathways Initiative – Grants to Artists ($7,500 maximum) and the Aboriginal Editors Circle for Aboriginal editors and publishers, which provides Aboriginal editors and publishers with peer mentorship and other services related to the editing of manuscripts by Indigenous authors.[17]
- OAC offers seven grants specifically directed toward supporting Aboriginal arts, one grant directed toward culturally diverse arts activities, and one grant directed toward both Aboriginal and culturally diverse artists. These grants are as follows:[18]
  - (i) Aboriginal Artists in Communities ($12,000 maximum);
  - (ii) Aboriginal Arts Projects ($20,000 maximum);
  - (iii) Aboriginal Presenters in the North – Music Events ($500 to $3,000);
  - (iv) Aboriginal Artists in Schools (hourly rate to a maximum of $6,300);
  - (v) Aboriginal Artists Materials and Supplies Assistance ($500 maximum);
  - (vi) Aboriginal Curatorial Projects ($30,000 maximum);
  - (vii) Northern Arts ($15,000 maximum);
  - (viii) Aboriginal and Culturally Diverse Dance Training ($10,000 maximum); and
  - (ix) Culturally Diverse Curatorial Projects ($30,000 maximum).
- Conseil des arts et des lettres du Québec offers two funding programs specifically for Aboriginal arts and one for culturally diverse arts. These programs are (i) Support for Aboriginal Professional Artists and Writers ($10,000 maximum for artists or writers and $15,000 maximum for groups), (ii) Nunavik Program for Arts and Literature ($10,000 maximum for artists or writers and $15,000 maximum for groups; $10,000 maximum for residencies), and (iii) Vivacité Montréal, financial support for culturally diverse artists, writers, and artist groups ($15,000 maximum).[19]
- New Brunswick Tourism, Heritage and Culture offers one grant directed at encouraging more diverse arts audiences and toward supporting arts organizations with a community based mandate, and thus this grant is applicable to all ethnocultural arts groups: Arts – Partnership for Community Cultural Activities ($5,000 maximum).[20]

- Through its various offices and related agencies, the Government of Nova Scotia, Department of Communities, Culture, and Heritage offers one funding program particularly applicable to Aboriginal arts, one funding program particularly applicable to culturally diverse arts, three funding programs particularly applicable to White ethnocultural arts, and four funding programs particularly applicable to a broader group of ethnocultural arts organizations. These programs are as follows:[21]
  (i) the Mi'kmaq Cultural Activities Program, directed toward supporting Mi'kmaq community groups and organizations ($10,000 maximum);
  (ii) the Diversity and Community Capacity Fund, which is aimed at promoting diversity and social equity and is particularly applicable to Aboriginal and culturally diverse arts organizations ($10,000 maximum);
  (iii) the Cultural and Youth Activities Program, which is more generally directed toward supporting cultural diversity ($5,000 maximum);
  (iv) the One-time Emerging Culture and Heritage Initiatives Program, which is more generally directed toward supporting cultural development within diverse communities ($10,000);
  (v) the Gaelic Language in the Community Program, which supports nonprofit organizations engaging in projects that involve promoting interest and involvement in Gaelic language and culture ($2,000 maximum);
  (vi) the Office of African Nova Scotian Affairs' Grants and Contributions Program, which supports the province's African Nova Scotian communities ($1,500 maximum);
  (vii) Vive l'Acadie Community Fund, which supports cultural projects in the province's Acadian and francophone communities (no listed funding amounts);
  (viii) the Québec -Nova Scotian Agreement for Collaboration and Exchange, which offers funding for French-language exchanges and cooperative activities between community organizations in Nova Scotia and Québec (no listed funding amounts); and
  (ix) the new Arts Equity Fund Program, which specifically targets Aboriginal and culturally diverse artists ($500 to $12,000).

We did not identify any targeted funding programs or other arts services for ethnocultural arts organizations provided by the Newfoundland and Labrador Arts Council or the Prince Edward Island Council of the Arts.

All three territories have programs directed toward supporting ethnocultural arts. The following are territorial governmental programs for the field:

- The Government of Yukon offers three funding programs particularly applicable to ethnocultural arts organizations. These programs are (i) Culture Quest, which funds a range of projects, including events, training and development, partnerships, and commissions toward developing cultural products (no funding amounts listed), (ii) the New Canadians Event Fund ($5,000 maximum), and (iii) the Yukon Historic Resources Fund, which provides funding for projects that promote, preserve, and develop the Yukon's heritage ($10,000 maximum).[22] We note that we identified no registered charity ethnocultural arts organization based in the Yukon.
- The Government of the Northwest Territories operates the Prince of Wales Northern Heritage Centre (PWNHC), which functions as a museum and archives.[23] In addition to these roles, PWNHC provides technical, logistic, and financial support to individuals and organizations involved in cultural activities and the arts. PWNHC offers two funding programs for projects designed to promote the arts and cultural diversity: the Cultural Organizations Contributions program (no listed funding amount) and the Cultural Projects Contributions program (no listed funding amount).[24]
- The Department of Economic Development and Transportation/Nunavut Department of Culture, Language, Elders, and Youth offers one funding program directed at supporting Aboriginal arts: the Culture and Heritage/Elders and Youth Initiative (no listed funding amount).[25]

Collectively, at the provincial/territorial governmental level, there are 39 targeted funding and other arts service programs for the field. The funding programs consist of project grants, with listed amounts ranging from $500 to $30,000; as not all governmental agencies list available funding amounts, some grant programs could exceed the $30,000 figure.

We identified three local arts councils with funding and other service programs particularly applicable to ethnocultural groups. These programs are as follows:

- The Edmonton Arts Council offers one targeted grant for ethnocultural arts: the Cultural Diversity in the Arts project grant ($15,000 maximum).[26]
- The Toronto Arts Council offers four grants particularly applicable to ethnocultural arts organizations and which fall under the umbrella of its Community Arts program: the Community Arts Development project grant ($10,000 maximum); (ii) the Arts Engagement project grant ($15,000 maximum); (iii) Annual Operating Grants (no funding amount listed); and (iv) Multi-Year Operating Grants (no funding amount listed).[27]
- The Conseil des arts de Montréal offers one grant directed at supporting culturally diverse arts, one grant applicable to all ethnocultural arts groups, and one other arts service program directed at supporting culturally diverse and newly-arrived artists. These programs are (i) Creation and Career Development for Culturally Diverse Artists ($5,000 maximum in addition to payment of an honorarium and use of rehearsal studios), (ii) Démart – MTL, which is to support organizations who apprentice culturally diverse, newly-arrived, or first generation artists ($12,000 maximum for a 21-week period), and (iii) the Consulting Service-Cultural Diversity, which offers a range of non-monetary support services, such as informational meetings and networking sessions, aimed at supporting culturally diverse and newly-arrived artists within the city's arts community.[28]

Collectively, at the municipal arts agency level, there are seven grants particularly applicable to the field. Five of these grants consist of project

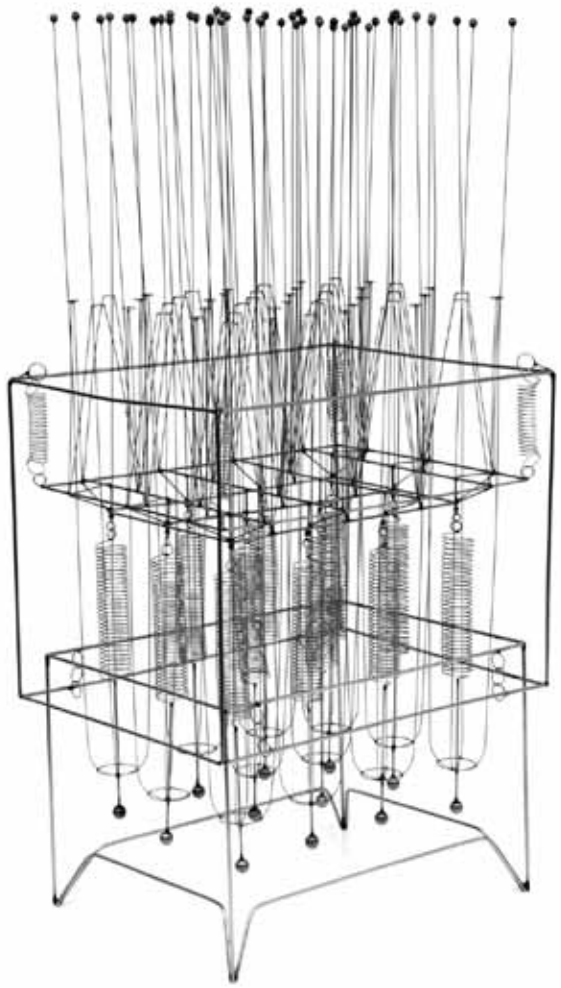


Image 27. Konstantin Milonadis. Untitled, Date Unknown. Stainless steel wire, 28 x 13 1/2 x 10 1/2 in. Gift of Mr. Wasyl Kacurovsky. Reproduced by permission from Ukrainian Institute of Modern Art.

grants that range in amount from $5,000 to $15,000, and two of these grants consist of operating grants (no grant amounts listed). We note that local arts agencies may operate as governmental or government supported arts agencies or as private nonprofit arts service organizations; to aid analysis, we have grouped these agencies together regardless of structure.

In addition to federal, provincial, and local arts agencies, arts service organizations provide a range of services to support ethnocultural arts organizations. For analysis, we have divided these services into six service areas: (i) financial support; (ii) advocacy and policy; (iii) convening and networking; (iv) education and training; (v) promotion and audience development; and (vi) contracted group services and space. Through this method of organization, it is our intention to present a more detailed picture of the different means of supporting the field; however, we are aware that we risk depicting the support field as larger than it actually is as a number of services provided by organizations cross service areas. We have counted each type of service offered by a service organization, and thus the service-related figures we provide in this section reflect this multiple counting of organizations. As such, these figures should not be added.

Arts service organizations with a national mandate comprise the biggest portion of organizations in the Canadian supports database (37 organizations). Set forth below is an overview of the targeted programs provided by national arts service organizations.

- Financial support services: We identified nine national arts service organizations that provide grants, fiscal sponsorship services, and general sponsorship opportunities for exhibitions, performances, and film. The Shevchenko Foundation, a grantmaking organization "dedicated to the preservation and promotion of the Ukrainian Canadian cultural heritage and the advancement of a flourishing Ukrainian community"[29] in Canada, is among these organizations. The foundation's Arts Program provides funding for individuals, groups, ensembles, choirs, orchestras, publishers, and collectives across the following sectors: Dance, Literary Arts, Media Arts, Music, Theatre, and Visual Arts based on available foundation resources (no listed funding amounts).[30]
- Advocacy and policy: We identified eight national arts service organizations that provide support in the areas of advocacy. An example of one of these arts service organizations is the National Indigenous Media Arts Coalition (NIMAC), which serves as the "Indigenous arm" of the Independent Media Arts Alliance in addition to providing arts services to its own membership.[31] Among its many services, NIMAC advocates for equitable opportunities for Indigenous media artists and arts organizations across Canada.[32]
- Convening and networking: We identified 12 national arts service organizations that organize convenings, lectures, workshops, and networking opportunities. One of these service organizations is the Serbian Heritage Academy of Canada, which includes among its many roles the organization of lectures, conferences, seminars, and workshops related to Serbian cultural heritage and assists in the "establishment and development of…contacts among scholars, writers, artists and other experts in the field of Serbian studies."[33]
- Education and training: We identified 13 national arts service organizations that provide education and training support services, including workshops, capacity building programs, residencies, and apprenticeships. One such organization is the Banff Centre, which offers targeted courses through its Indigenous Arts Programs in the disciplines of dance, music, writing, visual arts, digital media, film, as well as self-directed residencies and practicum opportunities.[34]
- Promotion and audience development: We identified 13 national arts service organizations that provide promotional and audience development services through such activities as the maintenance of artist or artwork directories, calendars of events, awards or award shows, and by promoting literary works. One of these organizations is the Ukrainian Canadian Congress' National Arts Council, which educates the public about Ukrainian arts in part through the management of a Ukrainian arts and culture database.[35]
- Contracted group services/Space: We did not identify any national arts service organization that provides targeted contracted group services (e.g., healthcare, legal, business services, referrals or similar professional services) or space.

Arts service organizations possessing a provincial focus comprise the second highest portion of organizations in the Canadian supports database (21 organizations). Set forth below is an overview of the targeted programs provided by these arts service organizations.

- Financial support services: We identified seven provincial arts service organizations that provide financial support particularly applicable to the field. Among these organizations is the Ontario Trillium Foundation (OTF), which provides support to community based nonprofits and charitable organizations in the areas of the arts, recreation, the environment, and human and social services in Ontario.[36] OTF offers three granting programs: (i) the Community Grants Program, for activities that take place in one area and have a local impact in one or more communities within that area (a maximum of $375,000 over five years), (ii) the Province-Wide program, for activities that have province-wide impact (a maximum of $1.25 million over five years), and (iii) the Youth Opportunities Fund, which provides support for activities focused on youth ages 12 to 29 and that take place in the Greater Toronto area through the Strategic Collaborations grant (a maximum of $1.25 million over five years) or the Grassroots Innovations grant (a maximum of $400,000 over four years).[37]
- Advocacy and policy: We identified three provincial arts service organizations that provide support in the area of advocacy. One such organization is the Association acadienne des artistes professionnel du Nouveau-Brunswick, an Acadian arts service organization representing the interests of artists and advocating on their behalf.[38]
- Convening and networking: We identified seven provincial arts service organizations providing services in this area. Among these organizations is the previously referenced CPAMO (see Part I). CPAMO works to open opportunities for Aboriginal and ethno-racial artists and other professionals and organizations located in Ontario through convenings, workshops, town halls, roundtables, and other activities.[39]
- Education and training: We identified seven provincial arts service organizations providing services in this area. ACI Manitoba, an organization dedicated to supporting the arts and cultural industries of Manitoba and helping to develop sustainable careers for those working in arts and culture, is one such organization.[40] ACI Manitoba offers an Indigenous Arts Program, which provides workshops and courses, toolkits directed at Indigenous artists and organizations, as well as additional resources and opportunities for Indigenous artists and organizations.[41]
- Promotion and audience development: We identified seven provincial arts service organizations providing services in the areas of promotion and audience development. Among these organizations is the African Nova Scotian Music Association, which is dedicated to the promotion of African Nova Scotian music through activities that include music showcases and award shows.[42]
- Contracted group services/Space: We identified six provincial arts service organizations that provide these forms of professional services or offer space for events and rehearsals for arts organizations. Folklorama Talent, a full-service entertainment booking agency representing multicultural and contemporary performers, is one such organization.[43]

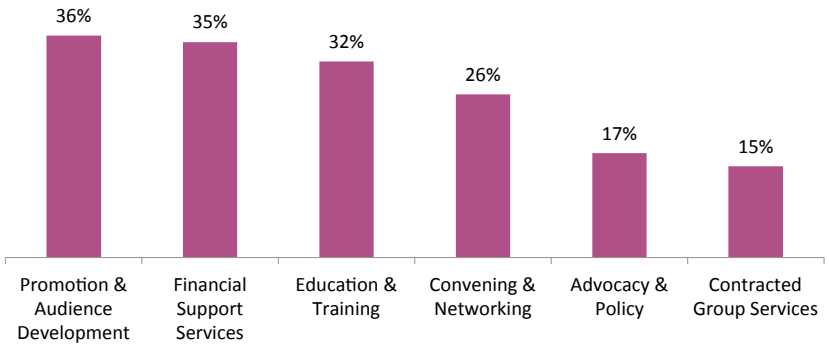
Arts service organizations with a local focus comprise the smallest portion of the Canadian supports database (19 organizations). Set forth below is an overview of the targeted programs provided by these arts service organizations.

- Financial support services: We did not identify any local arts service organization that provides financial support particularly applicable to the field.
- Advocacy and policy: We identified two local arts service organizations that provide support in this area. One organization is Diversité Artistique Montréal, which is dedicated to ensuring that Montréal's culturally diverse communities are fairly represented in cultural policies, initiatives, and more generally within the city's arts scene.[44]
- Convening and networking: We identified four local arts service organizations providing services in this area. One of these organizations is the Vancouver Asian Heritage

Month Society, which among its various programs leads a summit of Asian artists and arts organizations to encourage networking.[45]

- Education and training: We identified seven local arts service organizations providing education and training related services. One of these organizations is the En'owkin Centre, a First Nations educational center offering education and training programs and other resources aimed at enhancing "Aboriginal culture, language, political development, and leadership and excellence in Aboriginal arts training."[46]
- Promotion and audience development: We identified 11 local arts service organizations providing promotion and audience development services. Among these organizations is the Saskatchewan Intercultural Association (SIA), which is an organization dedicated to fostering intercultural relations and cultural equity.[47] Among its several services, SIA organizes public performance opportunities for its more than 25 member ethnocultural arts organizations.[48]
- Contracted group services/Space: We identified eight local arts service organizations offering services in this category. Many of these organizations are cultural centers (and thus may independently function as ethnocultural arts organizations) that provide space for events and rehearsals for ethnocultural arts organizations that they may house within their own spaces. One such organization is the Hungarian Canadian Cultural Centre (HCCC). HCCC provides a space to enable several other Hungarian arts organizations to operate, including the Hungarian Heritage Museum of Toronto, the Kodaly Ensemble (a Hungarian folkdance group), and the Janos Arany Hungarian School.[49]

Figure 17. Canadian arts service organizations by services provided



Source: Canadian supports database (n=95). Figures have been rounded.

Further details regarding arts service organizations and agencies with targeted programming for the ethnocultural arts field are available in Appendix C.

An examination of the Canadian supports database indicates that targeted support services are relatively evenly distributed across service categories. The top four services provided by arts service organizations, including governmental agencies, are (i) promotion and audience development (36 percent of organizations), (ii) financial support (35 percent of organizations), (iii) education and training (32 percent of organizations), and (iv) convening and networking (26 percent of organizations) (see fig. 17). We note that these figures are based on a count of each type of service offered by a governmental agency and arts service organization but not a count of each program offered by these organizations. In Characteristics by Pan Racial Group, we conduct a similar analysis of the specific programs offered by arts service organizations.

When comparing the top organizational needs identified by survey respondents (see fig. 7) with the targeted services offered by arts service organizations, and noting again that survey responses may not be representative of the Canadian ethnocultural arts field, we observe that identified needs do not appear to align with services offered. A high majority of respondents (and interview participants – see Needs and Supports: A Life Cycle Approach) stress the need for financial resources, particularly to increase contributed revenue, but financial support comprises little more than a third of services offered. Promotion and audience development rank of medium importance to survey respondents but comprise the highest proportion of the service offerings of arts service organizations.

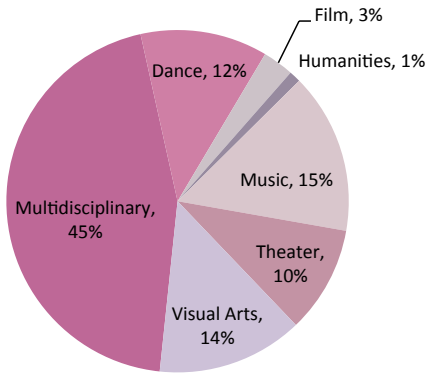
Considering the expressed needs of survey respondents (that is, the services that organizations are accessing), the services offered compared to the services accessed only loosely align. For example, less than half of survey respondents report that they have accessed any type of promotion/audience development service within the past two years, which is much lower than respondents' access of services related to financial support, convening/networking, and educating/training during this time (see fig. 10). Along with seeking financial support, survey respondents report high access of services related to networking, but these services form only around a quarter of arts services. Characteristics by Pan Racial Group and Characteristics by Province/Region contain additional information regarding Canadian support programs, and Needs and Supports: A Life Cycle Approach contains a more in-depth discussion comparing field needs with existing services.

United States

Existing in an unstable supports environment that has generally deteriorated since the publication of *Cultural Centers of Color* over 20 years ago, the current US field of ethnocultural arts organizations has nevertheless grown in number and gross income, surviving although not operating to its full potential. After the elimination and reduction of important government funding programs, receiving uneven and on the whole little financial support from foundation sources, and having only ever attracted minimal corporate support, US organizations have maintained programming over the years in part through varying mixtures of the volunteer, in-kind, and discounted resources provided by their local communities and peer organizations, individual financial contributions, earned income, and sheer tenacity and ingenuity. With the majority operating with little to no paid staff and annual incomes under $100,000, US ethnocultural arts organizations have educated and entertained local, regional, national, and international audiences and proven that they are not as fragile as a focus on their administrative operations alone might suggest. They are resilient.

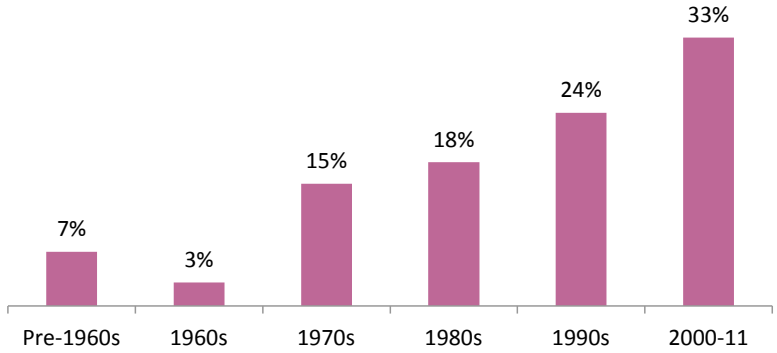
This section provides an overview of the general characteristics of US ethnocultural arts organizations based on the quantitative data collected in the US Plural project databases and survey responses. Two thousand and thirteen tax-exempt ethnocultural arts organizations are listed in the US database (Appendix B), which is a figure that represents approximately two percent of the country's 97,826 arts, culture, and humanities registered nonprofits as of October 2012.[50] Detailed in the Methodology and Appendix U, we received 355 responses to the US survey, and these responses may be considered both generally

Figure 18. US organizations by artistic discipline



Source: US organizations database (n=2013). Figures have been rounded.

Figure 19. US organizations by decade founded



Source: US survey results (n=342). Figures have been rounded.

representative of the US nonprofit ethnocultural arts field and more specifically representative as to race and geography.

Similar to the presentation of information with respect to Canada, the volume of data collected over the course of the Plural project renders a comprehensive presentation of US project findings challenging. As with Canada, we focus on the more basic characteristics of the field and of survey respondents: artistic disciplines, age, number of employees, income, sources of income, organizational challenges, and organizational supports. We have also made the US databases and all closed-ended survey results publicly available with the intention that they will prove useful to future researchers.

Artistic Discipline

Ethnocultural arts organizations in the United States may be found in all major artistic disciplines and across disciplines as almost half of the field is engaged in multidisciplinary work. Forty-five percent of organizations listed in the US database identify an artistic practice and/or programming that involves more than one artistic discipline (see fig. 18).[51] Of these organizations, 76 percent integrate dance and music.

For organizations that focus on a single artistic discipline, music represents the greatest proportion of the field (15 percent), followed by the visual arts (14 percent), and dance (12 percent). As with Canadian organizations, organizations focused on the humanities represent the smallest proportion of the field; however, also similar to Canadian organizations, a significant percentage of US organizations incorporate the humanities into multidisciplinary programming (18 percent of multidisciplinary organizations).

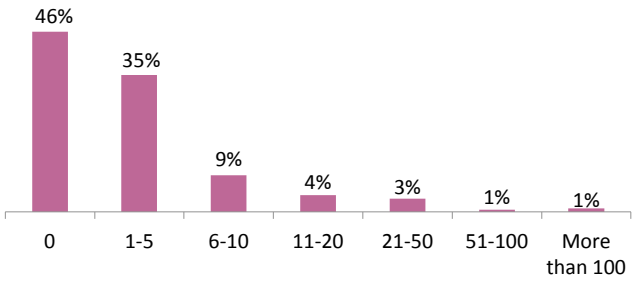
Age

We identified no sufficiently comparable earlier data to permit an accurate measurement of field growth; however, based on an examination of all information collected for the Plural project, it appears that ethnocultural arts organizations in both countries are increasing in number (see fig. 19 and Part I). To analyze the US field's current age distribution, we employ the reported decade of founding of US survey respondents; as previously stated, US survey data may be treated as representative of US nonprofit ethnocultural arts organizations.

One-third of survey respondents report founding dates in this century, which represents the biggest proportion of respondents founded in any decade. Viewed alternatively, the majority of organizations are more than 14 years in age, and a quarter of organizations are more than 34 years in age (1970s or prior). Although we identified no equivalently comprehensive information regarding the age distribution of US arts and culture organizations as a whole, we did identify information that may be suggestive as to this characteristic. In the Nonprofit Finance Fund's (NFF) *2014 State of the Nonprofit Sector Survey: National Results (Arts Edition)*, which collects information pertaining to organizations' 2013 fiscal year, 19 percent of surveyed arts organizations report founding dates between 2000 and 2014, and 48 percent of surveyed organizations report founding dates in the 1970s or prior.[52] While we do not believe it is appropriate to characterize the ethnocultural arts field as "young," and the NFF data may not be treated as representative of the arts and culture field,[53] a consideration of the NFF data does suggest that there are a significantly greater number of older non-ethnocultural arts organizations than there are of older ethnocultural arts organizations.

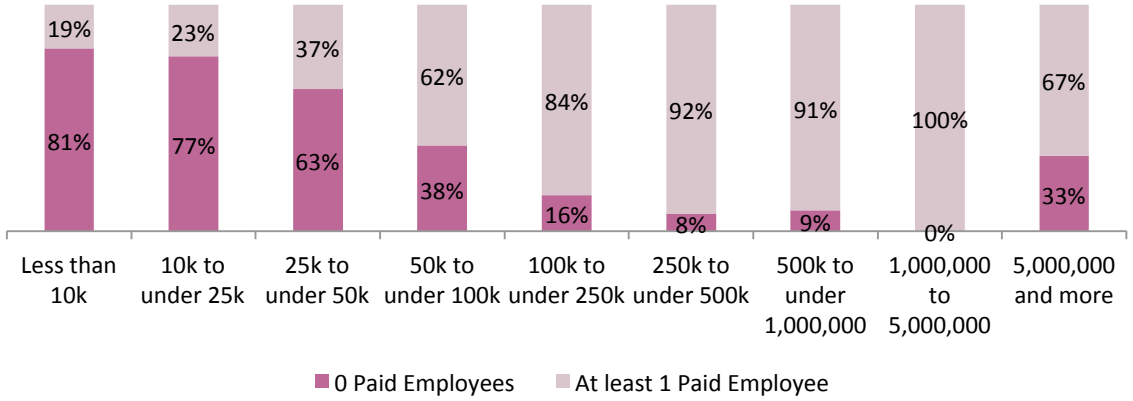
As the majority of ethnocultural arts organizations may be characterized as small due to their generally low number of paid staff and small incomes (see sections regarding Employees and Income, infra), we also examined research regarding the age distribution of

Figure 20. US survey respondents by number of paid employees



Source: US survey results (n=350). Figures have been rounded.

Figure 21. US survey respondents by number of paid employees and operating budget



Source: US survey results (n=348). Figures have been rounded.

the country's small nonprofit organizations. According to survey data released by GrantStation in its *State of Grantseeking Fall 2013 Fact Sheet; Small Organizations: Annual Budgets Under $100,000*, 53 percent of small nonprofit survey respondents were under ten years of age (in comparison to 20 percent of survey respondents as a whole, which is a percentage similar to that of the NFF survey respondents), and only 17 percent of small organizations were more than 25 years in age.[54] With at least 64 percent of nonprofit ethnocultural arts organizations over ten years in age, and to the extent that the GrantStation data is suggestive as to the age distribution of small organizations, US ethnocultural arts organizations are on average older than other small organizations.

Employees

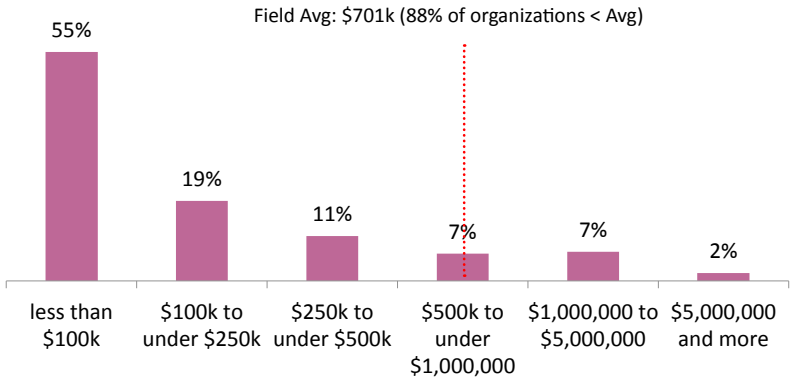
The overwhelming majority of ethnocultural arts organizations operate with little to no paid employees. Eighty-one percent of survey respondents report zero to five paid employees, including full-time and part-time employees (see fig. 20; see also United States survey question four, or US-SQ-4). Among these organizations, the majority have no paid employees. By comparison, in the *2014 State of the Nonprofit Sector Survey: National Results (Arts Edition)*, 51 percent of NFF survey respondents report zero to five part-time employees, and 52 percent report zero to five full-time employees.[55] Thus, it appears that ethnocultural arts organizations operate with far fewer employees than do non-ethnocultural arts organizations. It is also possible that their number of paid employees has shrunk over time: as discussed in Part I, *Cultural Centers of Color* reported the median number of employees for arts organizations of color as 16.

More than half of survey respondents with paid employees report that less than a quarter of these employees are employed to work full-time (US-SQ-5). We note that more than half (56 percent) of organizations responding to US-SQ-5 report having no paid employees. Nine organizations that report having no paid employees in US-SQ-4 respond differently in US-SQ-5, which accounts for the discrepancy in responses between the two survey questions.

Fifty-eight percent of survey respondents report working with 11 or more volunteers, including interns, with the biggest proportions of respondents reporting 6-10 volunteers (22 percent) and 21-50 volunteers (also 22 percent) (US-SQ-6). Similar to their Canadian peers, the majority of US ethnocultural arts organizations rely heavily on volunteer personnel to supplement their small (to no) paid staffs.

In comparing survey respondents' number of paid employees

Figure 22. US organizations by average annual gross income: frequency distribution (2009-2012)



Source: US organizations database (n=2013). Average annual gross income calculated using annual gross incomes between 2009-2012 for all organizations. Figures have been rounded.

with respondents' operating budgets, we observed that, as would be expected, organizations with smaller operating budgets (less than $100,000) have a higher percentage of unpaid staff than organizations with higher operating budgets (see fig. 21). Organizations with operating budgets between $250,000 and $5,000,000 possess the lowest percentage of unpaid staff. For organizations with operating budgets that exceed $5,000,000, the percentage of unpaid staff once again begins to increase, possibly because higher organizational income may lead to a rise in organizational prestige and a subsequent ability to attract unpaid staff.

Income

US nonprofit ethnocultural arts organizations reporting financial information have an average annual gross income of $701,358, a median annual gross income of $86,487, and a maximum annual gross income of $157,116,526.[56] We provide additional information regarding income trends across pan racial groups in Characteristics by Pan Racial Group.

An examination of the income distribution of ethnocultural arts organizations reveals great income disparities within the field, with a small percentage of higher-income organizations skewing the field average upwards (see fig. 22). The overwhelming majority (88 percent) of organizations fall below the field average of $701,358, and more than half (55 percent) of organizations have less than $100,000 in average annual gross income. Two percent, or 25 organizations, have an average annual gross income of $5 million or more.[57] We note that one-third of organizations in the US database did not file any federal tax forms between 2009 and 2012.[58]

Although we identified no equivalently comprehensive information regarding the incomes of US arts and culture organizations, we did identify information that is suggestive as to the average financial size of nonprofit organizations. According to research conducted by the Urban Institute, of the approximately one million public charities (501(c)(3)s) in existence in 2011, 40.1 percent reported under $100,000 in gross receipts, and only 4.4 percent reported more than $10 million.[59] As other research indicates that arts, culture, and humanities organizations are generally financially smaller than the nonprofit field as a whole,[60] it is likely that an even greater percentage of the nonprofit arts and culture field have gross incomes that fall under $100,000. Thus, while the majority of ethnocultural arts organizations have incomes under $100,000 and

Figure 23. US organizations by median annual gross income per year (2009-2012)

Source: US organizations database (n=2013).

Figure 24. US survey respondents by income sources

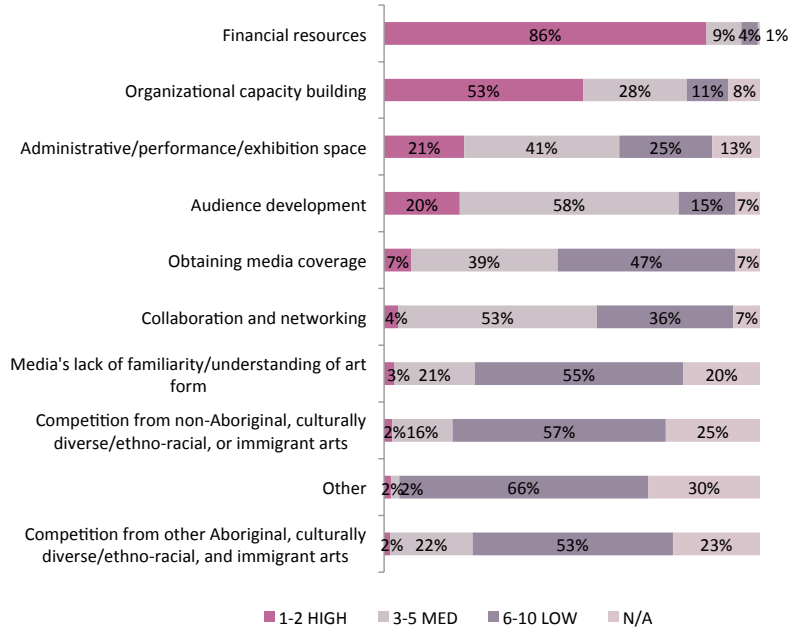
	0%	1 to 10%	11 to 20%	21 to 30%	31 to 40%	41 to 50%	51 to 60%	61 to 70%	71 to 80%	81 to 90%	91 to 100%	Percentage unknown
Federal	75%	12%	4%	2%	1%	0%	0%	0%	0%	0%	0%	5%
State	57%	21%	11%	2%	2%	1%	1%	1%	0%	0%	0%	4%
Local	49%	24%	10%	7%	1%	2%	1%	1%	1%	0%	0%	3%
Foundation	41%	23%	13%	6%	5%	2%	2%	1%	1%	0%	0%	4%
Corporate	41%	32%	9%	5%	5%	0%	1%	1%	1%	0%	0%	5%
Individual	8%	32%	13%	7%	9%	5%	3%	1%	3%	4%	11%	5%
Earned Income	14%	16%	10%	9%	10%	8%	6%	4%	4%	4%	10%	5%
Other	32%	27%	11%	5%	2%	1%	1%	2%	0%	1%	2%	15%

Source: US survey results (n=234). Figures have been rounded.

may be characterized as small, this characteristic does not necessarily distinguish them from the rest of the arts and culture field as the majority of arts and culture organizations are also most likely small. Rather, as suggested by data from the NFF survey that 28 percent of NFF survey respondents possess operating budgets between $250,001 and $1 million and 48 percent of respondents possess operating budgets greater than $1 million, the nonprofit ethnocultural arts field lacks the relatively greater number of middle and high-income organizations existing among other types of arts and culture organizations.[61]

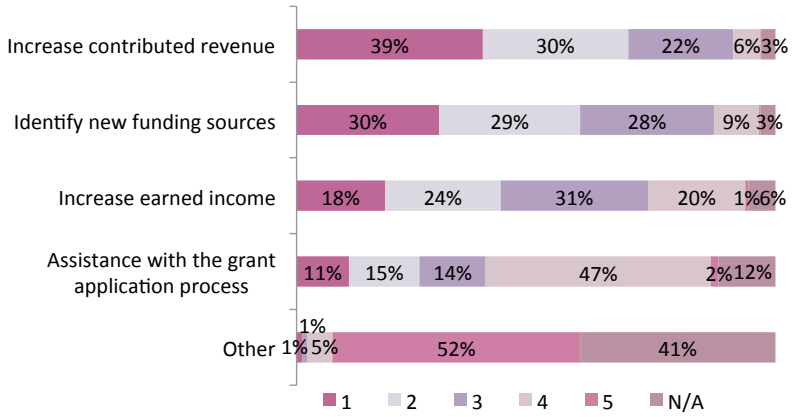
Focusing on median income, which is a better representation of the typical income of ethnocultural arts organizations, the field's gross annual income has increased annually between 2009 and 2012, from $79,093 to $107,136, respectively (see fig. 23). This pattern represents a 35 percent increase in gross income, with the greatest growth occurring between 2009 and 2010. We note that these median income figures are higher than the median income for arts organizations of color reported in *Cultural Centers of Color* ($45,250, or $69,129 in real dollars, and discussed in Part I). While the differing methodologies between our study and *Cultural Centers of Color* make direct comparisons impossible, the different figures suggest that ethnocultural arts organizations today are operating with fewer employees but higher incomes.

Figure 25. Organizational challenges by US survey respondent ranking (General)



Source: US survey resultss (n=323). Figures have been rounded.

Figure 26. Financial resource needs by US survey respondent ranking



Source: US survey results (n=319). Figures have been rounded.

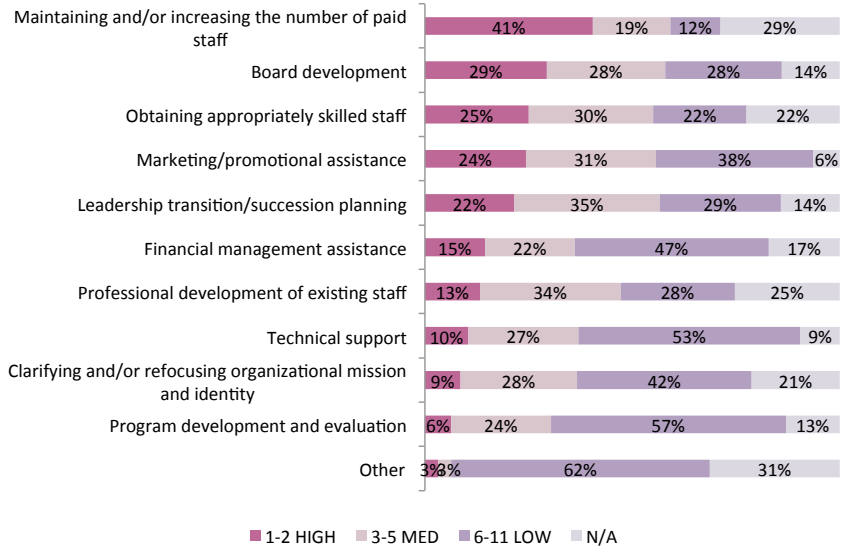
Sources of Income

Nonprofit ethnocultural arts organizations currently rely more heavily on earned income and individual contributions than they do on any other income source. Compared to their peers from the early 1990s and before, the overwhelming majority (75 percent) of survey respondents report that, during their most recently completed fiscal year, they received zero support from federal sources (see fig. 24; US-SQ-8). For a number of respondents, state, local, foundation, and/or corporate funding have not recently supported operating expenses: 41 percent to 57 percent of respondents report that they derived no income from these sources in the 2012-2013 fiscal year. Another 21 percent to 32 percent of respondents report that these sources individually comprised only 1 to 10 percent of gross revenue.[62]

In comparison, more than a quarter (27 percent) of respondents report that individual contributions comprise 41 percent or more of gross revenue, and more than one-third (36 percent) of respondents report that earned income comprises 41 percent or more of gross revenue. These figures are higher than for all other income sources combined (i.e., a total of 24 percent of respondents report that 41 percent or more of gross revenue derives from federal, state, local, foundation, corporate, and/or other sources). While these survey findings indicate that individual contributions and earned income are a significant proportion of the gross revenues of a sizable portion of the ethnocultural arts field, they also indicate that no one source currently dominates the field. Stated otherwise, the income sources of ethnocultural arts organizations appear to be fairly diverse.

An examination of the revenue sources for US nonprofit arts organizations as a whole indicates that the greater arts field is less diversified. The "average revenue picture" for a US nonprofit arts organization is as follows: an estimated 60 percent of revenue stems from earned income, 24 percent from individual contributions, and the remaining 16 percent is relatively equally derived from federal, state, local, foundation, and corporate sources.[63] With income somewhat more evenly distributed, on average, ethnocultural arts organizations do appear to resemble the greater art field's revenue picture. These findings

Figure 27. Capacity building needs by US survey respondent ranking



Source: US survey results (n=316). Figures have been rounded.

suggest that the lower number of middle and high-income ethnocultural arts organizations, when compared to the arts field as a whole, is not due to obtaining funding from markedly different sources than other arts organizations but rather that ethnocultural arts organizations are obtaining *smaller amounts from the same sources* as non-ethnocultural arts organizations.

Organizational Challenges

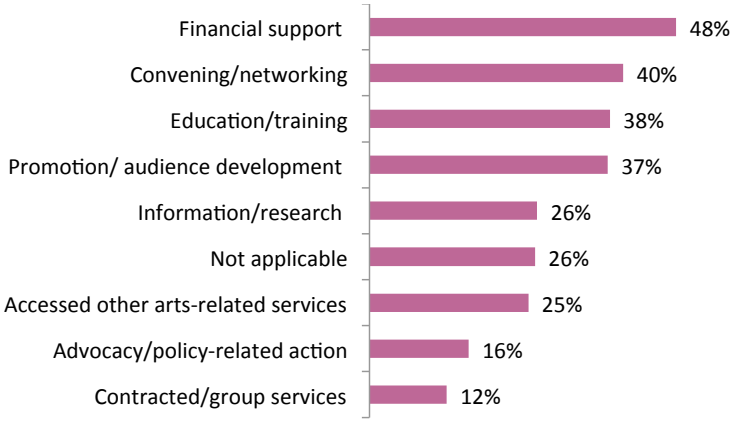
Challenges related to obtaining sufficient financing are by far the number one concern of nonprofit ethnocultural arts organizations. The top four organizational challenges/needs reported by survey respondents are (i) financial resources (86 percent ranked 1-2), (ii) organizational capacity building (53 percent ranked 1-2), (iii) space (21 percent ranked 1-2), and (iv) audience development (20 percent ranked 1-2) (see fig. 25; US-SQ-18).

With respect to financial resource needs, the majority of survey respondents are concerned with increasing contributed revenue (39 percent ranked 1) and identifying new funding sources (30 percent ranked 1) (see fig. 26; US-SQ-20). Nearly two-thirds (61 percent) of respondents ranked grant assistance 4, 5, or N/A (not a challenge or need), thereby indicating that a sizable portion of ethnocultural arts organizations are less concerned with the more technical aspects involved in seeking contribution-related funding.

The top four capacity building needs reported by survey respondents are (i) maintaining and/or increasing the number of paid staff (41 percent ranked 1-2), (ii) board development (29 percent ranked 1-2), (iii) obtaining appropriately skilled staff (25 percent ranked 1-2), and (iv) marketing/promotional assistance (24 percent ranked 1-2) (see fig. 27; US-SQ-19). As with financial resource concerns, technical and other staff training-related concerns (i.e., financial management assistance, professional development, technical support, program development) are of lower priority for the majority of survey respondents.

We note that we compared the organizational needs of small-income survey respondents (organizations with operating budgets under $25,000) with the organizational needs of medium and high-income survey respondents (organizations with operating budgets of $500,000 or greater) and found no significant differences between the two groups. We also compared the needs of respondents' founded in different decades and found no significant differences. Finally, we compared the needs of respondents whose annual total revenue had decreased over the preceding five years with the needs of respondents whose annual total revenue had increased over the preceding five years and found no significant differences (US-SQ-9).

Figure 28. Arts services accessed by US survey respondents (2011-2013)

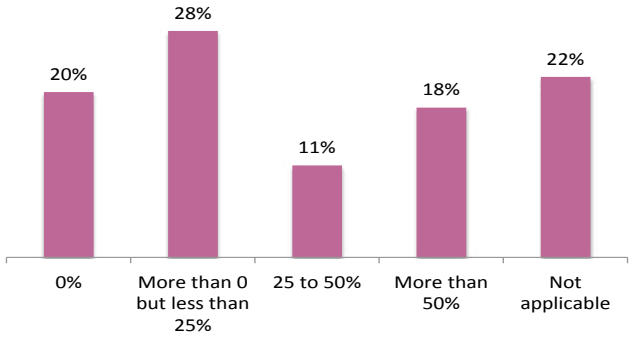


Source: US survey results (n=290). Figures have been rounded.

Organizational Supports

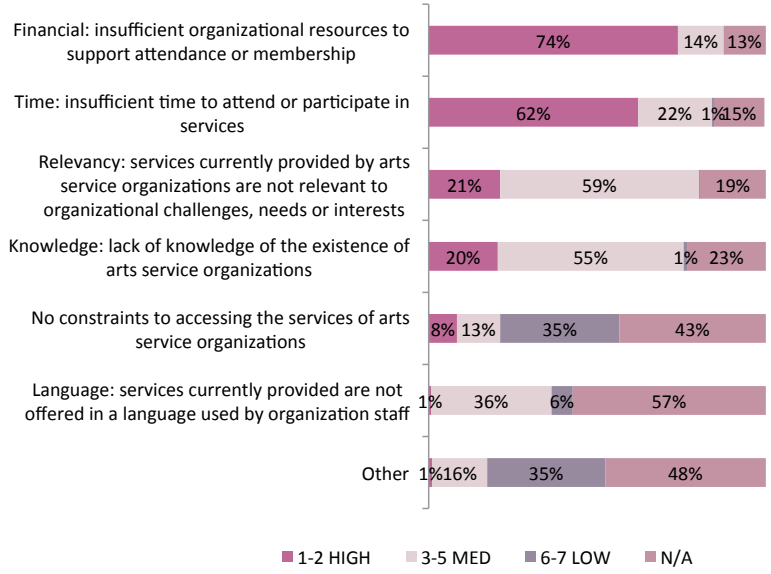
Arts Services. Between 2011 and 2013, survey respondents that accessed arts services mostly accessed the following services: (i) financial support (48 percent of organizations), (ii) convening and networking (40 percent of organizations, (iii) education and training (38 percent of organizations), and (iv) promotion and audience development (37 percent of organizations) (see fig. 28; US-SQ-23). As 86 percent of survey respondents report that financial resources is their top organizational challenge/need but only 48 percent of respondents report that they have accessed financial support services, these findings indicate that there is a disconnect between the current financial support offered and the financial needs of respondents. We examine this disconnect in greater detail in Needs and Supports: A Life Cycle Approach, but note here

Figure 29. Dedicated arts services accessed by US survey respondents (2011-2013)



Source: US survey results (n=266). Figures have been rounded.

Figure 30. Constraints in accessing arts services by US survey respondent ranking



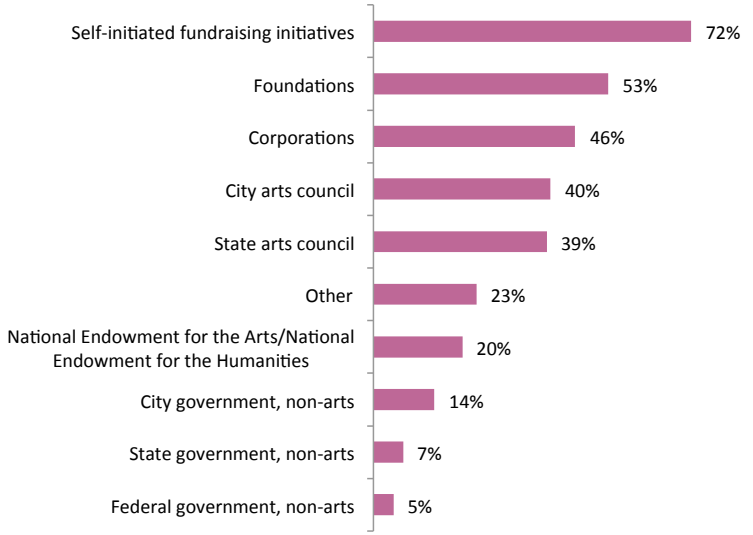
Source: US survey results (n=288). Figures have been rounded.

that, based on open-ended survey responses and formal and informal interviews for the Plural project, the disconnect appears to involve a number of factors that differ by organization and include systemic barriers to accessing financial support, inappropriate forms of available support, a lack of knowledge of existing opportunities, lack of staff to pursue existing opportunities, the administrative work and time involved in fulfilling grant reporting requirements, and the deliberate non-pursual of current and future opportunities due to failure to obtain support in the past. Related to several of these factors, more than a quarter (26 percent) of respondents did not access any arts-related services during the 2011 to 2013 period (organizations marking "not applicable").

When survey respondents attend work-related conferences or workshops, the topics of these conferences and workshops most commonly relate to (i) development/fundraising (for 41 percent of organizations), (ii) organizational management (for 38 percent of organizations), and (iii) marketing/communications (for 36 percent of organizations) (US-SQ-27). Survey respondents report that their main reasons for attending these conferences and workshops are (i) professional development: administrative (43 percent ranked 1-2), (ii) professional development: artistic (37 percent ranked 1-2), and (iii) organizational capacity building (36 percent ranked 1-2) (US-SQ-28). More than one-third (37 percent) of respondents – the largest proportion – have attended on average one to two conferences or workshops per year over the past five years (US-SQ-30). More than a quarter (27 percent) of respondents state that employees do not attend conferences or workshops.

Over half (57 percent) of survey respondents accessed at least some services that were provided by organizations exclusively dedicated to serving ethnocultural arts organizations (see fig. 29; US-SQ-24). A significant proportion (20 percent) of survey respondents accessed no such dedicated services, however, with another significant proportion (28 percent) reporting that less than a quarter of services accessed were in the form of dedicated support. As less than one-third (29 percent) of respondents report that they access a sizable amount of dedicated services (more than 25 percent), all of these figures collectively indicate that, when organizations seek out arts services, most seek services from non-dedicated arts service organizations. Similar to our Canadian findings, based on discussions with project participants (see Needs and

Figure 31. Funding sources supporting US survey respondents (2011-2013)



Source: US survey results (n=282). Figures have been rounded.

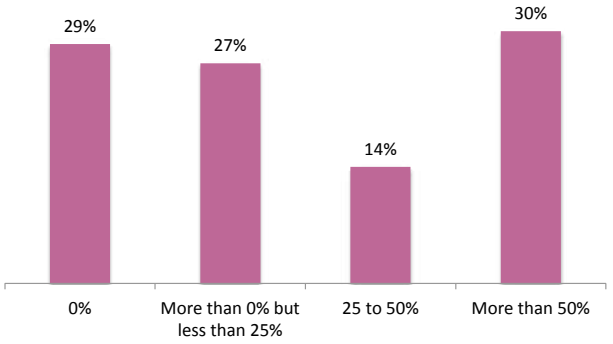
Supports: A Life Cycle Approach), it is likely that this pattern of access is due in large part to necessity – the absence of dedicated services in needed areas and/or with substantial resources – rather than the lack of importance of dedicated forms of support.

For a number of ethnocultural arts organizations, non-arts specific services are another important part of their support network. Twenty-nine percent of survey respondents are members of non-arts association(s) and/or formal arts-related (but not specific) networks (US-SQ-26). For example, survey respondents affiliate with such groups as local chambers of commerce, tourism development organizations, rotary clubs, the American Alliance of Museums, the Minnesota Council of Nonprofits, the Japan America Society, and the New Mexico Historical Society.

Taking advantage of existing arts services can be time consuming and divert resources away from an organization's core programming. Survey respondents report that their primary constraints in accessing arts services are (i) insufficient organizational resources to support attendance or membership (74 percent ranked 1-2), (ii) insufficient time to attend or participate in services (62 percent ranked 1-2), (iii) the services currently provided by arts service organizations are not relevant to organizational challenges, needs, or interests (21 percent ranked 1-2), and (iv) lack of knowledge of the existence of arts service organizations (20 percent ranked 1-2) (see fig. 30; US-SQ-31).

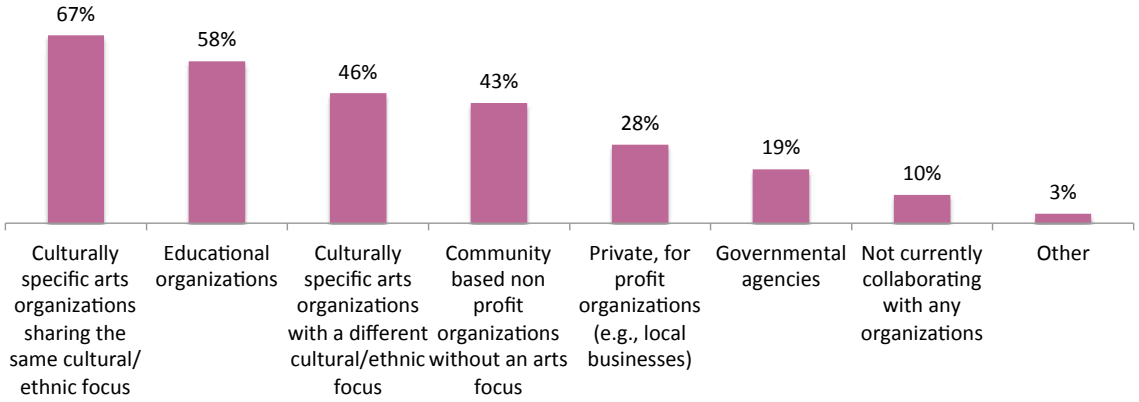
Funding. US ethnocultural arts organizations rely on a variety of funding sources to support their work. During the past two years, the greatest proportion of survey respondents have financially supported organizational operations through (i) self-initiated fundraising initiatives (72 percent of organizations), (ii) foundations (53 percent of organizations have received some form of support), (iii) corporations (46 percent of organizations have received some form of support), (iv) city arts councils (40 percent of organizations have received some form of support), and (v) state arts councils (39 percent of organizations have received some form of support) (see fig. 31; US-SQ-33). Relatively few respondents have recently received financial support from non-arts governmental (city, state, and federal) sources. We note that these survey findings only regard funding *sources* and not the *amount* of support received from these sources. For example, as indicated by responses to US-SQ-8, foundation and corporate financial support collectively comprise only a small

Figure 32. Dedicated funding programs accessed by US survey respondents



Source: US survey results (n=256). Figures have been rounded.

Figure 33. Types of collaborating organizations of US survey respondents



Source: US survey results (n=295). Figures have been rounded.

fraction of the annual gross revenue of the majority of organizations. In addition, omitted from US-SQ-33 were answer choices related to individual contributions and earned income, two important sources of support identified by respondents in US-SQ-8.

When applying for funding, almost one-third of survey respondents (30 percent) report that more than 50 percent of their grant applications are to funding programs that have an explicit mandate to support specific cultural or ethnic communities (see fig. 32; US-SQ-34). This figure is somewhat higher than respondents' reported interaction with the broader category of dedicated arts service programs (18 percent report more than 50 percent in US-SQ-24). As we noted in the Canadian section, the differing responses may be due to the manner in which we asked the two questions: US-SQ-24 refers to service organizations "exclusively dedicated" to serving particular ethnocultural organizations, whereas US-SQ-34 relates to dedicated programs (rather than service organizations). Moreover, in US-SQ-34, we did not provide a "N/A" answer choice as we did in US-SQ-24; if the "N/A" choice were removed from US-SQ-24, the percentage of organizations accessing dedicated services would shift.

Despite the slight differences between responses to the two questions, findings from both survey questions indicate that approximately half of US ethnocultural arts organizations currently have little to no interaction with targeted arts services. When survey findings are combined with our literature review, which indicates that dedicated arts services have historically served an important role in the support of ethnocultural arts organizations as at least certain general arts services provide little substantial support to these organizations (see Part I) and other research that indicates that dedicated arts services appear to have decreased over the past 10-15 years, our research findings indicate that ethnocultural arts organizations have found various means of adapting to this new, weaker support environment. For a sizable number of organizations, survival mechanisms do not involve any form of arts service support.

Collaboration. Ethnocultural arts organizations are generally familiar with other organizations that share their organizations' artistic and cultural/ethnic focus (US-SQ-35). When asked to describe their current relationship with other arts organizations that share their

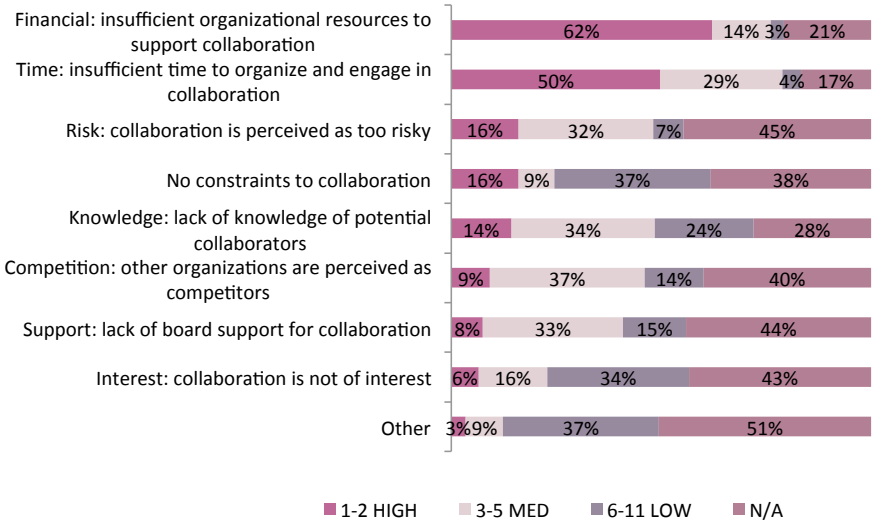
organizations' cultural/ethnic focus (US-SQ-36), the majority of survey respondents (57 percent) report frequent interaction and a good relationship with locally based peers, and approximately a quarter (26 percent) report infrequent interaction but a good relationship with these organizations. With respect to organizations based in other geographic areas, 41 percent of respondents report infrequent interaction but a good relationship with arts organizations located in their own region, and 42 percent of respondents describe a similar relationship with arts organizations located within the country but in other regions. A little under one-third (29 percent) of respondents report frequent interaction and a good relationship with arts organizations located in their own region, with a smaller percentage of respondents (18 percent) reporting a similar relationship with arts organizations located within the country but in other regions. Slightly more than one-third of respondents (34 percent) report infrequent interaction but a good relationship with their internationally based peers while a larger percentage report having no relationship with these organizations (43 percent). A small percentage of respondents report poor relationships with their local, regional, national, or international peers.

These findings suggest that survey respondents have strong local networks in which to take advantage of collaborative opportunities as they arise but there may be potential to enhance these opportunities on a regional, national, or international level. Such potential is reflected in additional survey responses: all US respondents believe that they share common challenges with other ethnocultural arts organizations (US-SQ-37) and the vast majority report an interest in collaborating with other ethnocultural arts organizations to address challenges and needs (89 percent; US-SQ-38).

US ethnocultural arts organizations collaborate with a variety of partners, although they most commonly work with partners who share similar interests. Between 2012 and 2013, more than half of survey respondents collaborated with ethnocultural arts organizations sharing the same cultural/ethnic focus (67 percent of organizations) and educational organizations (58 percent), and slightly less than half of respondents collaborated with ethnocultural arts organizations with a different cultural/ethnic focus (46 percent) (see fig. 33; US-SQ-39). We note that Canadian respondents share the same first two primary partners and that a slightly higher percentage of US respondents report no current collaborations (10 percent compared to 7 percent). These findings comport with interview-based findings, which suggest that Canadian ethnocultural arts organizations are somewhat more closely networked than US organizations (see Needs and Supports: A Life Cycle Approach).

As with accessing arts services, although there can be benefits to entering into collaborative arrangements, taking advantage of such opportunities involves time and other organizational resources. Survey respondents report that their most significant constraints with respect to collaboration are (i) insufficient organizational resources to support collaboration (62 percent ranked 1-2), (ii) insufficient time to organize and engage in collaboration (50 percent ranked 1-2), and (iii) collaboration is perceived as too risky (16 percent ranked 1-2) (see fig. 34; US-SQ-40). A sizable number of respondents report experiencing no constraints to

Figure 34. Constraints to collaboration by US survey respondent ranking



Source: US survey results (n=293). Figures have been rounded.

Image 28. *Hurricane in a Glass* by Kimberly del Busto, Breath of Fire Latina Theater Ensemble, 2009. *Left to right*: Elsa Martinez Phillips, Carmen Guo, and Diana Alvarez. Directed by Barbara Covington. Reproduced by permission from Breath of Fire Latina Theater Ensemble.

collaboration (tied in third place with 16 percent of respondents ranking this factor 1-2).

Support Programs. We identified 248 arts service organizations and funders that offer targeted programs for US ethnocultural arts organizations (Appendix D). As in the Canadian section, we note that our research concentrated on organizations that provide targeted *arts and culture* programs, and thus we have not included non-arts programs also geared toward the sector. Neither did we specifically research non-arts governmental agencies nor service organizations that offer isolated arts services, although when we came across targeted programs offered by these organizations, we did include them.

The missions of arts service organizations and government agencies are wide ranging, including the geographic scope of service areas. Among the organizations we identified that possess programs targeting and/or particularly applicable to ethnocultural groups, 2 percent possess missions that are international in scope, 28 percent of organizations, including federal funders, possess missions that are national in scope, 38 percent, including state arts agencies, possess missions that are regional/state-wide in scope, and 31 percent possess missions that are local in scope.[64]

On a national level, the NEA offers two programs that are particularly applicable to segments of the US ethnocultural arts sector: the National Heritage Fellowships ($25,000 maximum), which

are awarded to master folk and traditional artists (either individuals or unincorporated groups) following public nomination, and the Art Works Folk & Traditional Arts project grant ($10,000 minimum to $100,000).[65] Art Works grant support requires matching funds, and due to administrative requirements, the NEA "encourages organizations with operating budgets of less than $50,000 and organizations that have not applied for public funds previously to consider applying to local or state sources rather than" to the NEA.[66]

There are state arts agencies in all four regions with funding programs directed toward supporting ethnocultural groups. Set forth below is an overview of these targeted state arts agency programs.

In the Midwest, there are seven state arts agencies (Illinois, Missouri, Nebraska, North Dakota, South Dakota, Ohio, and Wisconsin) that offer programs directed at ethnocultural groups. One of these agencies is the Missouri Arts Council, which offers a Minority Arts grant to support arts projects created by and/or targeted to African American, Asian American, Latino American, and Native American communities ($2,500 maximum) and a Folk Arts grant, which provides support for the traditional folk arts of Missouri ($30,000 maximum).[67]

The Northeast has five state arts agencies (Maine, Massachusetts, New York, Pennsylvania, and Rhode Island) with programs directed at ethnocultural groups. Among these agencies is the Pennsylvania Council on the Arts, which has four targeted programs: (i) the Preserving Diverse Cultures (PDC) program; (ii) the Entry Track to Arts Organizations & Arts Programs: Community Arts: Folk and Traditional Arts (FTA-Entry program); (iii) the Arts Organizations & Arts Programs (AOAP) Track: Folk and Traditional Arts (FTA program); and (iv) the Folk and Traditional Arts Apprenticeship program. The PDC program supports organizational stabilization and the expansion of arts and cultural programming in African American, Asian American, Latino American, and Native American communities through a variety of PDC grants ($20,000 maximum for the largest available grant and requires matching amounts).[68] The FTA-Entry program supports organizations with some history of programming who meet other eligibility requirements (no funding amount listed but no more than 25 percent of program/organizational budget; funds must be matched), and the FTA program supports organizations who have consistently received PCA funding (no funding amount listed but no more than 25 percent of program/organizational budget; funds must be matched).[69] The Folk and Traditional Arts Apprenticeship program supports partnerships between master artists and apprentices in the areas of both the performing arts and the craft arts ($4,000 maximum).[70]

In the South, 11 state arts agencies (Alabama, Arkansas, Florida, Kentucky, Maryland, Mississippi, North Carolina, South Carolina, Tennessee, Texas, and West Virginia) offer programs directed at ethnocultural groups. Among these agencies is the South Carolina Arts Commission, which offers Folklife & Traditional Arts project grants for organizations that "promote and preserve the traditional arts practiced across the state" ($6,000 maximum)[71] and the Traditional Arts Apprenticeship Initiative ($2,500) for individual artists engaging in master-apprenticeship relationships.[72]

The West has 11 state arts agencies (Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, New Mexico, Oregon, Utah, and Wyoming) with programs directed at ethnocultural groups. One of these agencies is the Hawaii State Foundation on Culture and the Arts, which offers three grants under its Folk & Traditional Arts Program: (i) Apprenticeship Grants ($5,000 maximum for each of the two years of the apprenticeship); (ii) Culture Learning Grants, for organizations to encourage leadership and education in the folk and traditional arts and to increase access and provide arts education in these areas (no funding amount listed); and (iii) Special Projects & Community Partnerships, for special projects undertaken by the Folk & Traditional Arts program, including particular support for Native Hawaiian projects (no funding amount listed).[73]

Collectively, of the country's 50 state arts agencies and the District of Columbia, two-thirds offer funding programs particularly applicable to the ethnocultural arts field, and these programs primarily consist of project grants (60 out of a total of 64 state grants and awards) that range in amount from $250 to $30,000. We did not identify any targeted funding programs or other arts services for ethnocultural arts organizations located in any of the US Territories or Associated States.

As noted in the Methodology, given resource constraints we did not research local US arts agencies. Information contained in our literature review indicates that local arts agency support has historically served an

important role in the support structure of arts organizations of color, and we are aware that at least some of these organizations currently offer targeted support for ethnocultural arts organizations. For example, the San Francisco Arts Commission offers two funding programs specifically directed at ethnocultural artists and arts organizations: (i) the Cultural Equity Initiatives grants, which invest in capacity building initiatives of arts organizations "that are deeply rooted in historically underserved communities, such as African/American, Asian, Disabled, Latino, L/G/B/T, Native American, Pacific Islander, and Women" ($25,000 maximum for short-term, one-time projects and $100,000 maximum for projects involving more substantive organizational change) and (ii) the Native American Arts & Cultural Traditions Grants (NAACT), which support artists and organizations focused on Native American arts and cultural traditions in accessing existing funding and technical assistance resources and in participating in arts policy discussions ($5,000-$7,500 for Individual Artist project grants; $5,000-$7,500 for Presenting the Art project grants; $7,500-$15,000 for Building Sustainable Arts project grants; $1,000 for Mini-Grants).[74]

In addition to governmental agencies, arts service organizations provide a range of services to support ethnocultural arts organizations. As in our examination of Canadian support services, to aid our US analysis we have divided these services into six service areas: (i) financial support; (ii) advocacy and policy; (iii) convening and networking; (iv) education and training; (v) promotion and audience development; and (vi) contracted group services and space. Through this method of organization, it is our intention to present a more detailed picture of the different means of supporting the field; however, we are aware that we risk depicting the support field as larger than it actually is as a number of services provided by organizations cross service areas. We have counted each type of service offered by a service organization, and thus the service-related figures we provide in this section reflect this multiple counting of organizations. As such, these figures should not be added.

The smallest group of service organizations in the US supports database (five organizations) are organizations whose missions cross national borders. These international arts service organizations are generally focused on strengthening connections between ethnocultural communities in the United States and communities in origin countries. Set forth below is an overview of the targeted programs provided by international arts service organizations.

- Financial support services: We identified three international arts service organizations with a US presence that provide grants, fiscal sponsorship services, and general sponsorship opportunities for exhibitions, performances, and film. The Y&S Nazarian Family Foundation, a grantmaking organization primarily focused on "the areas of education, policy research, arts and culture, Jewish causes, Iranian causes, and general social causes," is one of these three organizations.[75]
- Advocacy and policy: We did not identify any international arts service organization providing targeted support in the areas of advocacy.
- Convening and networking: We identified two international arts service organizations with a US presence that organize convenings, lectures, workshops, and networking opportunities. One of these two organizations is the Armenian Center for Contemporary Experimental Art, which among its various services organizes meetings, seminars, conferences, and other opportunities for cultural exchange.[76]
- Education and training: We did not identify any international arts service organization providing targeted support in this area.
- Promotion and audience development: We identified two international arts service organizations with a US presence that provide promotional and audience development services through such activities as the maintenance of artist or artwork directories, calendars of events, awards or award shows, and by promoting literary works. One of these two organizations is the Association for Asian Performance, which publishes the Asian Theatre Journal. The Asian Theatre Journal is dedicated to the performing arts of Asia and "aims to facilitate the exchange of knowledge throughout the international theatrical community."[77]
- Contracted group services/Space: We identified two

Image 29. Jamal Ari Black (*air*) and Mervin Primeaux (*right*) with EDGEWORKS Dance Theater, 2011. Photograph by Isaac Oboka. Reproduced by permission from EDGEWORKS Dance Theater.

international arts service organizations with a US presence that provide contracted group services (e.g., healthcare, legal, business services, referrals or similar professional services) and/or space. One of these two organizations is the Cisneros Fontanals Arts Foundation, which is dedicated to the support of emerging and mid-career contemporary artists from Latin America and, as part of its grant programs, provides grantees with space to exhibit their work.[78]

We note that, in addition to organizations incorporated and/or operating within the United States, there are a number of governmental and nongovernmental agencies/organizations based outside of the country that offer financial support to diasporic artists and arts groups and to organizations showcasing artwork from origin countries. Several interview participants report obtaining grants and sponsorships from such sources as the Basque government, an array of Latin American countries, and the Swedish and Norwegian governments.

Arts service organizations with a national focus comprise the second largest portion of organizations in the US supports database (70 organizations). Set forth below is an overview of the targeted programs provided by national arts service organizations.

- Financial support services: We identified 37 national arts service organizations that provide financial support particularly applicable to the field. Among these organizations is the Native Arts and Cultures Foundation, which is "dedicated exclusively to the appreciation and perpetuation of American Indian, Alaska Native and Native Hawaiian arts and culture" and provides grants for Native artists ($20,000 maximum for NACF Artist Fellowships), Native community projects (no funding amount listed), and operational support for Native arts organizations ($40,000 maximum through the Regional Collaboration Pilot Program).[79]
- Advocacy and policy: We identified eight national arts service organizations that provide support in this area. Among these organizations is TAAC, referenced in Part I. As one core component of its services, TAAC monitors national legislation that may impact the culturally specific arts sector, including visiting Congressional offices to provide information on the needs of culturally specific artists and arts organizations as part of National Advocacy Day.[80]
- Convening and networking: We identified 28 national arts service organizations providing services in this category. One of these organizations is the Country Dance & Song Society, which among its various service areas organizes regional conferences to share ideas and resources, create stronger communities, and to support the organization of local and regional English and Anglo-American dance, music, and song activities.[81]
- Education and training: We identified 13 national arts service organizations providing education and training related services. One of these organizations is the Hispanic Organization of Latin Actors, which assists and strengthens Hispanic actors in part through its professional training unit of workshops and seminars.[82]
- Promotion and audience development: We identified 33 national arts service organizations providing services in this area. Among these organizations is the Center for Asian American Media, which promotes Asian American viewpoints and stories in public media.[83]
- Contracted group services/Space: We identified three national arts service organizations offering services in this category. Among these organizations is the Asian Art Coordinating Council, whose art and design services include translation, exhibition management, traveling exhibition consulting services, and Asian art appraisal.[84]

Arts service organizations with a regional/state focus comprise the second smallest portion of organizations in the US supports database (61 organizations when not including state funders; these organizations are the largest portion of the database when including state funders). Set forth below is an overview of the targeted programs provided by these arts service organizations.

- Financial support services: We identified 33 regional/state

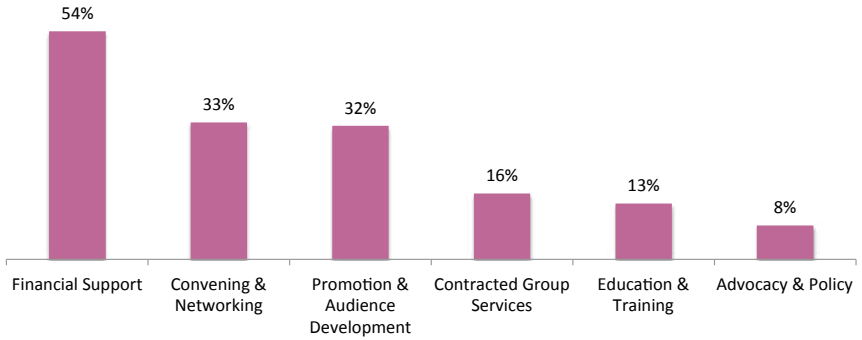
arts service organizations that provide financial support particularly applicable to the field. Among these organizations is the Asian Pacific Islander Cultural Center, whose services include fiscal sponsorship.[85]

- Advocacy and policy: We identified nine regional/state arts service organizations that provide services in this area. One of these organizations is the Latino Arts Network, whose services include advocating for greater public funding for the arts in California.[86]
- Convening and networking: We identified 27 regional/state arts service organizations providing services in this area. One of these organizations is the Polish American Council of Texas, which facilitates the networking of Polish groups in the state through the organization of conferences for member organizations, in addition to providing other services.[87]
- Education and training: We identified 11 regional/state arts service organizations providing services in this category. One of these organizations is the Association for the Advancement of Filipino American Arts and Culture, which offers a Pilipino Artists Network program that provides numerous arts services, including training and professional development for artists.[88]
- Promotion and audience development: We identified 15 regional/state arts service organizations providing services in this category. Among these organizations is the Northern California Spelmanslag, which presents performances of Scandinavian folk music and dance and maintains contacts with Scandinavian organizations and agencies to support the organization of Scandinavian arts and culture activities.[89]
- Contracted group services/Space: We identified seven regional/state arts organizations that provide professional services or offer space for events and rehearsals for arts organizations. One of these organizations is the Cajun French Music Association, which among its various services provides musicians with free access to health care information and screening through the organization's partnership with the Southwest Louisiana Area Health Education Center.[90]

Arts service organizations with a local focus comprise the largest component of the US supports database (77 organizations). Set forth below is an overview of the targeted programs provided by these arts service organizations.

- Financial support services: We identified 27 local arts service organizations that provide financial support particularly applicable to the field. Among these organizations is the Italian Cultural Heritage Foundation of Santa Barbara, which provides funds for scholarships, awards, education, and sponsors cultural programs and events.[91]
- Advocacy and policy: We identified three local arts service organizations that provide support in this category. One of these three is the Asian American Performers Action Coalition (AAPAC), which focuses on the expansion of "the perception of Asian American performers in order to increase their access to and representation on New York City's stages."[92] AAPAC's work has included the hosting of symposia and a roundtable discussion directed to this purpose, and the gathering of statistical information on the ethnic makeup of performers in New York City's mainstream productions.
- Convening and networking: We identified 22 local arts

Figure 35. US arts service organizations by services provided



Source: US supports database (n=248). Figures have been rounded.

service organizations providing services in this category. One of these organizations is the Ethnic Heritage Council, whose member organizations include hundreds of ethnic and cultural organizations that work together to organize various activities, including festivals, workshops, meetings, and publications intended to "preserve and document ethnic heritage, advance cross-cultural understanding and inform area residents about the ethnic experience in the Northwest."[93]

- Education and training: We identified eight local arts service organizations providing education and training related services. One of these organizations is the Atlanta Piping Foundation, which offers piping and drumming workshops led by internationally-recognized instructors in addition to the organization of other activities.[94]
- Promotion and audience development: We identified 23 local arts service organizations providing services in this category. One of these organizations is the Austin Latino Music Association, which provides a calendar of music events and a Latino artist directory to further its mission of increasing knowledge and awareness of local musicians and historical figures in the city's Latino music scene.[95]
- Contracted group services/Space: We identified 27 local arts service organizations that provide services in this category. Among these organizations is the Asian Arts Initiative, which operates a multi-tenant community based arts building in Philadelphia's Chinatown North (the Multi-Tenant Arts Facility). The Multi-Tenant Arts Facility supports both the Asian Arts Initiative and other arts and community based organizations and artists through the provision of space that accommodates individual artist studios, administrative activities, rehearsals, performances, and other activities.[96]

Further details regarding arts service organizations and agencies with targeted programming for the ethnocultural arts field are available in Appendix D.

An examination of the US supports database indicates that targeted support services are relatively evenly distributed across service categories, although more services exist in the area of financial support. The top four services provided by arts service organizations, including governmental agencies, are (i) financial support (54 percent of organizations), (ii) convening and networking (33 percent of organizations), (iii) promotion and audience development (32 percent of organizations), and (iv) contracted group services (16 percent of organizations) (see fig. 35). We note that these figures are based on a count of each type of service offered by a governmental agency and arts service organization but not a count of each program offered by these organizations. In Characteristics by Pan Racial Group, we conduct a similar analysis of the specific programs offered by arts service organizations.

When comparing the top organizational needs identified by survey respondents (see fig. 25) with the targeted services offered by arts service organizations, we observe that identified needs only loosely align with services offered. A high majority of respondents (and interview participants – see Needs and Supports: A Life Cycle Approach) stress the need for financial resources, particularly to increase contributed revenue, but financial support comprises little more than half of services offered. More closely aligned are promotion and audience development related services, which comprise a sizable portion of the arts service field (almost one-third), and audience development related needs, which are of high to medium concern for the majority of respondents. Less well aligned are collaboration and networking related services, which comprise one-third of the service offerings of arts service organizations, and collaboration and networking related needs, which are of medium to low importance to the vast majority of survey respondents.

Considering the expressed needs of survey respondents (that is, the services that organizations are accessing), the services offered compared to the services accessed more closely align. For example, financial support and convening and networking are the two most common services offered by arts service organizations and are also the two most accessed services by ethnocultural arts organizations (see fig. 28). Advocacy and policy related services represent only a small portion of targeted arts services and are also one of the least frequently accessed services by ethnocultural arts organizations. Characteristics

by Pan Racial Group and Characteristics by Province/Region contain additional information regarding US support programs, and Needs and Supports: A Life Cycle Approach contains a more in-depth discussion comparing field needs with existing services.

Notes

1. On September 19, 2012, we downloaded the CRA's datafile of registered charities, which contained records from 75,261 organizations as of that date (the CRA updates its records on a daily basis). "Charities and giving: Charities Listings," Canada Revenue Agency, last accessed September 19, 2012, http://www.cra-arc.gc.ca/chrts-gvng/lstngs/menu-eng.html. As detailed in the Methodology, we then narrowed down this list based on arts and culture related category codes provided in the CRA file. This narrowed list contained records for 10,177 organizations.

2. As noted in the Methodology, we coded the artistic disciplines engaged in by organizations based on information available to us and therefore there is a particular level of subjectivity to this coding category.

3. Statistics Canada, *Immigration and Ethnocultural Diversity in Canada: National Household Survey 2011* (Ottawa: Statistics Canada, 2013), 4, http://www12.statcan.gc.ca/nhs-enm/2011/as-sa/99-010-x/99-010-x2011001-eng.pdf.

4. Percentage calculated from "2006 Census Area Profiles," Statistics Canada, last modified July 25, 2014, https://www12.statcan.gc.ca/census-recensement/2006/dp-pd/prof/rel/rp-eng.cfm?lang=e&apath=3&detail=0&dim=0&fl=a&free=0&gc=0&gid=0&gk=0&grp=1&pid=92623&prid=0&ptype=89103&s=0&showall=0&sub=0&temporal=2006&theme=80&vid=0&vnamee=&vnamef=; "2011 National Household Survey: Data tables," Statistics Canada, last modified March 4, 2014, http://www12.statcan.gc.ca/nhs-enm/2011/dp-pd/dt-td/Rp-eng.cfm?lang=e&apath=3&detail=0&dim=0&fl=a&free=0&gc=0&gid=0&gk=0&grp=1&pid=107647&prid=0&ptype=105277&s=0&showall=0&sub=0&temporal=2013&theme=95&vid=0&vnamee=&vnamef.

5. Figures cover the years between 2010 and 2012. The average and median annual incomes were calculated as follows: (i) for each organization we calculated the average annual gross income for amounts reported across the three-year period to arrive at one number for each organization and (ii) we then calculated the average and median values for the field using the one annual gross income figure for each organization. For the maximum value, we pulled the highest number reported by any organization in any year during the three-year period.

6. Similar to some extent to the United States' Cultural Data Project, CADAC works with partner provincial arts agencies and the Canada Council to pull information related to organizations receiving operating support at the provincial and federal levels; however, not all provincial agencies are CADAC members and no territorial agencies are members (i.e., Québec, Nova Scotia, Prince Edward Island, the Northwest Territories, and the Yukon are not

members, and thus information pertaining to arts organizations located in these areas only covers organizations supported by the Canada Council).

7. Email exchange between Kaitlyn Wittig Mengüç and Ellen Busby (Financial Coordinator, Arts Disciplines Division, Canada Council for the Arts) on May 28, 2014, regarding aggregate revenue data for Canadian arts organizations registered in CADAC for the 2012-2013 fiscal year. Email on file with Plural project co-leads.

8. "Aboriginal Arts Office: Find Aboriginal Arts Grants," Canada Council for the Arts, last accessed August 10, 2014, http://canadacouncil.ca/en/aboriginal-arts-office/find-a-grant. Current through August 2014.

9. "Equity Office: Find Equity Office Grants," Canada Council for the Arts, last accessed August 10, 2014, http://canadacouncil.ca/en/equity-office/find-a-grant. Current through August 2014.

10. "Alphabetical Listing of Canadian Heritage Funding and Assistance Programs", Canadian Heritage, date last modified June 23, 2014, http://www.pch.gc.ca/eng/1268917737337/1268917925906. Current through August 2014.

11. "Aboriginal Peoples and Communities: Funding," Aboriginal Affairs and Northern Development Canada, date last modified January 31, 2014, https://www.aadnc-aandc.gc.ca/eng/1100100014444/1100100014445. Current through August 2014.

12. Geoffrey Gurd (Senior Policy Manager, Aboriginal Affairs and Northern Development Canada), phone conversation with Mina Matlon and Ingrid Van Haastrecht, November 9, 2012, notes on file with Plural project co-leads.

13. "Grants: Aboriginal Arts," Alberta Foundation for the Arts, last accessed August 10, 2014, http://www.affta.ab.ca/Grants/Aboriginal-Arts. Current through August 2014.

14. "Organizations: Aboriginal Organizations," British Columbia Arts Council, last accessed August 10, 2014, https://www.bcartscouncil.ca/organizations/aboriginal.htm. Current through August 2014.

15. "Arts: Aboriginal Arts Development Award Programs," First Peoples' Cultural Council, last accessed August 10, 2014, http://www.fpcc.ca/arts/Programs/. Current through August 2014.

16. "Apply for a Grant: Grants for Artists and Individuals: Visual Arts," Manitoba Arts Council, last accessed August 10, 2014, http://artscouncil.mb.ca/apply-for-a-grant/grants-for-artists-and-individuals/; "Community Connections and Access Program," Manitoba Arts Council, last accessed August 10, 2014, http://artscouncil.mb.ca/2014/06/community-connections-and-access-program-2/. Current through August 2014.

17. "Grants and Funding: Artists," Saskatchewan Arts Board, last accessed August 10, 2014, http://www.artsboard.sk.ca/grants. Current through August 2014.

18. "Aboriginal Arts," Ontario Arts Council, last accessed August 10, 2014, http://www.arts.on.ca/Page2837.aspx; "Granting Programs & Awards: Alphabetical List of Granting Programs," Ontario Arts Council, last accessed August 10, 2014, http://www.arts.on.ca/Page3499.aspx. Current through August 2014.

19. "Regional programs," Conseil des arts et des lettres du Québec, last accessed August 10, 2014, http://www.calq.gouv.qc.ca/regions/sommaire_en.htm. Current through August 2014.

20. "Services: Arts – Partnership for Community Cultural Activities (Grant)," New Brunswick Tourism, Heritage and Culture, last accessed August 10, 2014, http://www2.gnb.ca/content/gnb/en/departments/thc/services/services_renderer.201064.Arts_-_Partnership_for_Community_Cultural_Activities_%28Grant%29.html. Current through August 2014.

21. "Investing in our Future," Government of Nova Scotia, Department of Communities, Culture, and Heritage, last accessed August 10, 2014, http://cch.novascotia.ca/investing-in-our-future; "Gaelic Affairs: What We Do," Gaelic Affairs, last accessed August 19, 2014, http://gaelic.novascotia.ca/work; "Grants and Contributions Program," African Nova Scotian Affairs, last accessed August 19, 2014, http://ansa.novascotia.ca/grant; "Services and Programs," Acadian Affairs, last accessed August 19, 2014, http://acadien.novascotia.ca/en/services. Current through August 2014.

22. "Funding," Government of Yukon Department of Tourism and Culture, last accessed August 10, 2014, http://www.tc.gov.yk.ca/funding_in_yukon.html; "Culture Quest," Government of Yukon Department of Tourism and Culture, last accessed August 19, 2014, http://www.tc.gov.yk.ca/cq.html; "New Canadians Event Fund," Government of Yukon Department of Tourism and Culture, last accessed August 19, 2014, http://www.tc.gov.yk.ca/NewCanadians.html; "Yukon Historic Resources Fund," Government of Yukon Department of Tourism and Culture, last accessed August 19, 2014, http://www.tc.gov.yk.ca/yhrf.html.

23. "Culture and Heritage," Government of the Northwest Territories, last accessed August 10, 2014, http://www.ece.gov.nt.ca/culture-and-heritage.

24. "Community Programs," Prince of Wales Northern Heritage Centre, last accessed August 10, 2014, http://www.pwnhc.ca/programs/comm_programs.asp.

25. "Elders and Youth: Introduction," Nunavut Department of Culture, Language, Elders, and Youth, last accessed August 10, 2014, http://www.ch.gov.nu.ca/en/EldersYouthIntro.aspx.

26. "Edmonton Arts Council: Grant Programs: Grants & Awards for Individuals: Cultural Diversity in the Arts," Edmonton Arts Council, last accessed August 21, 2014, http://grants.edmontonarts.ca/eac_grants_-_grants_and_awards_for_individual_artists/grants_awards_for_individual_artists_-_cultural_diversity/.

27. "Community Arts: Grant Types + Eligibility," Toronto Arts Council, last accessed August 10, 2014, http://www.torontoartscouncil.org/Grant-programs/Community-Arts.

28. "Call for Proposals from Culturally Diverse Artists in Dance," Conseil des arts de Montréal, last accessed August 21, 2014, http://www.artsmontreal.org/en/news/2014-07-24/call-for-proposals-from-culturally-diverse-artists-in-dance; "Supporting Arts: Cultural diversity – Consultation-Service," Conseil des arts de Montréal, last accessed August 10, 2014, http://www.artsmontreal.org/en/artists/cultural-diversity/consultation-service.

29. "Home," Shevchenko Foundation, last accessed August 19, 2014, http://shevchenkofoundation.com/index.html.

30. "Grant Application: Arts Program," Shevchenko Foundation, last accessed July 7, 2014, http://shevchenkofoundation.com/grant-arts.html.

31. "About NIMAC," National Indigenous Media Arts Coalition, last accessed July 7, 2014, http://www.nationalimac.org/ABOUT-NIMAC.

32. Ibid.

33. "Goals and Objectives of The Serbian Heritage Academy of Canada," Serbian Heritage Academy of Canada, last accessed August 19, 2014, http://www.serbianheritageacademyofcanada.com/index.html.

34. "Indigenous Arts Programs," The Banff Centre, last accessed August 10, 2014, http://www.banffcentre.ca/indigenous-arts/programs/.

35. "Home," Ukrainian Canadian Congress National Arts Council, last accessed August 10, 2014, http://nac.ucc.ca/.

36. "About Us," Ontario Trillium Foundation, last accessed August 10, 2014, http://www.otf.ca/en/aboutUs/about_us.asp.

37. "Granting Programs," Ontario Trillium Foundation, last accessed August 10, 2014, http://www.otf.ca/en/applyForaGrant/granting_programs.asp.

38. "Mission," Association acadienne des artistes professionnel du Nouveau-Brunswick, last accessed August 10, 2014, http://www.aaapnb.ca/english/.

39. "What CPAMO Does," Cultural Pluralism in the Arts Movement Ontario (CPAMO), last accessed August 10, 2014, http://cpamo.wordpress.com/what-cpamo-does/.

40. "About ACI Manitoba," ACI Manitoba, last accessed August 10, 2014, http://www.creativemanitoba.ca/about.

41. "About Indigenous Programs," ACI Manitoba, last accessed August 10, 2014, http://www.creativemanitoba.ca/indigenous/about.

42. "ANSMA's Goals and Objectives," African Nova Scotian Music Association, last accessed July 7, 2014, http://www.ansma.com/objectives.html.

43. "Talent," Folkorama Talent, last accessed July 7, 2014, http://www.folklorama.ca/talent.

44. "Supporting Arts: Cultural diversity," Diversité Artistique Montréal (DAM), last accessed July 7, 2014, http://www.artsmontreal.org/en/artists/cultural-diversity/dam.

45. "About Us: Strategies," Vancouver Asian Heritage Month Society, last accessed August 23, 2014, http://explorasian.org/about-us/.

46. "About us," En'owkin Centre, last accessed August 10, 2014, http://www.enowkincentre.ca/about.html.

47. "About Us: Mandate," Saskatchewan Intercultural Association Inc., last accessed August 10, 2014, http://saskintercultural.org/about-us/mandate.

48. "Programs: Performing Arts Groups," Saskatchewan Intercultural Association Inc., last accessed August 10, 2014, http://saskintercultural.org/programs/performing-arts/performing-arts-groups.

49. "Home," Hungarian Canadian Cultural Centre, last accessed August 10, 2014, http://hccc-e.org/index.php.

50. As of October 2012, the NCCS 2012 Business Master File contained 97,826 organizations classified as art, culture, and humanities organizations. Detailed in the Methodology, the BMF was one of the principal files we used to construct the US ethnocultural arts organization database.

51. As noted in the Methodology, we coded artistic discipline based on information available to us and therefore there is a particular level of subjectivity to this coding category.

52. Nonprofit Finance Fund, *2014 State of the Nonprofit Sector Survey: National Results (Arts Edition)* (Nonprofit Finance Fund, March 2014), 3, http://nonprofitfinancefund.org/files/nff2014survey_charts_artsedition.pdf.

53. Data from the Nonprofit Finance Fund survey is based on a survey of nonprofit leaders conducted between January and February 2014. As is the case with much research directed to the arts sector, a review of survey methodology indicates that the survey over represents responses from high-income organizations and under represents responses from lower income organizations; however, the survey makes no pretense as to its representativeness as its methodology clearly states that conclusions drawn from the survey may not represent the nonprofit sector as a whole. Nonprofit Finance Fund, *2014 State of the Sector Survey: Methodology Statement* (Nonprofit Finance Fund, March 2014), http://nonprofitfinancefund.org/files/images/2014_survey_methodology.pdf.

54. GrantStation, *State of Grantseeking Fall 2013 Fact Sheet; Small Organizations: Annual Budgets Under $100,000* (GrantStation, 2013), 5, http://www.grantstation.com/includes/sog/2013/Budget%20Small%20Organizations%20Fall%202013.pdf. GrantStation surveys are conducted electronically twice a year and do not use scientific methods to ensure representativeness. We note that a significant number of small organization survey respondents were arts, culture, and humanities organizations.

55. Nonprofit Finance Fund, *2014 State of the Nonprofit Sector Survey: National Results (Arts Edition)*, 3.

56. Figures cover the years between 2009 and 2012. The average and median annual incomes were calculated as follows: (i) for each organization we calculated the average annual gross income for amounts reported across the four-year period to arrive at one number for each organization and (ii) we then calculated the average and median values for the field using the one annual gross income figure for each organization. For the maximum value, we pulled the highest number reported by any organization in any year during the four-year period.

57. Of these organizations, 23 reported annual gross incomes of $5 million or more in at least two of the four years between 2009 and 2012.

58. As noted in the Methodology, organizations regularly reporting under $5,000 in gross annual receipts are not required to file any form or otherwise register with the IRS, organizations reporting under $50,000 in annual gross receipts are not required to file a Form 990 or Form 990-EZ, and Section 7871 organizations are not required to file financial returns with the IRS (we identified 27 possible 7871s that are included in the database). For organizations that are not 7871s, we are unable to determine if they did not file because their gross incomes fell under the threshold amounts or simply because they have failed to file their tax forms in a timely manner. If the former situation explains the reason for the missing financial data, then the average and median gross incomes reported in this section would likely be significantly lower.

59. Sarah L. Pettljohn, *The Nonprofit Sector in Brief: Public Charities, Giving, and Volunteering, 2013* (Washington, DC: Urban Institute, 2013), 2-3, http://www.urban.org/UploadedPDF/412923-The-Nonprofit-Sector-in-Brief.pdf. Data is based on financial information reported by tax-exempt organization to the IRS.

60. For example, in both the GrantStation and NFF surveys, a greater percentage of arts, culture, and humanities organizations report incomes under $100,000 than do survey respondents as a whole. Nonprofit Finance Fund, *2014 State of the Nonprofit Sector Survey: National Results (Arts Edition)*, 3; Nonprofit Finance Fund, *2014 State of the Nonprofit Sector Survey: National Results* (Nonprofit Finance Fund, March 2014), 2, http://nonprofitfinancefund.org/files/docs/2014/2014survey_natl_full_results.pdf; GrantStation, *State of Grantseeking Fall 2013 Fact Sheet; Mission Focus: Arts, Culture, and Humanities* (GrantStation, 2013), 5, http://www.grantstation.com/includes/sog/2013/Mission%20Arts%20Culture%20Humanities%20Fall%202013.pdf.

61. Nonprofit Finance Fund, *2014 State of the Nonprofit Sector Survey: National Results (Arts Edition)*, 3.

62. We note that US-SQ-8 instructed respondents to not include in-kind contributions (addressed in US-SQ-10). As corporate support commonly occurs in the form of in-kind contributions, corporate support could be higher.

63. Americans for the Arts, *Revenue Sources for Nonprofit Arts Organizations (Estimated)* (2014), data received via email from Ben Davidson (Senior Director of Research Services, Americans for the Arts) to Kaitlyn Wittig Mengüç on February 18, 2014. Email on file with Plural project co-leads.

64. Numbers do not add up to 100 percent due to rounding.

65. "Lifetime Honors: NEA National Heritage Fellowships," National Endowment for the Arts, last accessed August 25, 2014, http://arts.gov/honors/heritage; "Lifetime Honors: NEA National Heritage Fellowships: Make a Nomination," last accessed August 26, 2014, http://arts.gov/honors/heritage/nomination; "Grants: Art Works: Folk & Traditional Arts," National Endowment for the Arts, last accessed August 12, 2014, http://arts.gov/grants-organizations/art-works/folk-traditional-arts; "Grants: Art Works: Award Information," National Endowment for the Arts, last accessed August 23, 2014, http://arts.gov/grants-organizations/art-works/award-information.

66. "Grants: Art Works: Award Information," National Endowment for the Arts.

67. "MAC Grants," Missouri Arts Council, last accessed August 23, 2014, http://mac.culturegrants.org/navigation/links/page/mac-grants.

68. "Funding for Organizations: Preserving Diverse Cultures," Pennsylvania Council on the Arts, last accessed August 12, 2014, http://pacouncilonthearts.org/pca.cfm?id=47&level=Third.

69. "Entry Track to Arts Organizations & Arts Programs (AOAP), Pennsylvania Council on the Arts, last accessed August 23, 2014, http://pacouncilonthearts.org/pca.cfm?id=2&level=Third&sid=48; "Arts Organizations & Arts Programs (AOAP) Track," Pennsylvania Council on the Arts, last accessed August 23, 2014, http://pacouncilonthearts.org/pca.cfm?id=1&level=Third&sid=48.

70. Pennsylvania Council on the Arts, "Folk and Traditional Arts Apprenticeship Guidelines" (Harrisburg, PA: Pennsylvania Council on the Arts), 4, http://pacouncilonthearts.org/docs_upload/FAguides2014REV5_9_14.pdf.

71. "SC Arts Commission Grants Programs: Folklife & Traditional Arts Grant Guidelines," South Carolina Arts Commission, last accessed August 12, 2014, http://www.southcarolinaarts.com/grants/organizations/folklife.shtml.

72. "SC Arts Commission Grants for Individual Artists: Traditional Arts Apprenticeship Initiative," South Carolina Arts Commission, last accessed August 12, 2014, http://www.southcarolinaarts.com/grants/artists/folklifeapprentice.shtml.

73. "Grants & Programs: Folk and Traditional Arts," Hawaii State Foundation on Culture and the Arts, last accessed August 12, 2014, http://sfca.hawaii.gov/grants-programs/folk-traditional-arts/.

74. "Cultural Equity Initiatives (CEI)," San Francisco Arts Commission, last accessed August 23, 2014, http://www.sfartscommission.org/ceg/grant-programs/grant-categories/organizations/cultural-equity-initiatives-cei/; "Native American Arts & Cultural Traditions Grants (NAACT)," San Francisco Arts Commission, last accessed August 23, 2014, http://www.sfartscommission.org/ceg/grant-programs/grant-categories/organizations/native-american-arts-and-cultural-traditions-grants-naact/.

75. "Our Grants: Focus Areas and Allocations," Y&S Nazarian Family Foundation, last accessed August 12, 2014, http://www.yandsnazarianfamilyfoundation.org/our-grants/focus-and-allocations.

76. "The Purpose," Armenian Center for Contemporary Experimental Art, last accessed August 24, 2014, http://www.accea.info/en/home/#.

77. "Asian Theatre Journal," Association for Asian Performance, last accessed August 12, 2014, http://www.yavanika.org/aaponline/?page_id=21.

78. "Program Overview," Cisneros Fontanals Arts Foundation, last accessed August 12, 2014, http://www.cifo.org/en/exhibitions-and-programs/grants-and-commissions.

79. "Programs," Native Arts and Cultures Foundation, last accessed August 12, 2014, http://www.nativeartsandcultures.org/programs.

80. "About," The Association of American Cultures, last accessed August 12, 2014, http://www.taac.com/about.

81. "About Us: Mission Statement," Country Dance & Song Society, last accessed August 13, 2014, http://www.cdss.org/mission-statement.html.

82. "About Us: Mission Statement," Hispanic Organization of Latin Actors, accessed July 7, 2014, http://www.hellohola.org/mission_statement.html.

83. "Public Media," Center for Asian American Media, last accessed August 12, 2014, http://caamedia.org/public-media/.

84. "Art and Design Services," Asian Art Coordinating Council, last accessed August 12, 2014, http://asianartcc.org/art%20&design.htm.

85. "APICC Tech Services," Asian Pacific Islander Cultural Center, last accessed July 7, 2014, http://www.apiculturalcenter.org/index.php?option=com_content&view=article&id=176&Itemid=67.

86. "Advocacy," Latino Arts Network, last accessed July 7, 2014, http://latinoarts.net/?page_id=55.

87. "About Us," Polish American Council of Texas, last accessed August 12, 2014, http://polishamericancounciloftexas.org/wp/about-us/.

88. "Our Programs: Pilipino Artists Network," FilAM ARTS, last accessed August 12, 2014 http://www.filamarts.org/pilipino-artist-network-1/.

89. "About the Northern California Spelmanslag," Northern California Spelmanslag, last accessed August 12, 2014, http://www.norcalspelmanslag.org/ncsaboutncs.html#about.

90. "Services," The Cajun French Music Association, last accessed August 12, 2014, http://www.cajunfrenchmusic.org/services.html.

91. "About us," Italian Cultural Heritage Foundation of Santa Barbara, last accessed August 12, 2014, http://italianheritagesb.org/about-us/.

92. "About," The Asian American Performers Action Coalition, last accessed August 12, 2014, http://www.aapacnyc.org/.

93. "About EHC: Who we are," Ethnic Heritage Council, last accessed August 12, 2014, http://www.ethnicheritagecouncil.org/who.html.

94. "Up and coming Events," Atlanta Piping Foundation, last accessed August 12, 2014, http://www.atlantapipingfoundation.com/upcoming.shtml.

95. "About Alma," Austin Latino Music Association, last accessed August 12, 2014, http://www.austinlatinomusic.com/about-alma/.

96. "Programs: Multi-Tenant Arts Facility," Asian Arts Initiative, last accessed August 12, 2014, http://asianartsinitiative.org/programs/multi-tenant-arts-facility.

Image 30. Raul Pizzaro / Self-Help Graphics & Art. *Sharia*, 2012. Serigraph, 30 x 26 in. Reproduced by permission from Self-Help Graphics & Art.

The Evolution of Arab-American Literary Arts

by Alex Aubry

The emergence of Arab-American authors onto the national literary landscape in the past few decades can be attributed to social, cultural, and political shifts that have thrust their work into public consciousness. Although it gained heightened visibility post-9/11, the Arab-American literary tradition dates back to the turn of the last century when immigrant poets came to the US from what was then known as greater Syria, which included Lebanon. The most well-known of these was the Lebanese-born poet Kahlil Gibran, author of the best selling poem "The Prophet". In 1920, Gibran and other immigrant writers of Arab heritage founded the short-lived New York Pen League; as the first Arab-American literary society, it was responsible for establishing Arab-American literature in the US. These authors, most of whom were Christian, wrote in Arabic and English in what is known as the Mahjar (émigré) school of Arab-American writing. Most of their works bridged East and West by exploring the commonalities between both cultures, as Arab-American literature during this period reflected a desire to assimilate within mainstream US culture.[1]

Grappling with the question of race and assimilation

Historically, within the black-white division of American racial politics, Arab-Americans have had the particular burden of being perceived as occupying an indeterminate place in the country's racial mix. The first wave of Arab immigrants found themselves in a heavily assimilationist context, and maintaining Arab identity became a matter of importance to many within the community. In the first half of the 20th Century, the idea that American identity was closely linked to a western European and Christian definition of "whiteness" was strongly prevalent, and thus aware of this sentiment, Arab-American writers consciously tried to write themselves into these categories. Mahjar authors, for example, often stressed their Christian identity in their writing in an attempt to engage with American readers and familiarize the exotic.

Yet despite the early flourishing of Arab-American literature, the New York Pen League eventually disbanded after a few years and the art form experienced an extended period of inactivity due to several factors, including xenophobia and economic struggles. By 1924, the Johnson-Reed Quota Act had drastically limited the number of new Arab immigrants to the US, and the absence of contact with their home culture accelerated the process of assimilation among early Arab immigrants, so much so that they risked loosing their Arab identity altogether.

Redefining & challenging Arab-American identity

As observed by poet and scholar Lisa Suhair Majaj, a dramatic shift occurred after the 1960s following the Civil Rights and Black Power movements, which created a space for ethnic literary voices to (re)emerge.[2] Arab-Americans turned to the arts and literature as a form of cultural expression at a time when an audience was emerging for this kind of literature as well as publishers willing to bring it to the public. This resurgence was fueled by an influx of new Arab immigrants who were predominantly Muslim and hailed from across the Middle East and North Africa. Comprised of a high percentage of educated professionals, this group also continued to be engaged in Arab culture and politics while carving out new lives in the US.

In the late 1960s, political events in the Middle East, and in particular the 1967 Arab-Israeli war, "forced Arab–Americans to grapple with their identity and with the 'write or be written' imperative: Define yourself or others will define you."[3] Writers began to explore their Arab roots, touching on previously sensitive subjects such as racial identity. Early immigrant communities had largely assimilated by passing for "white." But with the increased politicization of Arab identity, "passing" was no longer an option. As author Joanna Kadi observed, "Our race is simultaneously emphasized and ignored. For long periods of time no one can remember that Arabs even exist….this forgetfulness changes once there is another 'crisis in the Middle East.' … During crises, Arabs

can be reassured we exist as a distinct racial group."[4]

In contrast to their predecessors, this new generation of Arab-American writers increasingly began to interrogate and challenge US racial categories. In his writing, poet Lawrence Joseph explored the ambiguous position Arabs have traditionally held within America's racial politics. His poem titled "Sand Nigger," a term that invokes ethnic ambiguity within America's defined racial divisions, addresses the shifting lines of inclusion and exclusion that form part of the Arab-American experience. "I am the light-skinned nigger/ with black eyes and the look difficult to figure—a look of indifference, a look to kill… who waves his hands, nice enough to pass."[5]

That Arabs are legally defined as "white" without receiving the advantages of such mainstream identification has become a recurring theme in more recent Arab-American literature. Through her work, novelist Diana Abu-Jaber points out that while some Arab-Americans might be able to "pass" as white, others are unable to do so, succumbing instead to the cultural pressures to assimilate which may encourage violence of a different kind. In her first novel, *Arabian Jazz*, a book widely described as the first mainstream Arab-American novel when it was published in 1993, the main character grapples with her biracial identity as the daughter of an Arab father and American mother, while trying to gain larger acceptance of those around her.[6]

Exploring new genres & creating a sense of community

By the 1980s and '90s several groundbreaking anthologies and periodicals emerged, which helped generate interest in Arab-American literature, including *Grape Leaves: A Century of Arab–American Poetry* (1988), *Food for Our Grandmothers: Writings By Arab-American and Arab-Canadian Feminists* (1994), and *Post Gibran: Anthology of New Arab American Writing* (1999). These books not only showcased established writers while introducing emerging authors to a broader audience, but also made Arab-American writers realize that they constituted a community. As writer and critic Evelyn Shakir observed, "In the early 1980s, I don't think such writers necessarily thought of themselves as 'Arab-American writers.' …These days they and those who follow in their footsteps are almost forced to identify themselves in this way, or else explain why they refuse that label."[7]

This renewed self-awareness also found writers exploring new forms of expression such as fiction, an underrepresented genre among early Arab-American writers. The reasons for the dearth of fiction novels in Arab-American literature were often complicated by several perceptions. In the past, the formula for publishing successful ethnic writers involved producing works that explored a clash between "old world" traditional values and those of a progressive utopian American culture. As a result Arab-American writers were reluctant to speak out lest their words were used against their own culture. But the last decade has seen the publication of a number of Arab-American novels exploring sensitive issues such as gender and sexuality with more openness than in the past.

In the past decade, drama has emerged as the latest genre within Arab-American literary arts.[8] Writers such as Betty Shamieh and Jamil Khoury, the latter a co-founder of Silk Road Rising and a Plural project interviewee, are increasingly producing plays that bring Arab-American stories to the stage, while the first collection of works by contemporary Arab-American playwrights, *Four Arab American Plays: Works by Leila Buck, Jamil Khoury, Yussef El Guindi, and Lameece Issaq & Jacob Kader* (ed. Michael Malek Najjar), was published as recently as December 31, 2013.

9/11 & a renewed sense of urgency

Although Arab-American literature continued to grow throughout the 1990s, for many Arab-Americans the process of integration was interrupted by the September 11, 2001 attacks. Author Naomi Shihab Nye stressed the need to address the darker side of the Arab-American experience formed by stereotypes, racism, and political agendas that are not always easy or positive. "There is a real sense among Arab-American writers of a need for balance, with 9/11 and the demonization of people in that part of the world," said Nye, who is the daughter of a Palestinian Muslim father and an American Christian mother.[9] "All the bad headlines are just very sad fragments of the true story. We feel a larger need than we did 20 years ago to create positive cultural stories, forces and linkages."[10] Similar to past crises involving the US and the Middle East, 9/11 shifted attention back to a somewhat invisible minority in the country. Fueled by an upsurge of interest in all things Arab and Muslim, the attacks also helped broaden the mainstream

appeal of literature by American authors of Arab descent. As a result more Arab-American writers are getting published, while their work is gradually finding a place in more anthologies.

Current challenges & responses

The early years of the 21st century have witnessed a number of new works of Arab-American fiction and poetry, autobiographical memoirs, anthologies, and a growing body of literary criticism. However, several factors, including the consolidation of the publishing industry and the attendant focus on profitability, anti-Arab and anti-Muslim racism, and the increasing conglomeratizing of bookstores, have continued to limit the number and range of works that are being published. Despite promising inroads, Arab-American literature is still far from integrated into the mainstream of US cultural criticism. Although recent anthologies have created a visible community of Arab-American authors, many of these writers remain mostly unknown, not only to the larger public, but even to experts in the field of contemporary American literature.

Such continuing challenges have spurred increasing numbers of Arab-Americans to create their own venues to present works of literary and cultural production, especially after the 1991 Gulf War. A key driver in this movement has been the Radius of Arab-American Writers, Inc. (RAWI), the New York-based nonprofit literary organization dedicated to supporting and disseminating creative and scholarly writing by Arab-Americans. The organization has grown immensely since its inception in 1993 and now includes over 100 Arab-American authors while maintaining a website that features member profiles and original writing. Its yearly conference is attended by prominent Arab-American writers, and includes readings, panel discussions, and creative writing workshops.

Over the last two decades several literary journals have also appeared to facilitate the publication of hundreds of Arab-American writers and visual artists whose work might not otherwise have found support. In 1995, Elie Chalala founded the Los Angeles-based journal *Al Jadid: A Review and Record of Arab Culture and Arts*, which played a critical role in showcasing the work of Arab-American writers and critics. Not restricted to Arab-American writers, Al-Jadid provided a forum for writers from the Middle East and the Arab diaspora, with a particular interest in writings that challenged authoritarian structures. Over a decade of reviewing and publishing Arab-American writing has convinced Chalala that Arab-American writers are becoming thematically more daring, increasingly producing works that demonstrate a willingness to move beyond nostalgia and celebration, in favor of creating more complex and nuanced renderings of the Arab-American experience.

In 1998, playwright Kathryn Haddad founded a collaborative outlet for writers in the form of *Mizna: Prose, Poetry and Art Exploring Arab America*, the only journal of Arab-American literature produced in the US today. Based in Minneapolis, Minnesota, the organization also supports Arab-American artists in the visual arts, stage, music, and film through talks, community events, and festivals to promote Arab-American art. For Haddad, RAWI provided a community of like-minded writers and served as encouragement to create Mizna.[11] Haddad also observed that "Arab-American writers, both immigrants and American-born, focus on 'racial politics… that have to do with international politics' to a greater extent than other 'hyphenated' American artists. Given the cold shoulder mainstream literary journals typically give such political writing, *Mizna*…provides an important forum."[12]

While these organizations and individuals have created a national community of Arab-American writers, they are also fueling more collaborative projects that remain a key driver behind events that showcase and encourage Arab-American literary production.

In 2006 the Arab American Museum, in Dearborn, Michigan, established the first *Arab American Book Award*. Although the museum has hosted and organized readings and seminars with noted Arab-American authors, the establishment of a literary award served as a platform to further expose Arab-American literature to a wider audience. During its seven-year history, the program has attracted increasing numbers of submissions from writers and publishers across the nation for its commitment to drawing attention to books and authors dealing with Arab-American issues.

Together, these organizations have contributed to a rich and growing body of Arab-American literature, making it more accessible to scholars and students in disciplines such as English, comparative literature, American studies, and women's studies. Despite their contributions, as late as 2000, the academic field of Arab American studies had been virtually invisible within colleges and universities throughout the country. The attacks of September 11, 2001, and the subsequent backlash

against persons perceived to be Arab, South Asian, or Muslim, produced a heightened interest in Arab-American studies, with institutions such as the University of Michigan including Arab-American literature within courses related to cross-cultural studies. These developments in academia present new opportunities for the Arab-American literary community. RAWI's president, Hayan Charara, observed that, "One of the questions that came up during the conference is where do we go forward, how to reach not just our own people, but those who are either in solidarity with us or who oppose some of the ideas that we are interested in. One of the ways we discussed was teaching. There are so many people who are interested in teaching Arab-American literature, yet one of the questions they often have is 'where do we begin?'"[13]

The future of the field

According to poet and anthologist Nathalie Handal, not much has changed since 9/11 and the field continues to face challenges of "marginalization, exclusion."[14] Arab-American writers are also confronting the same difficulties shared by all other writers, most notably the shrinking publication market caused by concentration in the publishing and bookselling industries.

Arab-American writers have had to self-organize and form communities to publish and disseminate their work. Their continuing challenge is to gain acceptance within the wider field of contemporary American literature to make the point that their stories are "American" stories that contribute to the nation's history and identity.

Notes

1. Lisa Suhair Majaj, "Arab-American Literature: Origins and Developments," *American Studies Journal* No. 52 (Winter 2008), http://www.asjournal.org/archive/52/150.html.
2. Ibid.
3. Ibid.
4. Ibid.
5. Ibid.
6. Ibid.
7. Lisa Suhair Majaj, "Of Stories and Storytellers," *Saudi Aramco World* 56, no. 2 (March/April 2005), http://www.saudiaramcoworld.com/issue/200502/of.stories.and.storytellers.htm.
8. Majaj, "Arab-American Literature: Origins and Developments."
9. Dinitia Smith, "Arab-American Writers, Uneasy in Two Worlds; Immigrant Authors Feel Added Burdens Since 9/11," *New York Times*, February 19, 2003, http://www.nytimes.com/2003/02/19/arts/arab-american-writers-uneasy-two-worlds-immigrant-authors-feel-added-burdens.html.
10. Ibid.
11. Majaj, "Of Stories and Storytellers."
12. Ibid.
13. "Arab American Writers Try to Find their Unique Voice," *Voice of America*, June 29, 2010, http://www.voanews.com/content/arab-american-writers-try-to-find-their-unique-voice-97389354/120717.html.
14. Majaj, "Of Stories and Storytellers."

Image 31. *Warsaw Melody*, Arlekin Players Theatre, 2014. *Left to Right*: Anna Chalaya and Gene Ravvin. Photograph by Irina Danilova. Reproduced by permission from Arlekin Players Theatre.

Characteristics by Pan Racial Group

> If you think about that subtitle, 'Festival of New Yiddish Culture,' that's a pretty specific thing. And within the Jewish cultural community, Yiddish culture is definitely a very specific niche. So the festival, I think when it was founded, in a sense was very defiantly defining itself along Eastern European Yiddish lines because most Jewish cultural events at that time were probably related to Israel or Zionism, related to a post World War II, post Israel Jewish narrative. Whereas this was reclaiming something that was – had been lost to some extent before that. I guess, as far as the evolution over the years, it's really been a question of broadening that mandate to go beyond Yiddish, and beyond Eastern European and, ultimately over the last number of years, really grow into something that aspires to a global inclusiveness in reflecting Jewish cultural creativity all over the world. – Eric Stein, Artistic Director of the Ashkenaz Foundation (May 16, 2013)

Email exchange in Winter 2012 between Mina and Ingrid:

Mina: Their performance is mochi making?

Ingrid: YUM! Wow…performance and food?

Mina: No mention of a racial or ethnic identity so they're out.

Ingrid: Hm…arguable that it's implied though: Mochi Tsuki is Japanese and they refer to the "community, traditions" through the art of performance. Your call.

Mina: We've always held that they have to spell it out. Because in this particular case, yes I know it's Japanese. But what if it were some African or South American reference, or Polish reference we were completely unfamiliar with? Plus, I thought the idea was that they explicitly associated.

Ingrid: Agreed…I was more thinking about when an organization refers to "our" or "The" community. But yes...for the most part, I would go with explicit.

[Time passes]

Mina: So, after going back and adding them this morning, I realized – how to code them? I've placeholded them under "Theater" for now.

Ingrid: Agreed…theater makes sense.

* * *

This section examines the characteristics of ethnocultural arts organizations by pan racial group. While many ethnocultural arts organizations share common features, our findings demonstrate that there are a number of differences between organizations (re)presenting different pan groups in Canada (Aboriginal, culturally diverse, and White) and pan racial groups in the United States (American Indian/Alaska Native, Asian, Black, Latino, Multiracial, Native Hawaiian/Other Pacific Islander, Some Other Race, and White). As such, to understand the characteristics and needs of ethnocultural arts organizations it is necessary to consider the various socioeconomic, political, and artistic circumstances out of which these organizations have arisen (see Part I and the contributing essays throughout this book) and the various differences among groups as they exist today. Moreover, our research indicates that standardized approaches, in discounting the many layers of complexity across ethnocultural communities, are limited in their ability to assist the ethnocultural arts field, and thus knowledge of internal differences is crucial in the development and implementation of effective support programs targeting the field.

Information within this section is primarily based on the quantitative data collected in the Canadian and US Plural project databases and survey responses and covers ethnocultural arts organizations' artistic disciplines, ages, employees, incomes, sources

of income, organizational challenges, and organizational supports as viewed from a pan racial perspective.

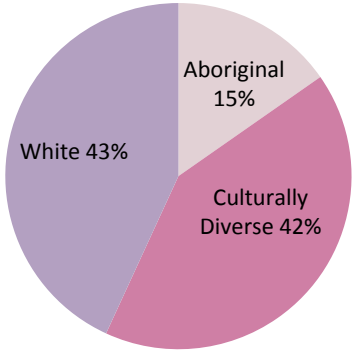
Canada

Pan Group/Ethnic Distribution

A multicultural country, Canada's growing population is diverse, and increasingly diversifying, in its composition. One out of five people in the country is foreign-born, with South Asians, Chinese, and Blacks accounting for the three largest visible minority groups.[1] In 2011, slightly more than three-quarters of the country's inhabitants were White, 19 percent were culturally diverse, and four percent were Aboriginal.[2] Included within these three general pan groups are individuals from hundreds of racial and ethnic groups around the world.

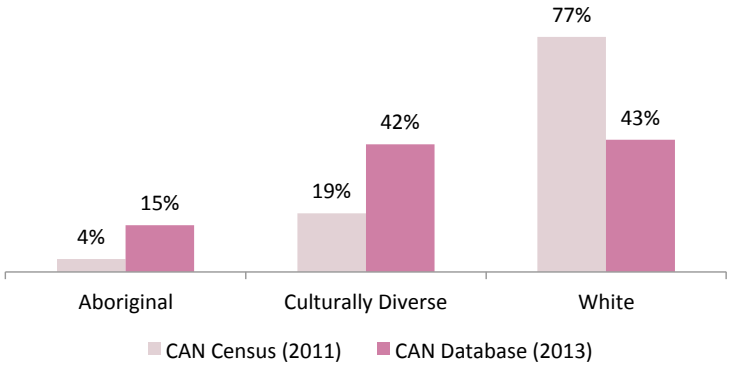
Canadian ethnocultural arts organizations are similarly racially and ethnically diverse, although their pan group distribution does not resemble that of the general Canadian population. Of the 255 registered charities listed in the Plural project's Canadian database, White arts organizations comprise the largest portion of organizations (43 percent), followed closely by culturally diverse arts organizations (42 percent) (see fig. 36). Aboriginal arts organizations comprise the smallest portion (15 percent). When comparing the pan group distribution of ethnocultural arts organizations to the country's population, Aboriginal and culturally diverse arts organizations are overrepresented in the registered charity ethnocultural arts field while White arts organizations are underrepresented (see fig. 37). We note that the overrepresentation of Aboriginal and culturally diverse arts organizations within the ethnocultural arts field points to the great underrepresentation of Aboriginal and culturally diverse artists, arts administrators, and perspectives among arts organizations possessing no articulated ethnocultural arts focus. As indicated in the Methodology, due to cultural differences between Canada and the United States, we included organizations in the Canadian database that would likely not have been included in the US database – organizations with less explicit and specific ethnic focuses but viewed by their peers and such bodies as the Canada Council as "Aboriginal" or "culturally diverse" due to the nature of their programming and staff and leadership composition.

Figure 36. Canadian organizations by pan group



Source: Canadian organizations database (n=255). Figures are rounded.

Figure 37. Comparison of Canadian organizations with Canadian population



Source: Canadian organizations database (n=255) and Statistics Canada Census (2011). Figures are rounded.

Consequently, we believe that the Canadian database contains the majority of all registered charity arts organizations with a significant Aboriginal or culturally diverse presence, which suggests that these organizations collectively comprise a small percentage of the country's registered charity arts organizations.

Pan Group/Artistic Discipline

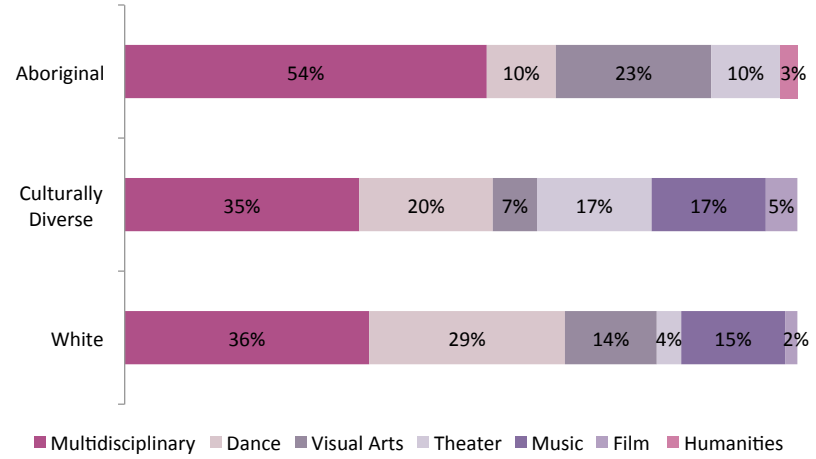
Mirroring the findings reported in Overview of Characteristics, the largest portion of organizations in all three pan groups are engaged in multidisciplinary artistic practices (see fig.38). With respect to single artistic disciplines, pan groups vary in their focus. The greatest proportion of Aboriginal arts organizations focus on programming in the visual arts (23 percent), followed by dance and theater (10 percent each). For culturally diverse arts organizations, dance is the most common discipline (20 percent), followed by theater and music (17 percent each). For White arts organizations, dance is also the most common (29 percent), followed by music (15 percent) and the visual arts (14 percent). For both culturally diverse and White arts organizations, film represents the smallest portion of these organizations, and we identified no registered charity culturally diverse or White arts organizations focused solely on the humanities. The humanities represent the smallest portion of Aboriginal arts organizations, and we identified no registered charity Aboriginal arts organization focused solely on music or film.

Pan Group/Age

Research indicates that the three pan groups vary greatly in terms of organizational age, with White arts organizations generally far older than Aboriginal and culturally diverse arts organizations. Relying on organizations' registered charity date (CRA effective year of status) as a rough indicator of age, while there are organizations in all three groups possessing registration dates in the 1960s (the decade in which nonprofits were required to register to obtain certain tax-exempt benefits), the majority of Aboriginal (67 percent) and culturally diverse (53 percent) arts organizations in existence today were registered within the past 12 years whereas the great majority (83 percent) of White arts organizations currently in existence were registered prior to that time (see fig. 39).

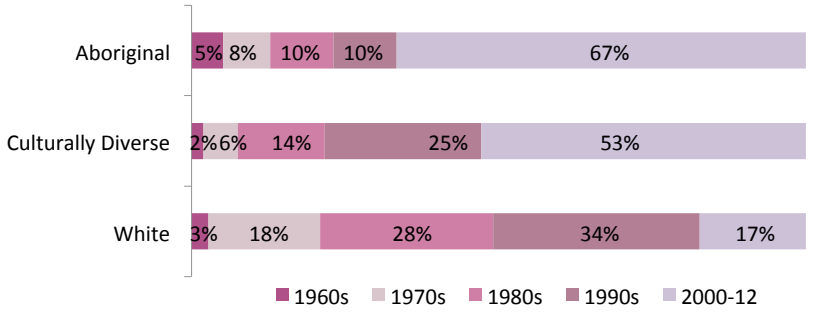
We note that there is frequently a time lag between when an

Figure 38. Canadian organizations by pan group and artistic discipline



Source: Canadian organizations database (n=255). Figures are rounded.

Figure 39. Canadian organizations by pan group and CRA effective year of status



Source: Canadian organizations database (n=255). Figures are rounded.

Image 32. *Gruff*, Puente Theatre, 2013. *Left to right*: Izad Etemadi playing "Rich Goat" and Jana Morrison playing "Poor Goat." Written by Mercedes Bátiz-Benét and Judd Palmer. Directed by Mercedes Bátiz-Benét. Photograph by Pamela Stringer. Reproduced by permission from Puente Theatre.

organization is founded and when it obtains its registered charity status, and thus an organization's registered charity date is at best an imperfect means of determining organizational age.

Pan Group/Employees

Emphasizing that our Canadian survey data is only reflective of the situation of Canadian survey respondents, there is considerable variation among respondents from different pan groups regarding their number of paid employees (full-time and part-time) and volunteers. Aboriginal survey respondents report the greatest number of paid employees, with all of these respondents reporting at least one paid employee, and almost two-thirds (61 percent) reporting 6 or more employees (CAN-SQ-4). Two-thirds of culturally diverse respondents have one to five paid employees, with the next biggest proportion (16 percent) reporting no paid employees. Between the three groups, White survey respondents operate with the fewest number of paid employees: less than half (44 percent) report one to five employees, and the same percentage report no paid employees.

With respect to respondents with paid full-time staff, Aboriginal arts organizations report the greatest percentage of full-time staff, and White arts organizations the lowest (CAN-SQ-5). More than half (56 percent) of Aboriginal respondents report that 51 percent or more of their paid employees are employed full-time; we note, however, that a sizable percentage (28 percent) report that less than 25 percent (but more than zero) of employees are full-time. Two-thirds of White respondents report having no full-time paid employees, and only 11 percent report having 25 percent or more that are employed full-time. As before, culturally diverse arts organizations fall between the two pan groups, with 41 percent reporting less than 25 percent (but more than zero) of paid employees are full-time, and 38 percent reporting that 25

Table 2. Canadian organizations by average, median, and max annual gross income (2010-2012)

Pan Group	Average Gross Income	Median Gross Income	Max Gross Income	ECAOs with available Financial Data (% of Total)
Aboriginal	$828,558	$579,657	$7,254,047	97%
Culturally Diverse	$308,638	$121,713	$7,246,091	98%
White	$284,248	$65,073	$4,400,094	100%
All Groups	$376,124	$116,189	$7,254,047	99%

Source: Canadian organizations database (n=255). Average and median gross incomes calculated by first determining the average income for each organization for the 3-year period (2010-2012) and then calculating the average and median for the field. Max gross income is the largest single value for any organization during the 3-year period. Figures are rounded.

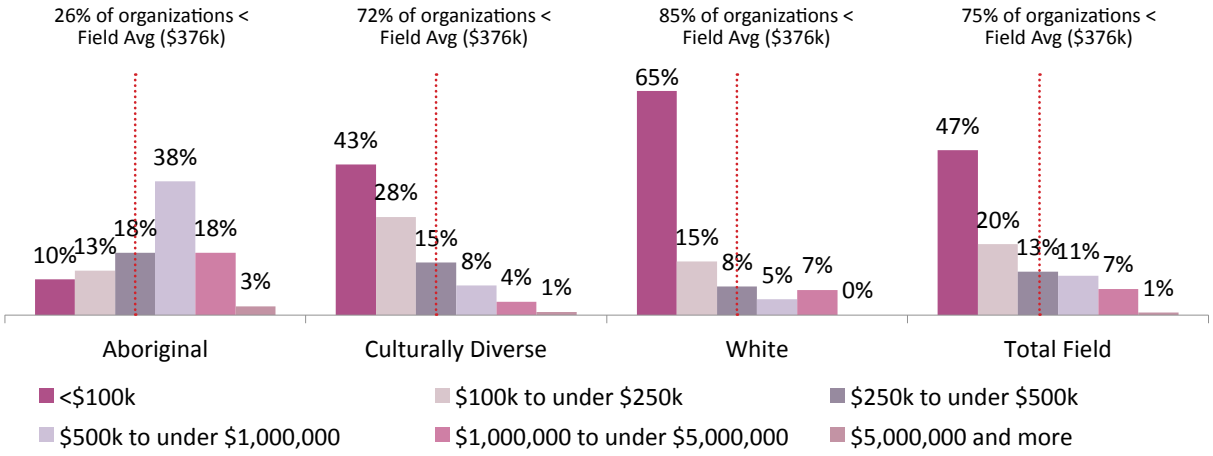
percent or more are employed full-time.

Not surprisingly given their relatively low number of full-time employees, culturally diverse and White respondents report relying more heavily on the assistance of volunteers (including interns) than do Aboriginal respondents (CAN-SQ-6). Almost three-quarters (72 percent) of White respondents report having 21 or more volunteers, with a high percentage of White respondents reporting 51-100 volunteers (28 percent). More than half (58 percent) of culturally diverse respondents report having 21 or more volunteers, with the greatest percentage of culturally diverse respondents reporting 21-50 volunteers (36 percent). Although a sizable proportion of Aboriginal respondents also operate with 21 or more volunteers (33 percent), the majority of these respondents operate with fewer volunteers, and the greatest percentage (39 percent) report zero to five volunteers.

Pan Group/Income

The income differences between the three pan groups may explain the differences in the numbers of employees between the three

Figure 40. Canadian organizations by pan group and average annual gross income: frequency distribution (2010-2012)



Source: Canadian organizations database (n=255). Average annual gross income based on 3-year annual gross incomes (2010-2012). Figures are rounded.

groups of respondents. Aboriginal registered charity arts organizations have the highest average, median, and maximum annual gross income, with these organizations' average annual gross income of $828,558 a much higher figure than the registered charity ethnocultural arts field average of $376,124 (see table 2). We note that while Aboriginal arts organizations' average gross income is more than twice the average gross income for the other two groups, it is not high when compared to CADAC figures regarding the average annual revenue for the country's arts and culture organizations (identified in table 1 in Overview of Characteristics). According to the CADAC data, dance companies, theater companies, and art museums/galleries, the most common single artistic disciplines engaged in by Aboriginal arts organizations, report average incomes between $1,089,821 (dance companies) and $2,160,220 (art museums/galleries), and opera companies, arguably the only multidisciplinary artistic discipline in the CADAC data, report average incomes of $4,059,029. By these measures, the incomes of Aboriginal arts organizations appear to fall far below the overall average for their respective disciplines (see fig. 40). Moreover, the higher incomes of Aboriginal arts organizations is not surprising given the proportionately greater number of targeted programs and otherwise more robust arts services that have emerged in the country over the past 10-20 years to support these organizations (see Part I and Support Programs below).

In comparison, the average annual gross incomes of culturally diverse and White arts organizations, which collectively comprise 85 percent of registered charity ethnocultural arts organizations, are lower than the field average ($308,638 and $284,248, respectively). Although older than the other two pan groups and thus, due to having had a greater period of time in which to develop a donor base and accumulate income, standard measures would predict that they would report the highest incomes, White arts organizations have significantly lower median and maximum gross annual incomes than the respective field averages. These findings comport with other research for the Plural project that indicates that the support system for these organizations is proportionately weaker. Falling between the other two pan groups are culturally diverse arts organizations, which research indicates have a weak, but strengthening, system of support.

A closer examination of culturally diverse arts organizations reveals that the consolidation of non-Aboriginal and non-White pan racial groups (i.e., Asian, Black, Latino, Multiracial, and Some Other Race) into one group masks striking differences within this group. At the lower end are Latino arts organizations, with an average annual gross income of $146,109 and maximum annual gross income of $247,342; at the high end are Some Other Race arts organizations, with an average annual gross income of $608,980 and a maximum gross income of $7,246,091. Demonstrating the further differences within pan racial groups, the second highest maximum gross income belongs to an Asian arts organization ($2,715,490) even as Asian arts organizations possess the lowest median annual gross income ($76,734); Black arts organizations have the highest median gross income ($209,739) within the culturally diverse arts field, although by other measures these organizations fall squarely in the middle of the field. With relatively close average, medium, and maximum gross incomes, we observe little income disparity among the country's small number of Latino arts organizations.

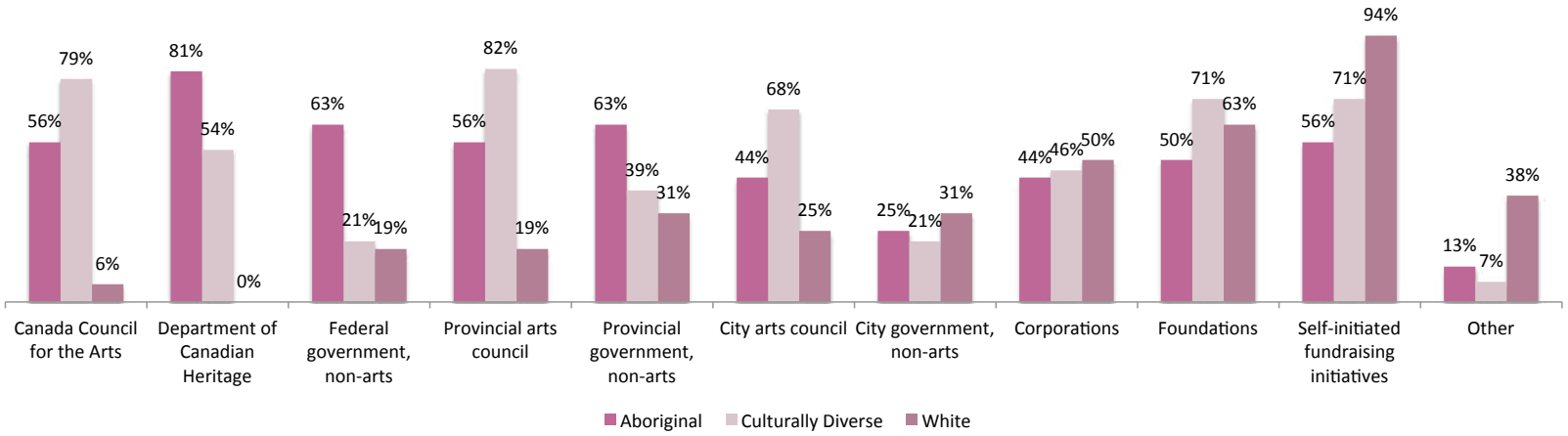
Income disparities prevail across pan groups and thus the ethnocultural arts field as a whole. The overwhelming majority of culturally diverse and White arts organizations fall under the field average (72 percent and 85 percent, respectively), with nearly half (43

Table 3. Canadian organizations by pan group and median annual gross income per year (2010-2012)

Pan Group	2010	2011	2012
Aboriginal	$454,793	$567,407	$600,298
Culturally Diverse	$56,273	$112,789	$140,255
White	$52,114	$68,956	$63,330
Field Median	$58,762	$111,669	$119,138

Source: Canadian organizations database (n=255).

Figure 41. Funding sources supporting Canadian survey respondendents by pan group (2011-2013)



Source: Canadian survey results (n=60). Figures are rounded.

percent) of culturally diverse and more than half (65 percent) of White arts organizations possessing average gross incomes under $100,000, while each of these groups have higher-income ($1 million or more) organizations that upwardly skew their respective averages (see fig. 40 and table 2). The incomes of Aboriginal arts organizations are somewhat more evenly distributed, although these organizations also have a few much higher ($5 million or more) organizations that upwardly skew this group's average.

With median income a better representation of the income of pan groups, gross annual income increased for all pan groups between 2010 and 2012, although income for White arts organizations decreased slightly between 2011 and 2012 (see table 3). During this period, the median income of Aboriginal arts organizations increased by 32 percent, the income of culturally diverse arts organizations increased by 149 percent, and the income of White arts organizations increased by 22 percent. As a result of increases between 2011 and 2012, the median income of culturally diverse arts organizations in 2012 was slightly above the median for the ethnocultural arts field (which covers the period between 2010 and 2012).

Pan Group/Sources of Income

As discussed in Overview of Characteristics, Canadian survey respondents strongly rely on private sector contributions/government funding for financial support; however, this general finding varies significantly across pan group (CAN-SQ-8). For Aboriginal and culturally diverse respondents, the majority of survey respondents report that more than half of recent total revenue came from private sector contributions/government funding (78 percent and 61 percent, respectively). In comparison, approximately one quarter (26 percent) of survey respondents at White arts organizations report that more than half of recent total revenue came from these sources. The largest percentage of these organizations (42 percent) report that less than a quarter of their recent total revenue was from private sector contributions/government funding.

There are also variations in the specific funding sources that support survey respondents from different pan groups (see fig. 41; CAN-SQ-33). For Aboriginal respondents, the most common funding sources are Canadian Heritage (supporting 81 percent of these respondents) and non-arts bodies/agencies of the federal government and of provincial

governments (each source supporting 62.5 percent of respondents). For culturally diverse respondents, the most common funding sources are provincial arts councils (supporting 82 percent of these respondents), the Canada Council (supporting 79 percent of respondents), and self-initiated fundraising initiatives and foundations (each source supporting 71 percent of respondents). The most common funding sources for White respondents are self-initiated fundraising initiatives (supporting 94 percent of these respondents), followed by foundations (supporting 63 percent of respondents), and corporations (supporting 50 percent of respondents). We note that CAN-SQ-33 regards which funding sources support Canadian survey respondents and is *not an indicator* of the amount of support from these sources (e.g., a common source may provide a relatively small level of financial support but be easier to obtain).

Pan Group/Organizational Challenges

Across all pan groups, the majority of survey respondents list financial resources as their most critical challenge or need (CAN-SQ-18). The top four challenges reported by Aboriginal respondents are (i) financial resources (69 percent ranked 1-2), (ii) organizational capacity building (63 percent ranked 1-2), (iii) the media's lack of familiarity/understanding of art form (25 percent ranked 1-2), and (iv) audience development (19 percent ranked 1-2). The top four challenges reported by culturally diverse respondents are (i) financial resources (83 percent ranked 1-2), (ii) organizational capacity building (76 percent ranked 1-2), (iii) administrative/performance/exhibition space (10 percent ranked 1-2), and (iv) a four-way tie between audience development, the media's lack of familiarity/understanding of art form, obtaining media coverage, and collaboration and networking (7 percent ranked 1-2). The top four challenges reported by White respondents are (i) financial resources (75 percent ranked 1-2), (ii) administrative/performance/exhibition space (38 percent ranked 1-2), (iii) organizational capacity building (38 percent ranked 1-2), and (iv) audience development (31 percent ranked 1-2).

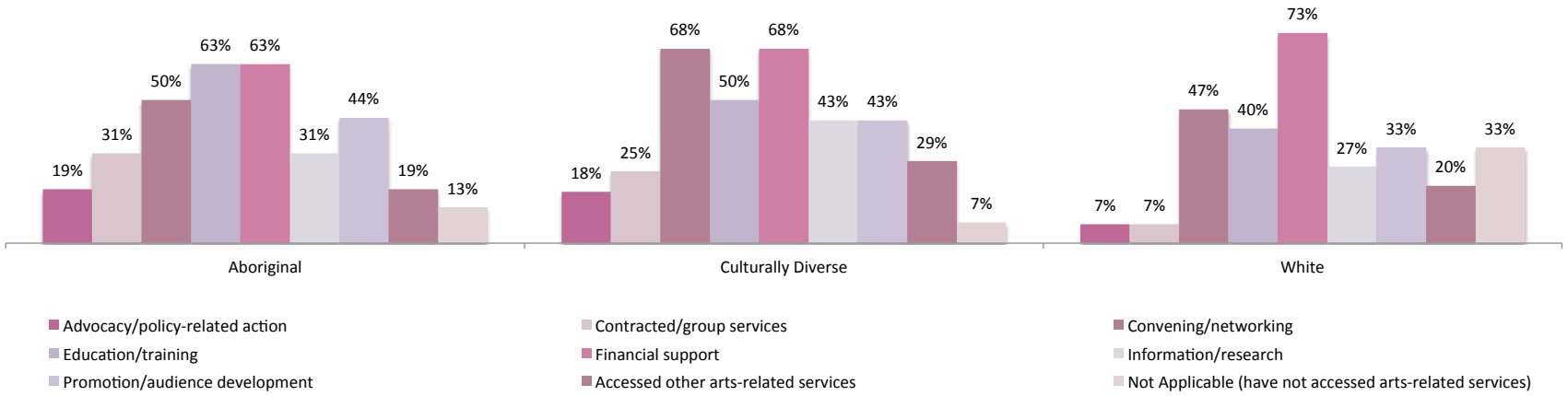
With respect to the top financial resource needs of specific groups, Aboriginal survey respondents prioritize the need to increase earned income (44 percent ranked 1) and identify new funding sources (25 percent ranked 1), culturally diverse respondents prioritize the need to increase contributed revenue (41 percent ranked 1) with increasing earned income and identifying new funding sources also equally significant concerns (each ranked 1 by 26 percent of respondents), and White respondents prioritize the need to increase contributed revenue (44 percent ranked 1) and assistance with the grant application process (31 percent ranked 1) (CAN-SQ-20).

Specific capacity building needs among respondents also vary, with both Aboriginal and culturally diverse respondents prioritizing staff-related needs and White respondents prioritizing leadership transition needs even though they possess less employees than their Aboriginal and culturally diverse peers (CAN-SQ-19). For Aboriginal respondents, the top four capacity building needs are (i) maintaining and/or increasing the number of paid staff (56 percent ranked 1-2), (ii) obtaining appropriately skilled staff (31 percent ranked 1-2), (iii) professional development of existing staff (25 percent ranked 1-2), and (iv) a three-way tie between marketing/promotional assistance, leadership transition/succession planning, and board development (19 percent ranked 1-2). For culturally diverse respondents, the top four capacity building needs are (i) maintaining and/or increasing the number of paid staff (57 percent ranked 1-2), (ii) board development (57 percent ranked 1-2), (iii) obtaining appropriately skilled staff (29 percent ranked 1-2), and (iv) leadership transition/succession planning (21 percent ranked 1-2). For White respondents, the top capacity building need is leadership transition/succession planning (44 percent ranked 1-2); following this need, responses split among answer choices, with obtaining appropriately skilled staff (25 percent ranked 1-2), financial management assistance (25 percent ranked 1-2), and marketing/promotional assistance (25 percent ranked 1-2) the next most highly ranked needs.

Pan Group/Organizational Supports

Arts Services. Conforming with their top organizational challenge/need, for survey respondents that accessed arts services between 2011 and 2013, the majority of respondents from all pan groups accessed services related to financial support (see fig. 42; CAN-SQ-23). Aboriginal respondents most frequently accessed financial support (63 percent of organizations) and education/training-related services (another 63 percent of organizations), convening/networking (50 percent of organizations), and promotion/audience development

Figure 42. Canadian survey respondents by pan group and arts services accessed (2011-2013)



Source: Canadian survey results (n=59). Figures are rounded.

(44 percent of organizations). Somewhat differently, culturally diverse respondents most frequently accessed financial support and convening/networking-related services (for both, 68 percent of organizations), education/training (50 percent of organizations), and promotion/audience development and information/research (for both, 43 percent of organizations). White respondents most frequently accessed services related to financial support (73 percent of organizations), convening/networking (47 percent of organizations), and education/training (40 percent of organizations). A greater percentage of White respondents (33 percent) than Aboriginal (13 percent) or culturally diverse (7 percent) respondents did not access any arts-related services during this period (organizations reporting "not applicable").

When they accessed arts services, the majority of Aboriginal (64 percent) and culturally diverse (54 percent) respondents accessed at least some services provided by organizations exclusively dedicated to serving Aboriginal, culturally diverse, and/or immigrant arts organizations (CAN-SQ-24). In comparison, less than one-third (31 percent) of White respondents report accessing such dedicated services.

In accessing both dedicated and non-dedicated arts services, survey respondents from all pan groups share the same main constraints of lack of time and finances; constraints relating to lack of knowledge of existing services and the lack of relevancy of such services also rank highly for all three groups (CAN-SQ-31).

Funding. In seeking grant support, the overwhelming majority of survey respondents from all pan groups submit at least some percentage of their grant applications to funding programs with an explicit mandate to support specific cultural or ethnic communities (CAN-SQ-34). Aboriginal respondents frequently seek support from such programs: more than two-thirds (69 percent) of respondents report that more than half of their grant applications are to dedicated funding programs. Culturally diverse respondents also regularly apply to dedicated programs, but to a lesser extent: approximately one-third (35 percent) of respondents report that more than half of their grant applications are to these programs, and a larger percentage (39 percent) report that less than a quarter (but more than zero) of their grant applications are to these programs. White respondents seek dedicated funding support more often than culturally diverse respondents but less often than Aboriginal respondents: just under half (47 percent) of respondents report that more than half of their grant applications are to dedicated programs, with more than a quarter (27 percent) of

Table 4. Dedicated arts services and funding sources accessed by pan group

	% of organizations that have more than 0% services provided by organizations dedicated to serving Aboriginal, culturally diverse/ ethno-racial and/or immigrant arts organizations	% of organizations with more than 0% of grant apps submitted to funding programs with explicit mandate to support specific cultural or ethnic communities
Aboriginal	64%	94%
Culturally Diverse	54%	81%
White	31%	80%

Source: Canadian survey results (CAN-SQ-24: n=58, CAN-SQ-34: n=57). Figures are rounded.

respondents reporting that less than a quarter (but more than zero) of their applications are to these programs. As indicated in the Support Programs section below, the lesser interaction with dedicated funding programs on behalf of culturally diverse and White respondents may be due to the smaller number of available programs.

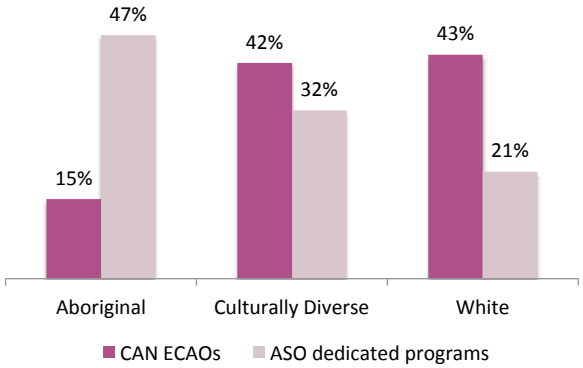
A comparison of responses to CAN-SQ-24 with responses to CAN-SQ-34 suggests that dedicated funding programs are of high value to respondents, and possibly more so than other forms of dedicated arts services (see table 4 and discussion in Overview of Characteristics regarding differences between the two questions).

Collaboration. Across pan groups, survey respondents are generally familiar with other organizations that share their organizations' artistic and cultural/ethnic focus (CAN-SQ-35). When asked to describe their current relationship with other arts organizations that share their organizations' cultural/ethnic focus, a high percentage of respondents from all pan groups report frequent interaction and good relationships with their local peers (88 percent of Aboriginal respondents, 75 percent of culturally diverse respondents, and 81 percent of White respondents). With respect to organizations based in other geographic areas, the vast majority of Aboriginal respondents report infrequent interaction but good relationships with their regional and national peers (69 and 75 percent, respectively), the majority of culturally diverse respondents report good relationships and either frequent interaction (41 percent) or infrequent interaction (33 percent) with regional and national peers, and the majority of White respondents report good relationships and either frequent interaction or infrequent interaction with regional (50 percent and 31 percent, respectively) and national (19 percent and 56 percent, respectively) peers (CAN-SQ-36). Active cross-border relationships (whether good or poor) are small among all respondents, with culturally diverse respondents reporting the highest level of interaction with international peers among the three pan groups (22 percent report frequent interaction and good relationships).

Across pan groups, respondents report a variety of collaborating partners; however, respondents from all three groups primarily collaborate with partners sharing similar interests. In particular, Aboriginal respondents report extremely high levels of collaboration with arts organizations sharing the same cultural/ethnic focus: between 2012 and 2013, 94 percent of these respondents collaborated with such partners compared to 54 percent of culturally diverse respondents and 69 percent of White respondents (CAN-SQ-39). Culturally diverse respondents are the only pan group to report more frequent collaborations with non-ethnocultural partners or partners from a different ethnocultural group than collaborations with arts organizations sharing their own ethnocultural focus: 64 percent of culturally diverse respondents report collaborating in the last year with arts organizations having no cultural/ethnic focus, and 60 percent report collaborating with an Aboriginal, culturally diverse, or immigrant arts organization possessing a cultural/ethnic focus different from the respondent.

Support Programs. Overview of Characteristics discusses at length the arts service organizations and governmental agencies that we identified as offering targeted programs for Canadian ethnocultural arts organizations. To more closely examine the distribution of these dedicated support programs by pan group, we considered the intended ethnocultural group, or groups, for each grant and/or service offered. In certain cases, support organizations (arts service organizations and governmental agencies) direct dedicated programming toward more than one pan group; for these organizations, we counted such programs

Figure 43. Comparison of Canadian organizations and dedicated arts services by pan group



Source: Canadian organizations database (n=255) and Canadian supports database (based on programs offered by n=95 support organizations).

Table 5. Canadian arts service organizations by services provided and pan group

	Financial support	Advocacy/ Policy-related action	Convening/ networking	Education/ Training	Promotion/ audience development	Contracted/ Group Services
Aboriginal	59%	5%	8%	15%	7%	6%
Culturally Diverse	42%	9%	14%	11%	20%	4%
White	53%	4%	11%	6%	17%	9%

Source: Canadian supports database (based on programs offered by n=95 support organizations).

in each applicable pan group, thus resulting in a double, or multiple, counting of available programs. For example, CPAMO, referenced in Part I, is an Ontario-based arts service organization that supports the work of both Aboriginal and ethno-racial (interpreted as culturally diverse) artists and arts organizations, and we counted its services in categories under both Aboriginal and culturally diverse arts services. This method of organization is intended as another means of depicting the support field; however, we warn that it will also depict this field as significantly larger than it actually is. Moreover, we note that whether ethnocultural arts organizations from various pan groups are actually able to access the services presented in this section depend on such factors as their geographic location, artistic discipline(s), the traditional or contemporary nature of the artistic discipline(s), "professional" or "amateur" status, and specific ethnic group.

With these caveats, analysis indicates that, of the 95 support organizations that we identified, almost half of their dedicated services are directed toward (or include) Aboriginal arts organizations, approximately a third of dedicated programs are directed toward (or include) culturally diverse arts organizations, and a fifth of dedicated programs are directed toward (or include) White arts organizations (see fig. 43).

Set forth below is a brief discussion of the types of dedicated services (governmental and non-governmental) by pan group (table 5). We make one final preliminary note that, as in Overview of Characteristics, we have counted each type of service offered by a support organization, and thus the service-related figures we provide herein reflect a multiple counting of organizations.

Regarding services to support Aboriginal arts organizations (including services specifically targeting this group and services aimed at ethnocultural arts organizations more broadly), more than half (59 percent) of these services are in the area of financial support, with the next largest percentage of services related to education and training (15 percent). When comparing the top organizational needs identified by Aboriginal survey respondents with targeted services, and stating again that survey responses may not be representative of Aboriginal arts organizations, we observe that identified needs appear to align with the types of services offered. Over two-thirds of Aboriginal respondents identify a need for financial resources, and nearly two-thirds of targeted

services are in the area of financial support. Similarly, professional development-related concerns and the need for appropriately skilled staff rank relatively highly as capacity building needs, and the next largest percentage of targeted services offered are in the area of education and training.

Regarding services to support culturally diverse arts organizations (including services specifically targeting this group and services aimed at ethnocultural arts organizations more broadly), the largest percentage of these services (42 percent) is in the area of financial support, followed by promotion/audience development (20 percent) and convening/networking (14 percent). When comparing the distribution of targeted services to the top organizational needs identified by culturally diverse respondents, there appears to be less alignment between identified needs and the types of services offered. More than three-quarters of culturally diverse respondents prioritize the need for financial resources, with a particular need to increase contributed revenue, and yet financial support comprises less than half of services offered. In addition, a significant percentage of targeted services is directed toward promotion/audience development; while this is an identified need of culturally diverse (and interview) participants, given other needs, the focus on these services by so many support programs may be disproportionate to culturally diverse respondents' need for these services.

Regarding services to support White arts organizations (including services specifically targeting this group and services aimed at ethnocultural arts organizations more broadly), more than half (53 percent) of these services are in the area of financial support, with the next largest percentage of services related to promotion/audience development (17 percent). When comparing the top organizational needs identified by White survey respondents with targeted services, we observe that, as with culturally diverse respondents, the types of services offered appear to only loosely align with identified needs. Three-quarters of White survey respondents state a need for financial resources, but financial services comprise approximately half of targeted services. Promotion/audience development is, however, a top need of White survey respondents, and these services comprise a significant portion of the targeted services for this group.

Considering the field's support programs in their entirety, the existence of a comparatively greater number of dedicated Aboriginal arts support programs likely accounts for Aboriginal arts organizations' greater interaction with such programs when compared to their culturally diverse and White peers. The presence of these programs also suggests a relatively stronger support environment for Aboriginal arts organizations, which likely has assisted in the rapid growth of these organizations over the past two decades, these organizations' higher incomes and greater number of paid employees despite their relative youth, and the general vitality of the field (see Part I). The relatively smaller number of dedicated programs available to culturally diverse and White arts organizations, when considering their proportion of the ethnocultural arts field, suggests a weaker support environment for these organizations. We note that this latter observation is based on a review of all research for the Plural project, including existing literature discussed in Part I and informal and formal interviews. Moreover, our observations regarding the support systems for culturally diverse and White arts organizations should in no manner be interpreted as an implication that there are too many Aboriginal arts services but rather that there are *too few* targeted culturally diverse and White arts services: it is our belief that the existence of a more robust support system for Aboriginal arts organizations has greatly contributed to the emergence of the field, is necessary given the long history of institutionalized attack on the cultures of the country's Aboriginal peoples, discussed to some extent in Part I, and warrants prioritization as the country's indigenous and first arts.

A final note: we have considered herein the *types* of services offered by support organizations and found a certain degree of correlation between identified needs and the types of services offered. We have not discussed the particular form such services have taken, which qualitative research for the Plural project indicates do not correlate with the specific needs of organizations, and which in turn has impacted the effectiveness of such services in addressing needs. In Needs and Supports: A Life Cycle Approach, we address the specific form(s) of programs aimed at the ethnocultural arts sector.

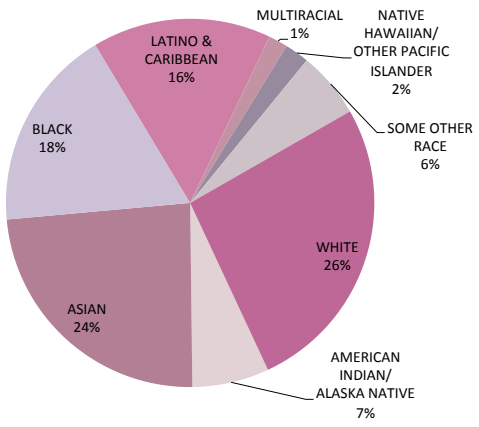
United States

Pan Racial Group/Ethnic Distribution

The United States is a highly ethnically diverse and rapidly diversifying country. According to US Census Bureau estimates, in 2013 the racial distribution of the US population was as follows: the American Indian and Alaska Native population alone (not in combination with other races) represented 1.2 percent of the country's population, the Asian population alone represented 5.3 percent, the Black population alone represented 13.2 percent, the Hispanic/Latino population represented 17.1 percent, individuals identifying with two or more races represented 2.4 percent, the Native Hawaiian and Other Pacific Islander population alone represented 0.2 percent, and the White population alone (and not Hispanic/Latino) represented 62.6 percent.[3] We identified no equivalent figures for individuals identifying as Some Other Race.

US ethnocultural arts organizations are similarly racially and ethnically diverse and may be found in all pan racial groups. Of the 2,013 tax-exempt organizations listed in the Plural project's US database, White arts organizations comprise the largest portion of organizations (26 percent), followed closely by Asian arts organizations (24 percent), and then Black arts organizations (18 percent), Latino & Caribbean arts organizations (16 percent), American Indian/Alaska Native arts organizations (7 percent), and Some Other Race arts organizations (6 percent) (see fig. 44). Native Hawaiian/Other Pacific Islander arts organizations (2 percent) and Multiracial arts organizations (1 percent) comprise the smallest portions of the database.

Figure 44. US organizations by pan racial group



Source: US organizations database (n=2013). Figures are rounded.

We are unable to directly compare the pan racial distribution of ethnocultural arts organizations to the racial distribution of the country's general population due to differences between the manner in which we identified the "race" of organizations and the manner in which the US Census Bureau defined and identified the race of individuals in its most recent census. As indicated in the Methodology, such a comparison is problematic largely due to the separate treatment of the racial/ethnic category of Latino. In the 2010 US Census, individuals were asked two ethnicity/race-related questions: the first question asked whether an individual was of "Hispanic, Latino, or Spanish origin," and then the second question requested that individuals identify as one (or more) of the following races: White, Black/African American/Negro, American Indian or Alaska Native, Asian Indian, Chinese, Filipino, Japanese, Korean, Vietnamese, Native Hawaiian, Guamanian or Chamorro, Samoan, Other Pacific Islander, Other Asian, and Some Other Race. By contrast, we treated Latino as a race category separate from the other ethnic/racial groups, added Caribbean groups to this category, and treated groups identifying as Spanish as White, the collective result of which is that our Latino category and the US Latino population as characterized by the US Census may be markedly different, and our other ethnic/racial categories do not include Latino groups.

With these notes of caution, we make the simple observation that the racial composition of ethnocultural arts organizations does not resemble the racial composition of the general US population, although in some categories there are similarities: Latino groups comprise approximately the same proportion in both groups (16 percent of the US database and 17 percent of the general population), and Native Hawaiian/Other Pacific Islander and Multiracial groups comprise the smallest proportion in both groups. We further note that the racial distribution of the US database somewhat resembles the racial

distribution of nonprofit ethnic, culture, and folk organizations outlined in *Cultural Heritage Organizations*: in that study, European-affiliated and Asian/Pacific Islander-affiliated organizations were the two largest pan racial groups.

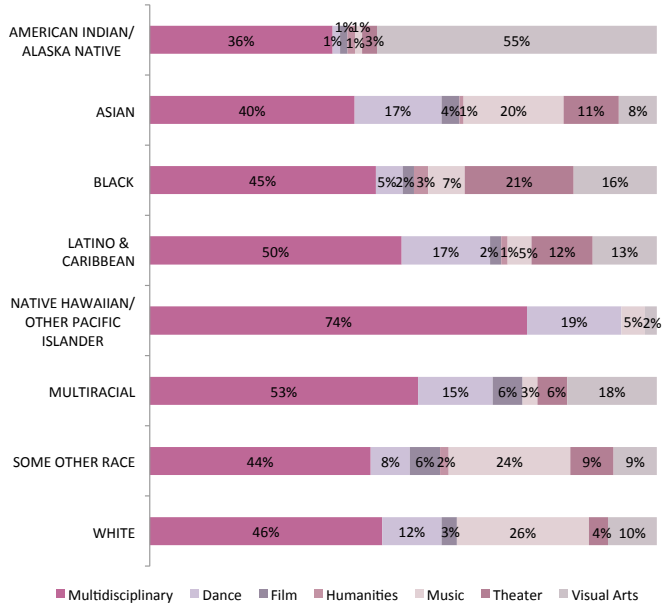
Pan Racial Group/Artistic Discipline

Nearly identical to the findings reported in Overview of Characteristics, with the exception of American Indian/Alaska Native organizations, the largest percentage of organizations across the pan racial groups are engaged in multidisciplinary artistic practices (see fig. 45). Among American Indian/Alaska Native arts organizations, multidisciplinary organizations are second to the visual arts in comprising the most common artistic focus of this group.

With respect to single artistic disciplines, the eight pan racial groups vary in their focus. We make the following observations for each specific pan racial group:

- American Indian/Alaska Native: The largest percentage of these organizations focus on programming in the visual arts (55 percent), followed by theater (3 percent). We identified very few American Indian/Alaska Native organizations focused on other artistic disciplines.
- Asian: Music is the most common discipline of these organizations (20 percent), followed by dance (17 percent) and theater (11 percent).
- Black: Theater is the most common discipline (21 percent), followed by the visual arts (16 percent) and music (7 percent).
- Latino & Caribbean: Dance is the most common discipline (17 percent), followed by the visual arts (13 percent) and theater (12 percent).
- Multiracial: The visual arts are the most common discipline (18 percent), followed by dance (15 percent).
- Native Hawaiian/Other Pacific Islander: More multidisciplinary in focus than other pan racial groups, dance is the most common single discipline (19 percent); we identified few Native Hawaiian or Other Pacific Islander organizations focused on other artistic practices.
- Some Other Race: Music is the most common discipline (24 percent), followed by theater and the visual arts (both 9 percent).
- White: Music is the most common single discipline (26 percent), followed by dance (12 percent) and the visual arts (10 percent).

Figure 45. US organizations by pan racial group and artistic discipline



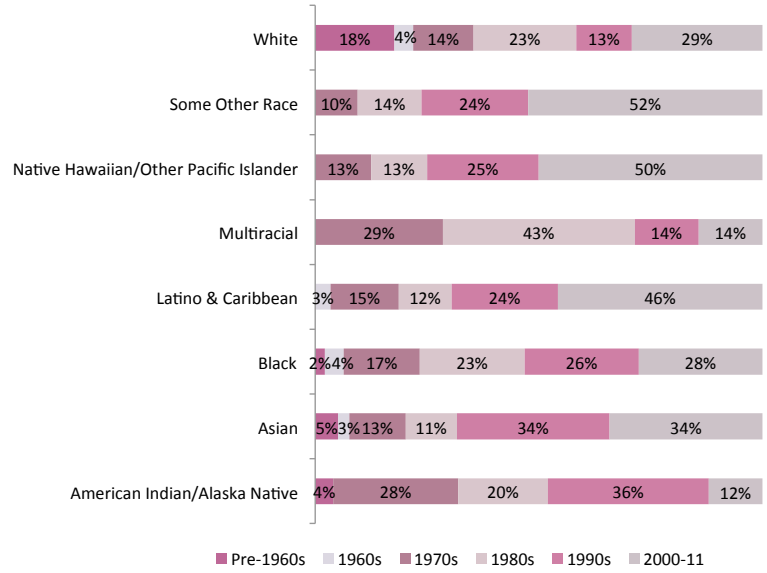
Source: US organizations database (n=2013). Figures are rounded.

Across all pan racial groups, only a small percentage of organizations focus on film as a single discipline. We identified no Native Hawaiian/Other Pacific Islander, Multiracial, or White arts organization focused solely on the humanities, and this discipline represents only a tiny portion of single discipline focus of other pan racial groups.

Pan Racial Group/Age

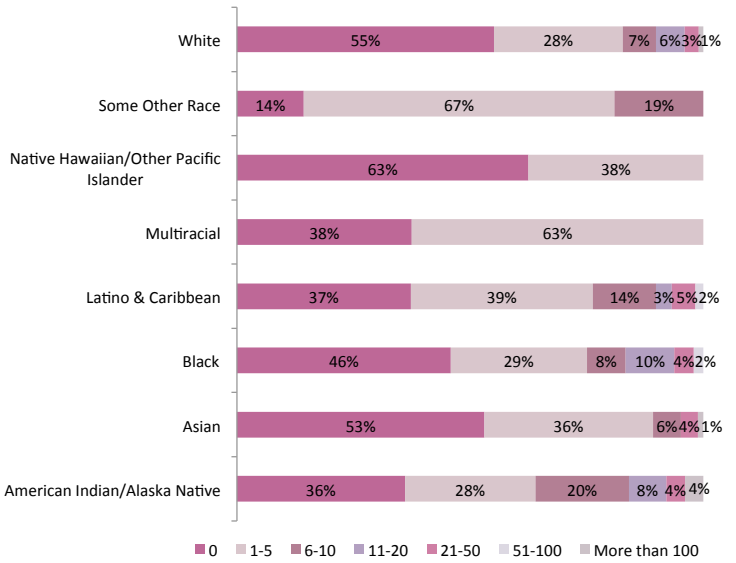
To analyze the pan racial distribution of the ethnocultural arts field's age, we consider the reported decade of founding of US survey

Figure 46. US organizations by pan racial group and decade founded



Source: US survey results (n=342). Figures are rounded.

Figure 47. US survey respondents by number of paid employees and pan racial group



Source: US survey results (n=350). Figures are rounded.

respondents. As previously discussed, US survey data may be treated as generally representative of US nonprofit ethnocultural arts organizations, and more specifically representative as to race and geography. These findings do, however, slightly underrepresent Black arts organizations.

Survey findings indicate that pan racial groups vary considerably in terms of organizational age. While all pan racial groups possess organizations founded in the 1970s or prior, the largest percentages of these first generation organizations appear to exist among White (36 percent), American Indian/Alaska Native (32 percent), and Multiracial (29 percent) arts organizations (see fig. 46). On the other end of the spectrum, Some Other Race, Native Hawaiian/Other Pacific Islander, and Latino arts organizations appear to be on average younger than other groups, with approximately half of survey respondents within these pan racial groups founded in the 2000s, and are joined by Asian arts organizations, which are also on average younger than other groups (68 percent of respondents founded in the 1990s or later).

Pan Racial Group/Employees

Across pan racial groups, the majority of US survey respondents report that they operate with zero to five paid employees (full-time and part-time) (US-SQ-4). Respondents from Native Hawaiian/Other Pacific Islander arts organizations report the greatest percentage of no paid employees, and these respondents join respondents from Multiracial and Asian arts organizations in operating with the fewest number of paid employees. Respondents from American Indian/Alaska Native arts organizations report the greatest number of paid employees: slightly more than a third (36 percent) operate with six or more paid employees.

In addition to operating with few to no paid employees, many respondents operate with little full-time assistance. A sizable percentage of all groups report that none of their paid employees are full-time (ranging

from 42 percent to 75 percent) (US-SQ-5). With three-quarters of Native Hawaiian/Other Pacific Islander respondents reporting no paid full-time employees, these organizations operate with the fewest number of full-time human personnel. Among the eight pan racial groups, American Indian/Alaska Native respondents operate with the greatest number of full-time personnel, although such full-time assistance remains rare with this group as well: only a quarter of organizations report that 51 percent or more of their paid employees are full-time. More than three-quarters of respondents from all other groups report that less than 25 percent (or zero) of employees are full-time.

Pan racial groups vary in their reliance on volunteers (including interns) as a means to supplement their general lack of full-time staff, although the vast majority of respondents report working with volunteers in some capacity (US-SQ-6). More than two-thirds of respondents from all groups report six or more volunteers, with more than half of respondents from Asian (62 percent), Multiracial (87 percent), Native Hawaiian/Other Pacific Islander (74 percent), Some Other Race (51 percent), and White (67 percent) reporting 11 or more volunteers. On the lower end, the greatest percentage of respondents reporting five or fewer volunteers are American Indian/Alaska Native (32 percent) and Latino & Caribbean (29 percent) arts organizations. Respondents from American Indian/Alaska Native arts organizations join Asian and White respondents in working with the greatest number of volunteers as well: 16 percent of American Indian/Alaska Native respondents, 12 percent of Asian respondents, and 10 percent of White respondents report more than 100 volunteers, which are higher percentages than any other pan racial group.

Pan Racial Group/Income

There is great variation among pan racial groups with respect to average, median, and maximum annual gross incomes. Some Other Race arts organizations have the highest average annual gross income ($2,553,640), with the average incomes of Black, Asian, and American Indian/Alaska Native arts organizations also falling above the field average of $701,358 (see table 6). Native Hawaiian/Other Pacific Islander arts organizations have the lowest average annual gross income ($129,825), with Multiracial, Latino & Caribbean, and White arts organizations all also falling well below the field average.

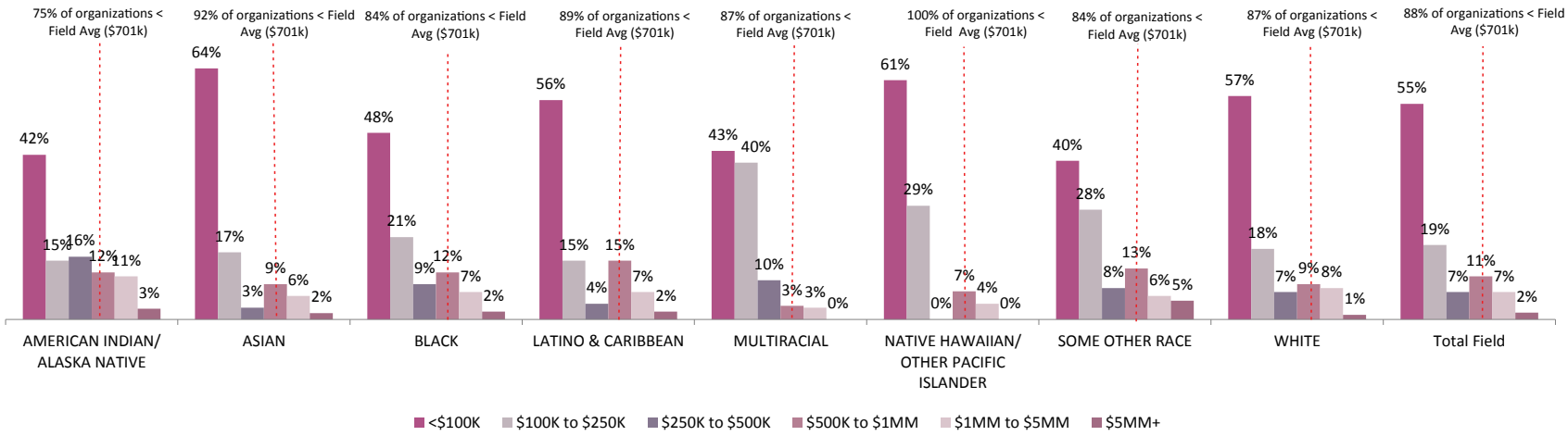
Table 6. US organizations by average, median, and max annual gross income (2009-2012)

Pan Racial Group	Average Gross Income	Median Gross Income	Max Gross Income	ECAOs with available Financial Data (% of Total)
American Indian/ Alaska Native	$719,797	$173,598	$13,985,154	54%
Asian	$748,631	$61,427	$157,116,526	65%
Black	$779,276	$112,855	$105,285,609	70%
Latino & Caribbean	$372,456	$80,507	$25,006,313	71%
Multiracial	$344,584	$116,888	$4,726,676	88%
Native Hawaiian/ Other Pacific Islander	$129,825	$66,615	$704,360	60%
Some Other Race	$2,553,640	$147,393	$107,438,086	73%
White	$430,139	$82,155	$24,653,123	63%
All Groups	$701,358	$86,487	$157,116,526	66%

Source: US organizations database (n=2013). Average and median gross incomes calculated by first determining the average income for each organization for the 4-year period (2009-2012) and then calculating the average and median for the field. Max gross income is the largest single value for any organization during the 4-year period. Figures are rounded.

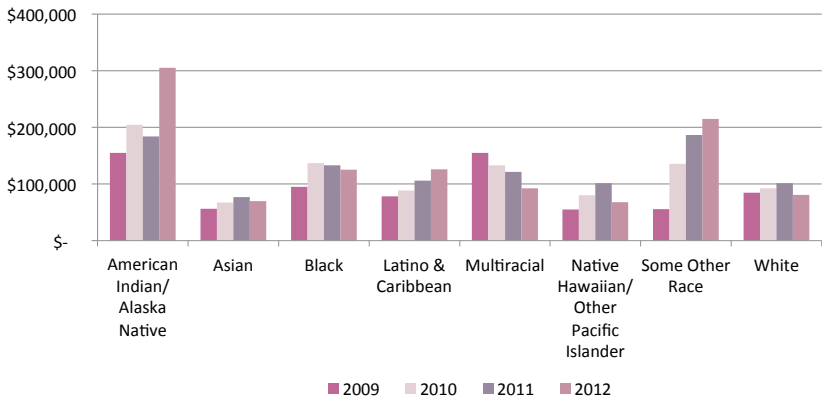
Asian arts organizations simultaneously have the lowest median annual gross income ($61,427) and the highest maximum gross income ($157,116,526), whereas American Indian/Alaska Native arts organizations have the highest median annual gross income ($173,598) but one of the lower maximum gross incomes ($13,985,154). These latter two findings comport with findings in *Cultural Centers of Color*, which found that Asian arts organizations possessed the lowest median annual income among all arts organizations of color, and Native arts organizations possessed one of the higher median annual incomes. With respect to American Indian/Alaska Native arts organizations, we repeat Bowles' observation that many of these organizations operate as part of a cultural center or space that provides a variety of arts-specific and non-arts services, and thus the higher income figures for these organizations may be misleading as they frequently support general educational and

Figure 48. US organizations by pan racial group and average annual gross income: frequency distribution (2009-2012)



Source: US organizations database (n=2013). Average annual gross income based on 4-year annual gross incomes (2009-2012). Figures are rounded.

Figure 49. US organizations by pan racial group and median annual gross income per year (2009-2012)



Source: US organizations database (n=2013).

non-arts activities.

As noted in Overview of Characteristics, a significant number of organizations across all groups did not file any federal tax forms between 2009 and 2012; if available, this missing data could change the income figures reported in this section.

An examination of the income distribution of ethnocultural arts organizations reveals great income disparities within pan racial groups. The overwhelming majority of organizations in all ethnocultural groups fall well below the field average, with all Native Hawaiian/Other Pacific Islander arts organizations reporting annual incomes under the field average (see table 6; fig. 47). Skewing the field average upwards are a few extremely high-income Asian, Some Other Race, and Black arts organizations; within these groups, only five percent of Asian arts organizations, 13 percent of Some Other Race arts organizations, and 11 percent of Black arts organizations report incomes of $1,000,000 or more. As with their Canadian peers, the incomes of American Indian/ Alaska Native arts organizations are somewhat more evenly distributed then other pan racial groups, although these organizations also have a

Figure 50. US survey respondents by pan racial group and income sources

American Indian/Alaska Native	0%	1 to 10%	11 to 20%	21 to 30%	31 to 40%	41 to 50%	51 to 60%	61 to 70%	71 to 80%	81 to 90%	91 to 100%	Percentage unknown
Federal	50.0%	13.6%	4.5%	9.1%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	22.7%
State	42.1%	21.1%	10.5%	5.3%	0.0%	0.0%	0.0%	0.0%	5.3%	0.0%	0.0%	15.8%
Local	50.0%	20.0%	15.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	15.0%
Foundation	31.8%	22.7%	18.2%	0.0%	9.1%	0.0%	0.0%	4.5%	0.0%	0.0%	0.0%	13.6%
Corporate	38.9%	22.2%	11.1%	0.0%	0.0%	5.6%	5.6%	0.0%	0.0%	0.0%	0.0%	16.7%
Individual	4.8%	42.9%	9.5%	4.8%	9.5%	4.8%	0.0%	0.0%	4.8%	0.0%	4.8%	14.3%
Earned Income	5.3%	36.8%	0.0%	0.0%	21.1%	5.3%	5.3%	0.0%	5.3%	0.0%	5.3%	15.8%
Other	17.6%	23.5%	11.8%	5.9%	0.0%	0.0%	0.0%	0.0%	5.9%	0.0%	11.8%	23.5%

Asian	0%	1 to 10%	11 to 20%	21 to 30%	31 to 40%	41 to 50%	51 to 60%	61 to 70%	71 to 80%	81 to 90%	91 to 100%	Percentage unknown
Federal	70.6%	11.8%	5.9%	2.9%	1.5%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	7.4%
State	52.1%	21.1%	15.5%	0.0%	2.8%	1.4%	0.0%	1.4%	0.0%	0.0%	0.0%	5.6%
Local	44.1%	22.1%	10.3%	16.2%	1.5%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	5.9%
Foundation	42.2%	25.0%	15.6%	7.8%	1.6%	0.0%	0.0%	0.0%	1.6%	0.0%	0.0%	6.3%
Corporate	33.8%	36.6%	9.9%	5.6%	2.8%	0.0%	0.0%	1.4%	1.4%	0.0%	0.0%	8.5%
Individual	3.8%	30.8%	16.7%	10.3%	9.0%	3.8%	3.8%	1.3%	1.3%	2.6%	10.3%	6.4%
Earned Income	8.8%	11.8%	13.2%	10.3%	7.4%	8.8%	7.4%	10.3%	2.9%	4.4%	7.4%	7.4%
Other	29.6%	31.5%	9.3%	7.4%	3.7%	0.0%	0.0%	1.9%	0.0%	1.9%	0.0%	14.8%

Black	0%	1 to 10%	11 to 20%	21 to 30%	31 to 40%	41 to 50%	51 to 60%	61 to 70%	71 to 80%	81 to 90%	91 to 100%	Percentage unknown
Federal	71.0%	12.9%	9.7%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	3.2%	3.2%
State	32.4%	41.2%	20.6%	0.0%	2.9%	2.9%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
Local	28.6%	25.7%	14.3%	11.4%	2.9%	8.6%	0.0%	5.7%	2.9%	0.0%	0.0%	0.0%
Foundation	24.2%	21.2%	18.2%	3.0%	9.1%	3.0%	9.1%	6.1%	3.0%	0.0%	0.0%	3.0%
Corporate	34.5%	24.1%	10.3%	13.8%	13.8%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	3.4%
Individual	5.3%	34.2%	15.8%	10.5%	2.6%	7.9%	2.6%	0.0%	2.6%	2.6%	13.2%	2.6%
Earned Income	10.8%	13.5%	13.5%	13.5%	16.2%	2.7%	5.4%	5.4%	2.7%	5.4%	10.8%	0.0%
Other	25.0%	29.2%	16.7%	4.2%	4.2%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	20.8%

Latino & Caribbean	0%	1 to 10%	11 to 20%	21 to 30%	31 to 40%	41 to 50%	51 to 60%	61 to 70%	71 to 80%	81 to 90%	91 to 100%	Percentage unknown
Federal	61.7%	23.4%	8.5%	2.1%	2.1%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	2.1%
State	41.7%	20.8%	18.8%	6.3%	4.2%	0.0%	2.1%	2.1%	0.0%	0.0%	2.1%	2.1%
Local	26.4%	35.8%	13.2%	7.5%	1.9%	5.7%	1.9%	3.8%	1.9%	0.0%	0.0%	1.9%
Foundation	24.5%	26.5%	12.2%	16.3%	10.2%	2.0%	2.0%	0.0%	2.0%	2.0%	0.0%	2.0%
Corporate	31.9%	38.3%	10.6%	10.6%	6.4%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	2.1%
Individual	8.2%	51.0%	8.2%	4.1%	4.1%	6.1%	4.1%	2.0%	0.0%	2.0%	6.1%	4.1%
Earned Income	15.4%	17.3%	11.5%	11.5%	11.5%	9.6%	9.6%	3.8%	1.9%	3.8%	1.9%	1.9%
Other	39.5%	42.1%	7.9%	2.6%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	7.9%

Source: US survey results (n=345). Figures are rounded.

Multiracial	0%	1 to 10%	11 to 20%	21 to 30%	31 to 40%	41 to 50%	51 to 60%	61 to 70%	71 to 80%	81 to 90%	91 to 100%	Percentage unknown
Federal	85.7%	14.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
State	42.9%	42.9%	0.0%	0.0%	0.0%	0.0%	14.3%	0.0%	0.0%	0.0%	0.0%	0.0%
Local	40.0%	60.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
Foundation	14.3%	14.3%	14.3%	14.3%	28.6%	0.0%	14.3%	0.0%	0.0%	0.0%	0.0%	0.0%
Corporate	33.3%	33.3%	16.7%	0.0%	16.7%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
Individual	12.5%	37.5%	12.5%	12.5%	25.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
Earned Income	12.5%	12.5%	12.5%	12.5%	12.5%	12.5%	12.5%	0.0%	0.0%	0.0%	12.5%	0.0%
Other	40.0%	20.0%	0.0%	20.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	20.0%

Native Hawaiian/Other Pacific Islander	0%	1 to 10%	11 to 20%	21 to 30%	31 to 40%	41 to 50%	51 to 60%	61 to 70%	71 to 80%	81 to 90%	91 to 100%	Percentage unknown
Federal	85.7%	14.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
State	71.4%	14.3%	0.0%	14.3%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
Local	71.4%	28.6%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
Foundation	33.3%	33.3%	16.7%	0.0%	0.0%	16.7%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
Corporate	33.3%	50.0%	0.0%	16.7%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%
Individual	0.0%	28.6%	0.0%	14.3%	14.3%	0.0%	14.3%	0.0%	14.3%	0.0%	14.3%	0.0%
Earned Income	0.0%	20.0%	0.0%	0.0%	20.0%	20.0%	20.0%	0.0%	0.0%	0.0%	20.0%	0.0%
Other	28.6%	0.0%	42.9%	0.0%	0.0%	0.0%	0.0%	14.3%	0.0%	0.0%	0.0%	14.3%

Some Other Race	0%	1 to 10%	11 to 20%	21 to 30%	31 to 40%	41 to 50%	51 to 60%	61 to 70%	71 to 80%	81 to 90%	91 to 100%	Percentage unknown
Federal	70.6%	17.6%	0.0%	0.0%	5.9%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	5.9%
State	76.5%	11.8%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	11.8%
Local	66.7%	11.1%	11.1%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	5.6%	5.6%
Foundation	27.8%	16.7%	22.2%	5.6%	0.0%	0.0%	11.1%	5.6%	5.6%	0.0%	0.0%	5.6%
Corporate	58.8%	17.6%	11.8%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	5.9%	0.0%	5.9%
Individual	0.0%	15.8%	26.3%	0.0%	10.5%	5.3%	10.5%	0.0%	5.3%	0.0%	15.8%	10.5%
Earned Income	16.7%	22.2%	5.6%	11.1%	16.7%	16.7%	0.0%	0.0%	0.0%	0.0%	5.6%	5.6%
Other	64.3%	7.1%	0.0%	7.1%	0.0%	0.0%	7.1%	0.0%	0.0%	0.0%	0.0%	14.3%

White	0%	1 to 10%	11 to 20%	21 to 30%	31 to 40%	41 to 50%	51 to 60%	61 to 70%	71 to 80%	81 to 90%	91 to 100%	Percentage unknown
Federal	94.1%	4.7%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	1.2%
State	78.8%	12.9%	3.5%	1.2%	1.2%	0.0%	0.0%	0.0%	0.0%	1.2%	0.0%	1.2%
Local	68.2%	20.5%	6.8%	1.1%	1.1%	0.0%	1.1%	0.0%	0.0%	0.0%	0.0%	1.1%
Foundation	64.6%	22.0%	4.9%	1.2%	1.2%	2.4%	0.0%	0.0%	0.0%	0.0%	1.2%	2.4%
Corporate	54.3%	30.9%	4.9%	0.0%	3.7%	0.0%	1.2%	2.5%	1.2%	0.0%	0.0%	1.2%
Individual	16.3%	20.9%	9.3%	5.8%	11.6%	5.8%	1.2%	0.0%	3.5%	8.1%	14.0%	3.5%
Earned Income	21.4%	14.3%	8.3%	4.8%	4.8%	4.8%	3.6%	2.4%	7.1%	7.1%	16.7%	4.8%
Other	30.7%	24.0%	10.7%	4.0%	2.7%	2.7%	2.7%	4.0%	0.0%	2.7%	2.7%	13.3%

few high-income ($5 million or more) organizations that upwardly skew this group's average.

With median income a better representation of the income of ethnocultural arts organizations, between 2009 and 2012 gross annual income greatly increased for Some Other Race arts organizations (285 percent increase), American Indian/Alaska Native arts organizations (97 percent increase), and Latino & Caribbean arts organizations (61 percent increase), somewhat increased for Asian and Native Hawaiian/Other Pacific Islander arts organizations, and decreased for Multiracial and White arts organizations (see Fig. 49). While the median income of Black arts organizations increased on a whole between 2009 and 2012, between 2010 and 2012 incomes for these organizations has steadily decreased.

Pan Racial Group/Sources of Income

As discussed in Overview of Characteristics, US survey respondents currently rely somewhat more heavily on earned income and individual contributions than they do on any other income source; however, there is some variation among pan racial groups with respect to these and other significant sources of income (see fig. 50; US-SQ-8). We make the following observations for each specific pan racial group:

- American Indian/Alaska Native: Next to respondents from Latino & Caribbean arts organizations, respondents from American Indian/Alaska Native arts organizations report that a greater percentage of their income derives from federal sources than do respondents from other pan racial groups: more than a quarter (27 percent) of organizations report that 1-30 percent of income is from this source. The greatest income source for many American Indian/Alaska Native respondents is earned income: 42 percent of respondents, more than for any other source, report that this source comprises 31 percent or more of income. We note that a sizable percentage (13.6 to 23.5 depending on the income source) of respondents from American Indian/Alaska Native arts organizations report that their percentage of income deriving from various sources is unknown, and therefore the figures cited herein may not be representative of these organizations.
- Asian: Almost half (49 percent) of respondents from Asian arts organizations, which is more than for any other source, report that 31 percent or more of income is due to earned income; almost a third (32 percent) of respondents report that 31 percent or more of income is due to individual contributions.
- Black: Respondents from Black arts organizations report that a greater percentage of their income derives from local governmental sources than do respondents from other pan racial groups: 20 percent of respondents report that 31 percent or more of income derives from this source. For almost half (49 percent) of respondents, 31 percent or more of income is due to earned income, which is more than for any other source. Other significant sources of income for a number of respondents are foundation support (30 percent of respondents report that 31 percent or more of income is due to this source) and individual contributions (32 percent of respondents report that 31 percent or more of income is due to this source).
- Latino & Caribbean: More so than respondents from any other pan racial group, respondents from Latino & Caribbean arts organizations report receiving some support from federal sources: more than one-third (36 percent) of organizations report that 1-40 percent of income is from this source. The greatest income source for many Latino & Caribbean respondents is earned income: 42 percent of respondents, more than for any other source, report that 31 percent or more of income is due to this source.
- Multiracial: For the majority (60 percent) of respondents from Multiracial arts organizations, 31 percent or more of income is due to earned income, which is more than for any other source. Foundation support is also a significant source of income for many respondents: 43 percent of respondents report that this source comprises 31 percent or more of income, which is more than for any other pan racial group.
- Native Hawaiian/Other Pacific Islander: More so than

Image 33. The Lira Ensemble performing at Orchestra Hall in Chicago, including the Lira Symphony; the Lira Singers in authentic garb from the Łowicz region of Central Poland; Mina Zikri, Resident Conductor; and Lucyna Migala, Narrator, Artistic Director, and General Manager. Photograph by Warren Johnson. Reproduced by permission from The Lira Ensemble.

respondents from any other pan racial group, respondents from Native Hawaiian/Other Pacific Islander report that a significant component of income is due to earned income and individual contributions: 80 percent of respondents report that earned income comprises 31 percent or more of income, and 57 percent of respondents report that individual contributions comprise 31 percent or more of income.

- Some Other Race: For nearly half of respondents from Some Other Race arts organizations, earned income (45 percent) and individual contributions (47 percent) comprise 31 percent or more of income. Foundation support is also a significant source of support for a sizable number of respondents: 22 percent report that this source comprises 31 percent or more of income.
- White: For nearly half of respondents from White arts organizations, earned income (47 percent) and individual contributions (44 percent) comprise 31 percent or more of income. Aside from "Other" income sources (18 percent), no other income source comprises such a significant source of support for more than 10 percent of these organizations.

Pan Racial Group/Organizational Challenges

Across all pan racial groups, the majority of survey respondents list financial resources as their most critical challenge or need (75 to 100 percent of organizations ranked 1-2), followed by organizational capacity building (48 to 63 percent of organizations ranked 1-2) (US-SQ-18).

Image 34. Holly Calica. *Mag-Anak – Family*, 2013. Photo panel from the *Kodakan: Pilipinos in the City* exhibition. Presented by Kularts in partnership with the Filipino American Center at the San Francisco Public Library. *Left*: Calica family, c 1940 (*left to right*) Buddy Rillera, Rudy Caluza Calica (Holly's father), unknown girl, Blas Cacdac Calica (Holly's grandfather), and Ben Caluza Calica (Holly's uncle). *Right*: Calica Family, 2013 (*left to right*) Sandino Calica Napolis (Holly's eldest son), Rubén Darío Calica Napolis (Holly's younger son), Amaya Tyler Napolis (daughter of Sandino), Holly Calica, and Aaliyah Sky Napolis (daughter of Ruben). Photograph by Wilfred Galila. Reproduced by permission from Kulintang Arts.

The third and fourth most critical challenges/needs identified across pan racial groups fluctuates between administrative/performance/exhibition space (14 to 63 percent of organizations ranked 1-2) and audience development (zero to 30 percent of organizations ranked 1-2).

Regarding audience development, our research suggests that there is particular variation among pan racial groups with respect to this challenge. For Black, American Indian, and Asian arts organizations in particular, open-ended survey responses and interviews indicate that a number of these organizations struggle with more internal audience development issues that are also connected to financial resource needs: for example, attracting audiences, board members, and/or donors from their own communities. For White arts organizations in particular, survey responses and interviews indicate that a number of these organizations struggle more with external audience development issues such as attracting audiences from outside their ethnocultural communities, which is related to difficulties in attracting mainstream media coverage. Organizations from all pan racial groups point to emerging audience development challenges due in part to gentrification and development (discussed in Characteristics by Province/Region), which have created new challenges for some of these community-based arts organizations as neighborhoods transition from one pan racial group to another. More broadly, survey and interview questions regarding organizations' definition and composition of their communities and associated needs elicited a wide range of descriptions and opinions from project

participants. Observes Brenda Wong, founder and artistic director of San Francisco-based First Voice,

> Community is now such a…the term means so many different things. Are you talking about our audience? Which is not necessarily all Asian? Or are you talking about where my parents are from? Which, you know, is not necessarily all Asian either…That becomes another thing about what are peoples' community. Do you mean their birth community, or the community they're generating?[4]

While audience development ranks as an important, but less critical, need than financial resources and capacity building, research for the Plural project indicates that, more so than other top needs, efforts aimed at addressing this need require particular attention to nuances between the ethnocultural (and geographic) context of organizations.

With respect to the top financial resource needs of specific groups, respondents from all pan racial groups prioritize the need to increase contributed revenue (37 to 50 percent of organizations ranked 1) and to identify new funding sources (25 to 38 percent of organizations ranked 1) (US-SQ-20). Specific capacity building needs among respondents are more varied, although all respondents except for respondents from American Indian/Alaska Native and White arts organizations prioritized the need for paid staff (US-SQ-19). We make the following observations for each specific pan racial group:

- American Indian/Alaska Native: The top four capacity building needs are (i) board development (38 percent ranked 1-2), (ii) maintaining and/or increasing the number of paid staff (33 percent ranked 1-2), (iii) marketing/promotional assistance (29 percent ranked 1-2), and (iv) a tie between obtaining appropriately skilled staff and professional development of existing staff (24 percent ranked 1-2).
- Asian: The top four capacity building needs are (i) maintaining and/or increasing the number of paid staff (37 percent ranked 1-2), (ii) obtaining appropriately skilled staff (30 percent ranked 1-2), (iii) marketing/promotional assistance (25 percent ranked 1-2), and (iv) a tie between board development and leadership transition/succession planning (23 percent ranked 1-2).
- Black: The top four capacity building needs are (i) maintaining and/or increasing the number of paid staff (47 percent ranked 1-2), (ii) board development (42 percent ranked 1-2), (iii) leadership transition/succession planning (27 percent ranked 1-2), and (iv) a tie between financial management assistance and marketing/promotional assistance (20 percent ranked 1-2).
- Latino & Caribbean: The top four capacity building needs are (i) maintaining and/or increasing the number of paid staff (64 percent ranked 1-2), (ii) board development (31 percent ranked 1-2), (iii) obtaining appropriately skilled staff (29 percent ranked 1-2), and (iv) marketing/promotional assistance (17 percent ranked 1-2).
- Multiracial: The top three capacity building needs are (i) maintaining and/or increasing the number of paid staff (63 percent ranked 1-2), (ii) leadership transition/succession planning (50 percent ranked 1-2), and (iii) obtaining appropriately skilled staff (38 percent ranked 1-2). For the fourth most highly ranked need, there is a four-way tie between the following: (i) clarifying and/or refocusing organizational mission and identity; (ii) board development; (iii) financial management assistance; (iv) technical support (12.5 percent ranked 1-2).
- Native Hawaiian/Other Pacific Islander: The top four capacity building needs are (i) a tie between maintaining and/or increasing the number of paid staff and board development (38 percent ranked 1-2), (ii) a three-way tie between obtaining appropriately skilled staff, professional development of existing staff, and marketing/promotional assistance (25 percent ranked 1-2), and (iii) a four-way tie between leadership transition/succession planning, financial management assistance, technical support, and other (13 percent ranked 1-2).
- Some Other Race: The top four capacity building needs are (i) maintaining and/or increasing the number of paid

staff (44 percent ranked 1-2), (ii) board development (33 percent ranked 1-2), (iii) marketing/promotional assistance (28 percent ranked 1-2), and (iv) a three-way tie between leadership transition/succession planning, clarifying and/or refocusing organizational mission and identity, and financial management assistance (17 percent ranked 1-2).

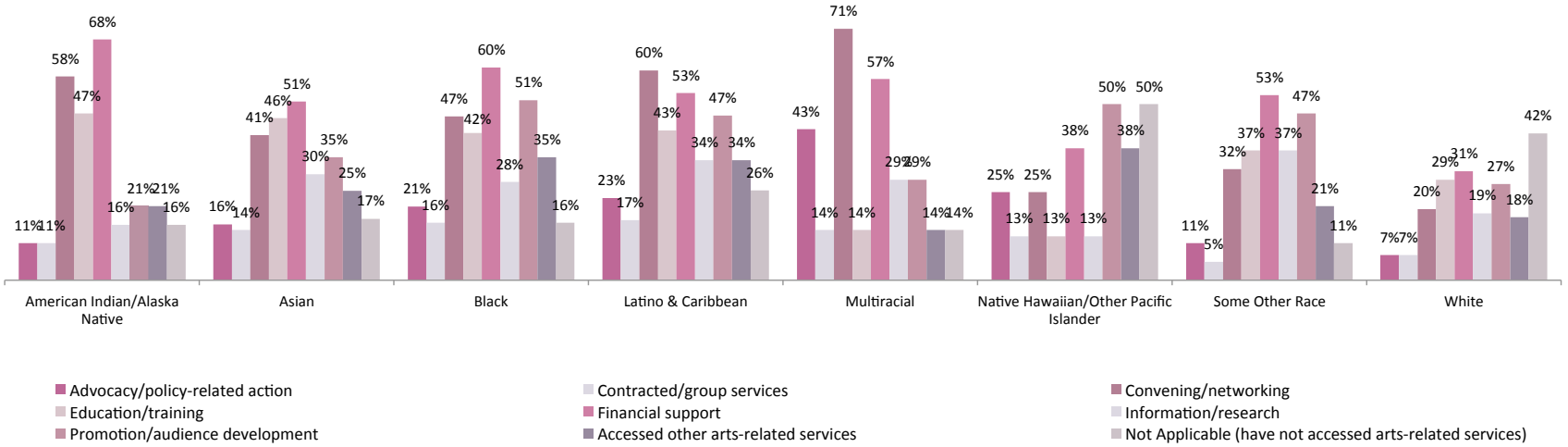
- White: The top four capacity building needs are (i) marketing/promotional assistance (31 percent ranked 1-2), (ii) obtaining appropriately skilled staff (28 percent ranked 1-2), (iii) maintaining and/or increasing the number of paid staff (26 percent ranked 1-2), and (iv) a tie between leadership transition/succession planning and board development (25 percent ranked 1-2).

Pan Racial Group/Organizational Supports

Arts Services. For survey respondents that accessed arts services between 2011 and 2013, the majority of respondents from all pan racial groups except Native Hawaiian/Other Pacific Islander and White arts organizations accessed arts services related to financial support; however, for Latino & Caribbean and Multiracial arts organizations, these services were not the most commonly accessed service (see fig. 51; US-SQ-23). For respondents from American Indian/Alaska Native and Asian arts organizations, the most frequently accessed services are financial support (68 and 51 percent of organizations, respectively), convening/networking (58 and 41 percent of organizations, respectively), and education/training (47 percent and 46 percent of organizations, respectively). For respondents from Black and Latino arts organizations, the most frequently accessed services are financial support (61 and 53 percent of organizations, respectively), convening/networking (47 and 60 percent of organizations, respectively), and promotion/audience development (51 and 47 percent of organizations, respectively).

For respondents from Some Other Race and White arts organizations, the most frequently accessed services are financial support (53 and 31 percent of organizations, respectively), promotion/audience

Figure 51. US survey respondents by pan racial group and arts services accessed (2011-2013)



Source: US survey results (n=290). Figures are rounded.

development (47 and 27 percent of organizations, respectively), and education/training (37 and 29 percent of organizations, respectively). A sizable percentage of respondents from Some Other Race arts organizations also report accessing services related to information/research (37 percent of organizations).

A greater proportion of respondents from Multiracial arts organizations accessed services related to advocacy/policy than did respondents from other pan racial groups (43 percent of organizations); as with many other pan racial groups, a number of respondents from Multiracial arts organizations also report accessing services related to convening/networking and financial support (71 percent and 57 percent, respectively). Respondents from Native Hawaiian/Other Pacific Islander arts organizations most frequently accessed promotion/audience development (50 percent of organizations), financial support (38 percent of organizations), and other arts-related services (38 percent of organizations). Half of respondents from Native Hawaiian/Other Pacific Islander, 42 percent of respondents from White arts organizations, and a quarter of respondents from Latino arts organizations did not access any arts-related services during this period (organizations reporting "not applicable").

When they accessed arts services, at least half of survey respondents from all pan racial groups accessed at least some services provided by organizations exclusively dedicated to serving ethnocultural arts organizations (US-SQ-24). Respondents from American Indian/Alaska Native arts organizations report the greatest use of such dedicated services: one-third of these organizations, more than any other pan racial group, report that more than half of the services they access are dedicated. Respondents from Black, Latino & Caribbean, and Some Other Race arts organizations also strongly interact with such services: 37 percent of respondents from Black organizations, 43 percent of respondents from Latino & Caribbean organizations, and 38 percent of respondents from Some Other Race organizations report that a quarter or more of arts-related services are dedicated services. Interacting the least with such services are respondents from Multiracial arts organizations, with half reporting that they access no dedicated services and 83 percent reporting that zero to less than a quarter of services are dedicated.

In accessing both dedicated and non-dedicated arts services,

Image 35. Merián Soto, *Three Branch Songs*, 2006. Pepatian. Photograph by Marisol Diaz. Reproduced by permission from Pepatian.

survey respondents from all pan racial groups share the same main constraints of lack of time and finances; constraints relating to lack of knowledge of existing services and the lack of relevancy of such services also rank highly for all eight groups (US-SQ-31).

Funding. In seeking grant support, the majority of survey respondents from all pan racial groups submit at least some percentage of their grant applications to funding programs with an explicit mandate to support specific cultural or ethnic communities (US-SQ-34). Respondents from Some Other Race and Latino & Caribbean arts organizations frequently seek support from such programs: more than half (60 percent) of respondents from Some Other Race arts organizations and more than one-third (36 percent) of respondents from Latino & Caribbean arts organizations report that more than half of their grant applications are to dedicated funding programs. Sizable percentages of respondents from American Indian/Alaska Native, Asian, and Black arts organizations also regularly apply to dedicated programs: 30 percent of American Indian/Alaska Native, 32 percent of Asian, and 32 percent of Black respondents report that more than half of their grant applications are to dedicated funding programs. Respondents from Multiracial, Native Hawaiian/Other Pacific Islander, and White are organizations report the least amount of interaction with dedicated funding programs: 43 percent (Multiracial and Native Hawaiian/Other Pacific Islander) and 40 percent (White) report that none of their grant applications are to these programs, and another 43 percent (Multiracial and Native Hawaiian/Other Pacific Islander) and 21 percent (White) report that less than a quarter (but more than zero) of their applications are to these programs.

As is the case with our Canadian findings, a comparison of responses to CAN-SQ-24 with responses to CAN-SQ-34 suggests that dedicated funding programs are of high value to respondents, and possibly more so than other forms of dedicated arts services (see table 7 and discussion in Overview of Characteristics regarding differences between the two questions).

Collaboration. Across pan racial groups, survey respondents are generally familiar with other organizations that share their organizations' artistic and cultural/ethnic focus (US-SQ-35). When asked to describe their current relationship with other arts organizations that share their organizations' cultural/ethnic focus, the majority of respondents from all pan racial groups except for Asian and Native Hawaiian/Other Pacific Islander arts organizations report frequent interaction and good relationships with their local peers (ranging from 53 to 88 percent of organizations), and a sizable percentage of respondents from these two groups describe such a relationship with local peers (47 percent of Asian arts organizations and 38 percent of Native Hawaiian/Other Pacific Islander arts organizations) (US-SQ-36). Half of respondents from Native Hawaiian/Other Pacific Islander arts organizations and more than a third (34 percent) of respondents from Asian arts organizations report good relationships but infrequent interaction with their local peers, which is another common description of this relationship for other pan racial groups (24 percent for American Indian/Alaska Native respondents, 27 percent for Black respondents, 27 percent for Latino & Caribbean respondents, 17 percent for Some Other Race respondents, and 22 percent for White respondents). American Indian/Alaska Native (18 percent), Asian (13 percent), Multiracial (13 percent), and Native Hawaiian/Other Pacific Islander (13 percent) arts organizations have

Table 7. Dedicated arts services and funding sources accessed by pan racial group

	% of organizations that have more than 0% services provided by organizations dedicated to serving culturally specific arts organizations	% of organizations with more than 0% of grant apps submitted to funding programs with explicit mandate to support specific cultural or ethnic communities
American Indian/Alaska Native	72%	80%
Asian	58%	77%
Black	61%	74%
Latino & Caribbean	64%	70%
Multiracial	50%	57%
Native Hawaiian/Other Pacific Islander	43%	57%
Some Other Race	75%	100%
White	58%	60%

Source: US survey results (US-SQ-24 n=266, US-SQ-34 n=257). Figures have been rounded.

the highest percentage of respondents reporting poor relationships with local peers.

There is greater variation among pan racial groups with respect to their relationships with peers based in other geographic areas. The greatest percentage of respondents from all groups except for Some Other Race arts organizations report good relationships but infrequent interaction with regional peers (ranging from 33 to 57 percent), and the greatest percentage of respondents from all groups except for Asian and Native Hawaiian/Other Pacific Islander arts organizations report good relationships but infrequent interaction with national peers (ranging from 33 to 61 percent of organizations). For these other organizations, a greater percentage of respondents from Some Other Race arts organizations report good relationships and frequent interaction with regional peers (41 percent), and a greater percentage of respondents from Asian and Native Hawaiian/Other Pacific Islander arts organizations report having no relationship with national peers (44 and 57 percent, respectively). American Indian/Alaska Native and Multiracial arts organizations have the highest percentage of respondents reporting poor relationships with regional peers (17 percent and 13 percent, respectively), and Latino & Caribbean, Multiracial, and Native Hawaiian/Other Pacific Islander arts organizations have the highest percentage of respondents reporting poor relationships with national peers (14 percent of respondents for all three groups). A sizable number of respondents from all pan racial groups report having no relationships with national peers (ranging from 14 to 57 percent of organizations) and, except for Multiracial groups, having no relationships with regional peers (ranging from 15 to 35 percent of organizations; no Multiracial group reported having no relationship with regional peers).

With respect to cross-border relationships, the greatest percentage of respondents from all groups except for Native Hawaiian/Other Pacific Islander and White arts organizations report having no relationship with international peers (ranging from 40 to 71 percent of organizations). For these groups, the greatest percentage of both Native Hawaiian/Other Pacific Islander and White respondents report infrequent interaction but good relationships with international peers (57 percent and 37 percent, respectively), which is the second most common description of this relationship by all other pan racial groups (ranging from 24 to 39 percent of organizations).

Across pan racial groups, respondents report a variety of collaborating partners; however, respondents from all groups primarily collaborate with partners sharing similar interests. In particular, the highest percentage of respondents from Latino & Caribbean (82 percent), White (73 percent), Some Other Race (72 percent), Asian (63 percent), and Native Hawaiian/Other Pacific Islander (50 percent) arts organizations report collaborating with arts organizations sharing the same cultural/ethnic focus between 2012 and 2013 (US-SQ-39). For American Indian/Alaska Native, Black, and Multiracial arts organizations, the highest level of respondents collaborated with educational organizations during this period (70 percent, 67 percent, and 100 percent, respectively). Respondents from Multiracial arts organizations more commonly collaborate with ethnocultural arts organizations possessing a different cultural/ethnic focus (71 percent) than do respondents from other pan racial groups (ranging from 25 percent to 61 percent for other organizations), respondents from Black arts organizations more commonly collaborate with community based nonprofit organizations with no arts focus (62 percent) than do respondents from other groups (ranging from 38 percent to 58 percent for other organizations), and respondents from Some Other Race arts organizations more commonly collaborate with arts organizations with no cultural/ethnic focus (61 percent) than do respondents from other groups (ranging from 25 percent to 57 percent for other organizations).

Support Programs. Overview of Characteristics discusses at length the arts service organizations and governmental agencies that we identified as offering targeted programs for US ethnocultural arts organizations. To more closely examine the distribution of these dedicated support programs by pan racial group, we considered the intended ethnocultural group, or groups, for each grant and/or service offered. In a number of cases, support organizations (arts service organizations and governmental agencies) direct dedicated programming toward more than one group (e.g., minorities); for these organizations, we counted such programs in each applicable pan racial group, thus resulting in a double, or multiple, counting of available programs. Other programs apply to all groups: for example, Folk and Traditional Arts programs are usually directed toward certain segments of all pan racial groups, and thus we counted these programs in categories under all pan racial groups. This method of organization is intended as another means

Image 36. *MU*, First Voice, Brenda Wong Aoki and Mark Izu, 2013. Background, Brenda Wong Aoki (playwright and performer) and foreground, Kai Kāne Aoki Izu (dancer.) Reproduced by permission from First Voice.

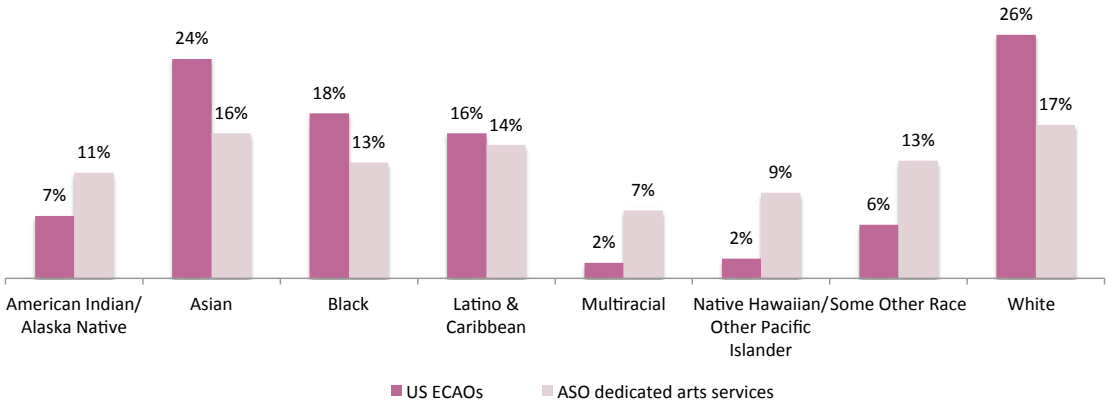
of depicting the support field; however, as we stated in the Canadian section, it will also depict this field as significantly larger than it actually is. Moreover, whether ethnocultural arts organizations from various pan racial groups are actually able to access the services presented in this section depend on such factors as their geographic location, artistic discipline(s), the traditional or contemporary nature of the artistic discipline(s), "professional" or "amateur" status, and specific ethnic group.

With these caveats, analysis indicates that, of the 248 support organizations that we identified, the greatest percentages of these dedicated services are directed toward (or include) White and Asian arts organizations, which also comprise the greatest percentages of the ethnocultural arts field, and Latino arts organizations appear to be the only group where there is some alignment between the percentage of dedicated services and the percentage of Latino arts organizations within the ethnocultural arts field (see fig. 52). We observe that, while there appears to be an overrepresentation of dedicated arts services for Native Hawaiian/Other Pacific Islander and Some Other Race arts organizations, many of these services may in actuality be inaccessible to these groups. As discussed in Characteristics by Province/Region, infra, unlike most other pan racial groups Native Hawaiian/Other Pacific Islander arts organizations are heavily concentrated in the West, and Hawaii in particular. By contrast, the services included are for organizations dispersed throughout the country. Regarding Some Other Race arts organizations, the availability of specific programs depends on the specific ethnocultural group of the Some Other Race organization and how this group is viewed by specific support organizations. For example, depending on the funder, Middle Eastern arts organizations may or may not qualify for funding programs targeting minority or historically underrepresented groups.

Set forth below is a brief discussion of the types of dedicated services (governmental and non-governmental) by pan racial group (table 8). We make one final preliminary note that, as in Overview of Characteristics, we have counted each type of service offered by a support organization, and thus the service-related figures we provide herein reflect a multiple counting of organizations.

Regarding services to support American Indian/Alaska Native

Figure 52. Comparison of US organizations and dedicated arts services by pan racial group



Source: US organizations database (n=2013) and US supports database (based on programs offered by n=248 supports organizations). Figures have been rounded.

Table 8. US arts service organizations by services provided and pan racial group

	Financial support	Advocacy/ Policy-related action	Convening/ networking	Education/ Training	Promotion/ audience development	Contracted/ Group Services
American Indian/Alaska Native	67%	7%	9%	8%	7%	3%
Asian	53%	6%	14%	6%	12%	8%
Black	58%	6%	13%	9%	12%	2%
Latino & Caribbean	52%	8%	11%	8%	14%	8%
Multiracial	85%	5%	1%	4%	3%	1%
Native Hawaiian/Other Pacific Islander	69%	8%	9%	5%	6%	3%
Some Other Race	62%	7%	12%	7%	10%	2%
White	54%	1%	16%	4%	16%	8%

Source: US supports database (based on programs offered by n=248 supports organizations).

arts organizations (including services specifically targeting these groups and services aimed at ethnocultural arts organizations more broadly), two-thirds of these services are in the area of financial support, and the remaining types of services are relatively evenly divided across the five other service areas. When comparing the top organizational needs identified by respondents from American Indian/Alaska Native arts organizations with targeted services, these needs appear to somewhat align with the types of services offered. Ninety percent of respondents from these organizations prioritize the need for financial resources, with the need for increased contributed revenue the primary concern of the greatest number of respondents, and financial support comprises the vast majority of targeted services. Similarly, professional development-related concerns, the need for appropriately skilled staff, audience development, and marketing/promotional assistance rank relatively highly as needs, and there are targeted services in these areas (8 percent of services are education/training and 7 percent promotion/audience development).

Regarding services to support Asian, Black, Latino, Some Other Race, and White arts organizations (including services specifically

targeting one of these groups and services aimed at ethnocultural arts organizations more broadly), more than half but less than two-thirds of these services are in the area of financial support (ranging from 52 to 62 percent), followed by services related to convening/networking (ranging from 11 to 16 percent) and promotion and audience development (ranging from 10 to 16 percent). Among these services are services provided by NALAC, a national nonprofit organization exclusively dedicated to supporting Latino artists and arts organizations and referenced in Part I, and the only US national ethnocultural arts service organization that we identified as providing a vast range of services across service areas. Included in NALAC's services are grants, advocacy, convening and networking opportunities through the NALAC National Conference, and education and training through the NALAC Leadership Institute, the NALAC Advocacy Institute, and regional arts training workshops.[5]

When comparing the distribution of targeted services to the top organizational needs identified by respondents from these pan racial groups, there appears to be less alignment between identified needs and the types of services offered. The overwhelming majority of respondents from these pan racial groups prioritize the need for financial resources (ranging from 78 to 91 percent), with the need for increased contributed revenue the primary concern of the greatest number of respondents, and while financial support comprises the majority of targeted services, its proportion of the service field falls well below the level of importance placed on these services by respondents. Respondents (and interview participants) in all five pan racial groups list audience development-related concerns among their top needs, and a significant percentage of targeted services is directed toward this area. Very few respondents from any of these groups rank collaboration and networking as a top need, but services is this area comprise a sizable portion of the dedicated services for these organizations.

Regarding services to support Multiracial arts organizations (including services specifically targeting this group and services aimed at ethnocultural arts organizations more broadly), the overwhelming majority of these services are in the area of financial support (85 percent). Likewise, the vast majority of respondents from Multiracial arts organizations prioritize the need for financial resources, and thus identified needs and services offered appear to align. Although there appear to be few services in other service areas, we observe that, depending on a Multiracial arts organization's various ethnocultural focus (e.g., Latino and Black communities), this group may be able to access not only dedicated support for ethnocultural groups or underrepresented groups as a whole, but also support targeting one of the other particular pan racial groups.

Regarding services to support Native Hawaiian/Other Pacific Islander arts organizations (including services specifically targeting these groups and services aimed at ethnocultural arts organizations more broadly), slightly more than two-thirds of these services are in the area of financial support, with the next largest percentage of services related to convening/networking (9 percent). When comparing the top organizational needs identified by respondents from Native Hawaiian/Other Pacific Islander arts organizations with targeted services, these needs appear to somewhat align with the types of services offered. All respondents from these organizations identify the need for financial resources, with the need for increased contributed revenue the primary concern of half of respondents, as their number one concern, and the vast majority of services offered are in this area. Less well aligned are services related to convening and networking, the second most commonly offered dedicated service and one that no respondent identified as a top challenge. In addition, in reality most of the services in existence may not be accessible to these organizations. As our previous comments suggest, relatively few of these dedicated services exist in the geographic location where the vast majority of Native Hawaiian/Other Pacific Islander arts organizations are based.

In considering the available dedicated support programs by pan racial group, our examination has regarded the *types* of services offered by support organizations and found a certain degree of correlation between identified needs and types of services offered. We have not discussed the particular form such services have taken, however, which qualitative research for the Plural project indicates do not correlate with the specific needs of organizations, and which in turn has impacted the effectiveness of such services in addressing needs. In Needs and Supports: A Life Cycle Approach, we address the specific form(s) of programs aimed at the ethnocultural arts sector.

Notes

1. "Immigration and Ethnocultural Diversity in Canada," Statistics Canada, last modified January 14, 2014, http://www12.statcan.gc.ca/nhs-enm/2011/as-sa/99-010-x/99-010-x2011001-eng.cfm#a2.

2. Percentages calculated from "2011 National Household Survey: Data tables," Statistics Canada, last modified March 4, 2014, http://www12.statcan.gc.ca/nhs-enm/2011/dp-pd/dt-td/Rp-eng.cfm?lang=e&apath=3&detail=0&dim=0&fl=a&free=0&gc=0&gid=0&gk=0&grp=1&pid=107647&prid=0&ptype=105277&s=0&showall=0&sub=0&temporal=2013&theme=95&vid=0&vnamee=&vnamef.

3. "State & County QuickFacts," U.S. Census Bureau, last accessed September 1, 2014, http://quickfacts.census.gov/qfd/states/00000.html.

4. Brenda Wong (Founder/Artistic Director, First Voice), interview conducted by Mina Matlon at First Voice, June 24, 2013, audio recording on file with Plural project co-leads.

5. "Programs," National Association of Latino Arts and Cultures, last accessed August 28, 2014, http://www.nalac.org/.

Image 37. *Above Left*, *Wise.woman*, b current, at The Theatre Centre in Toronto, Ontario, 2009. Written by Rebecca Fisseha, directed by Ahdri Zhina Mandiela, set and costume design by Julia Tribe, and lighting design by Michelle Ramsay. *Left to right*: Ash Knight and Cara Ricketts. Reproduced by permission from b current.

KRF

I'm talking about YOU… …I'm talking about me! I'm talking about me. I am an artist. I make art. I don't please crowds. I please myself. I make people laugh, and then I make them feel guilty for laughing. But I want to be like THEM. I want to make race secondary. Make it a joke and leave it there. That's what I'd like to do. But I can't. Because I'm angry. ANGRY. I'm angry because I'm not allowed a new expression. Everything I create can be categorized. It's all just black. There's nothing wrong with that, don't get me wrong. But guess what? I was born BLACK. That's not an aspiration. I wanted to be different. But I'm not different. Every play I've ever written was in service to some greater truth, and that greater truth was Whiteboy! I needed you, Blackboy, because I was afraid to say that all my stories are about me. But I'm finished with that.

DONE.

BLACKBOY

What's Happening? Are we okay?

KRF

I'm fine. I'm great. It's time for me to start servicing myself. I should have done this long ago. Walking away from you was never the answer. KILLING YOU is.

Image 38. *Above Right*, Excerpt from *A Raisin in the Salad: Black Plays for White People* written by Kevin R. Free, Producing Artistic Director with Fire This Time Festival. Reproduced by permission from Kevin R. Free, *A Raisin in the Salad: Black Plays for White People*, 39. © 2010, Kevin R. Free

Unpacking the Crisis Narrative of Black Theater

by Jordanna Matlon

> It is a peculiar sensation, this double-consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity. One ever feels his two-ness,—an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder.[1]
>
> Placing equality and difference in antithetical relationship has, then, a double effect. It denies the way in which difference has long figured in political notions of equality and it suggests that sameness is the only ground on which equality can be claimed…The only alternative, it seems to me, is to refuse to oppose equality to difference and insist continually on differences -- differences as the condition of individual and collective identities, differences as the constant challenge to the fixing of those identities, history as the repeated illustration of the play of differences, differences as the very meaning of equality itself.[2]

Black theater exists to tell stories that would otherwise be left untold. It is *art* because those stories offer one prism of the kaleidoscope that constitutes the human experience. It is *political* because its universality is a contested fact.

In the Civil Rights era, the terrain of struggle centered on visibility and legitimacy, with activists pressing for resources to incubate their nascent field. In today's "multicultural" and "post-racial" turn, mainstream theater has embraced Black theater's best and most established. Although there are now spaces for Black theater professionals to showcase their art, the funding community has ceased attending to the conditions necessary to cultivate emerging Black artists on-stage and backstage. Reflecting upon the $1.2 million that the Ford Foundation granted Douglas Ward to start the Negro Ensemble Company in the 1960s, writer Scott Walters asks, "What foundation today would commit such sums to a start-up venture in the first years of its existence?"[3]

Competing for money, artists, and plays, Black theater groups are underdogs to mainstream theaters' diversity initiatives. However well-intentioned, the latter are not similarly invested in the mission of the ethnocultural arts organization, whose foremost commitment is to the community it represents. Thus interviewees for the Plural project differentiate between the boom of activity within Black theater and its severe lack of funding, especially in comparison to mainstream organizations of equivalent programming depth and quality; eighty percent of organizations surveyed list financial resources as their most critical challenge or need. In the Canadian context, those Black theater organizations that *are* thriving lack competition. As stated by the artistic development coordinator of Toronto-based Obsidian Theatre, "We don't want to be a last stop for this art, we want to be the first stop for this art."[4] Moreover, the tokenism that results leads to artistic stifling. Several interviewees articulated that, in being asked to represent their entire race, individuals are afraid to be artists: to experiment, to push boundaries, and sometimes to fail. They are measured by whether their stories are *authentic enough* according to some standard that they did not set. And when the best move up and out, their mentorship potential is cut short.

The ongoing narrative of Black theater is *crisis*, heard in W.E.B. DuBois and later August Wilson's rallying cries, and absorbed into media accounts that regularly sound alarms as to the precarious state of the art.[5] Formerly the crisis was an absence of Black theater; the crisis today is its disappearance. While generally agreeing with this narrative, interviewees for this project also contend that we are in a moment of unprecedented creative energy. Describing Black theater as "grassroots" rather than as a professional movement, General Manager Paul Kartcheske of Chicago-based Black Ensemble Theater explains that it "depends on how you are measuring crisis…There are companies out there that are producing wonderful work, but they don't have a board of directors. [Rather, they have] an artistic person who wears a number of different hats, but doesn't always have the ability to pull a number of

people in."[6] Indeed, Plural has identified seventy-seven American and four Canadian registered nonprofit organizations that self-identify as Black (versus multicultural) theater, with at least a dozen reporting gross incomes over half a million dollars during one of the last three fiscal years, and in the US context, a number of emerging companies not yet registered as independent 501(c)(3)s. The great majority were founded in the twentieth century – now fifteen years ago.

Let us consider that crisis is "constituted as an object of knowledge," one that "implies a certain telos – that is, it is inevitably though most often implicitly directed toward a norm."[7] This norm is *professionalized* theater, a model inconsistent with the challenges Black theater faces. In its traditional Western form, professional theater requires the leisure time, capital, and connections of a philanthropic population. By contrast, many Black theater organizations survive through flexible models such as co-producing or venue sharing. Often their orientation is towards the development of artists instead of productions for audiences. Staff and artists hold full-time jobs elsewhere. Some groups produce plays only when issues arise that inspire its members and their respective communities. The paradox is that while Black theater's flexibility has emerged out of a survivalist imperative, those same characteristics have kept the field from growing beyond bare survival. Thus without a venue to showcase their work an organization might save on monthly rent and develop strong local collaborations but confronts difficulties in obtaining visibility, a confident donor base, and financial stability, or faces significant costs to rent performance and storage space. Like shadow economies in predominantly underprivileged minority neighborhoods, they function in response to formal regulatory regimes that take for granted a base level of stability that is untenable for those without enough time, capital or connections.

Asking if American theater was "For whites only?" in 1966, Douglas Turner Ward wrote, "With rare exceptions…American legit theater, even at its most ambitious seriousness, is essentially a theater of the Bourgeois, by the Bourgeois, about the Bourgeois, and for the Bourgeois. A pretentious theater elevating the narrow preoccupations of restricted class interests to inflated universal significance, tacitly assuming that its middle-class, affluent-oriented absorptions are central to the dominant human condition."[8] It is difficult to imagine practical alternatives to the professional/Bourgeois theater when the conditions that enable its existence are bourgeois in their nature. But while the different origins, conditions, and models of Black theater are worth celebrating, practitioners are very much justified in demanding equivalent resources so their art can be both an expression of struggle and an experience of leisure.

The challenges Black theater confronts today return to the original dilemma of achieving *equality* alongside *difference*. As indicated in many of these organizations' mission statements, it is clear that one way of coping has been to move beyond the "for us" in DuBois's 1926 seminal statement on Black theater being about, by, for, and near us[9] that Ward reads as both raced and classed. Although the majority describe the primary racial composition of their audiences as Black, what they seek is a *full* audience. It makes sense: there is a practical need for money and support that cannot be fulfilled by the Black community alone, and a genuine desire to share with and to educate a broad population. The problem, however, is that for whom a story is told includes who critiques, legitimates, and ultimately sustains its right to exist. We return to the problem of universality, a problem of recognition. The right to speak consists also of the right to be heard, to have one's soul measured by the tape of a world that looks on with empathetic eyes.

Art imitates life. So, too, does its funding. There will be a crisis in Black theater as long as Black people's stories remain at the margins of the society in which they live. It is, as DuBois famously called it, "the problem of the color line."[10]

Notes

1. W.E.B DuBois, *The Souls of Black Folk* (Chicago: A.C. McClurg & Co., 1903), 3.

2. Joan W. Scott, *Gender and the Politics of History*, rev. ed. (New York: Columbia University Press, 1999), 174-175. Although Scott refers to equality and difference in gender relations, her words are highly relevant to the ethnocultural arts organization, and specifically Black theater.

3. Scott Walters, "About + For + By + Near = Diversity (Part 2)," *Clyde Fitch Report* (blog), November 5, 2013, <http://www.clydefitchreport.com/2013/11/about-by-for-near-diversity-part-2/>.

4. Interview conducted by Mina Matlon at Obsidian Theatre's administrative offices, May 3, 2013, transcript on file with Plural project co-leads. Interviewee name is withheld according to terms of consent agreement.

5. W.E.B DuBois, "Krigwa Players Little Negro Theatre," *Crisis* 32.3 (1926): 134-136; Simon Saltzman and Nicole Plett, "August Wilson versus Robert Brustein," *AugustWilson.net* (2013), <http://augustwilson.net/doc/August_Wilson_versus_Robert_Brustein_by_Simon_Saltzman_and_Nicole_Plett.pdf>. For an example of a recent media account on the "crisis" of Black theater, see Keli Goff, "Funding Crisis Threatens Black Theater," *The Root* (November 19, 2013), <http://www.theroot.com/articles/culture/2013/11/black_theaters_struggling_to_survive.html>.

6. Paul Kartcheske (General Manager, Black Ensemble Theater), interview conducted by Mina Matlon at the Black Ensemble Theater, July 17, 2013, audio recording on file with Plural project co-leads.

7.. Janet Roitman, "Crisis," *Political Concepts: A Critical Lexicon* 1 (2011), <http://www.politicalconcepts.org/2011/crisis>.

8. Douglas Turner Ward, "American Theater: For Whites Only?" *New York Times*, August 14, 1966.

9. DuBois, "Krigwa Players Little Negro Theatre," 134-136.

10. This oft-repeated phrase of DuBois's initially appeared in "An Address to the Nations of the World," which he prepared for the First Pan-African Conference in London in 1900. While the full phrase is "The problem of the twentieth century is the problem of the color line," this clearly remains a problem in the twenty-first century.

Image 39. *A Cage of Fireflies*, Kumu Kahua Theatre, 2013. *Left to right*: Kat Koshi and Dian Kobayashi. Written by Daniel Akiyama. Photograph by Sammie Choy. Reproduced by permission from Kumu Kahua Theatre.

Characteristics by Province/Region

> Do not know how someone from Chicago could possibly have a grasp on what is going on with Arts in Saskatchewan. You would actually have to be immersed in this unique province to understand the challenges we face – With at least 30 various immigrant cultural groups and the Aboriginal cultural groups there is very little money to go around – If you are a sports team it is different. If you deal with Culture - it is a hit and miss.
> – Plural project survey respondent (February 4, 2013)

On the morning of Wednesday, May 8, 2013, Mina was checking into a Canadian North flight at the Ottawa/Macdonald-Cartier International Airport when she was handed back her US passport with a small orange sticker affixed to the back. Assuming it had something to do with baggage claim, she didn't look at it and instead continued onto her gate and a plane bound for Iqaluit, final destination Igloolik. A community of approximately 2,000 located in the Qikiqtaaluk region of Nunavut, Igloolik is home to the Rockin' Walrus Arts Festival, Artcirq, and Isuma Productions; drawing us to the hamlet was the opportunity to meet with members from all three arts organizations.

Halfway through the flight, the pilot announced that visibility had dropped in Iqaluit and that it might not be possible to land. He then reminded passengers of the orange ticket they had received, which informed them that the airline was not responsible for ensuring that they reach their intended destination. Through the subsequent eruption of conversation on the tiny plane, Mina discovered from her fellow travellers, almost all of whom appeared to be employees of mining and development companies, that the uncertainty of reaching a "North of 60" destination – as scheduled – is common and that the changing weather in May makes travel during this month particularly unpredictable and unadvisable.

As the pilot had warned, upon reaching Iqaluit, lack of visibility prevented the plane from landing safely. First heading eastward to a private landing strip somewhere in Northern Québec to refuel, after several hours the plane departed west for Rankin Inlet, Nunavut. At Rankin Inlet, passengers disembarked for several hours and the employees from the mining company made arrangements to charter their own jet the next day, having found overnight accommodation in town. Re-boarding the Canadian North plane, which had returned to its scheduled flight path of Ottawa-Iqaluit-Yellowknife-Edmonton, Mina arrived just after midnight in Yellowknife, Northwest Territories, where she spent the night.

The Plural project never made it to Igloolik. Working with Ingrid and Kait (both of whom were back in Chicago and attending our last term of classes) to cancel scheduled interviews and several nights accommodation in the hamlet, Mina called the Alianait Arts Festival's Executive Director Heather Daley upon her arrival in Iqaluit on Thursday. Originally intending to meet Daley only briefly at the airport upon her return from Igloolik, Mina now spent two days in Nunavut's capital speaking with local artists and visiting Alianait's new administrative space.

* * *

This section considers the characteristics of ethnocultural arts organizations by region. Our research suggests that an organization's geographic specificity – not simply province or region, but the specific city or town or hamlet in which an organization is located – may be one of the most important considerations in understanding the characteristics and needs of ethnocultural arts organizations. When examining closed-ended survey responses alone, there appear to be many similarities between organizations located in vastly different places, and, not surprisingly, even more similarities between organizations located in similar "types" of places. Thus, regardless of location, most survey respondents report few to no paid staff and rank "financial resources," "organizational capacity building," "audience development," and "administrative/performance/exhibition space," in varying order but almost always with financial resources listed as number one, as their most critical organizational needs.

Comments provided in open-ended survey responses and conversations with formal and informal project participants tell a far more complex story. This more qualitative component of the Plural project reveals that an organization's particular geographic situation translates into, for example, extremely different space concerns between Vancouver and New York City, although space, and real estate development more specifically, was almost always raised by project participants based in both cities. More obvious in the case of major cities, it is perhaps less obvious that real estate development would be the number one challenge facing the McIntosh County Shouters, located in coastal, southeastern Georgia (discussed herein).

Conscious of the great importance of geographic concerns, this final Characteristics chapter presents us with a dilemma. With time, resource, and more practical concerns about the growing size of this book, we simply cannot cover the many nuances of local and provincial/state laws, regulations, governmental bodies, funding agencies, demographic makeup, existing cultural institutions, physical geography, and other features, all of which, collectively, shape and bring insight into ethnocultural arts organizations' needs and supports. Instead, we provide information regarding the geographic distribution, age, and income of the field as viewed from a provincial/regional perspective. We then illustrate the range of organizational challenges emphasized by formal and informal interview participants located in different provinces and regions and highlight dedicated arts services.

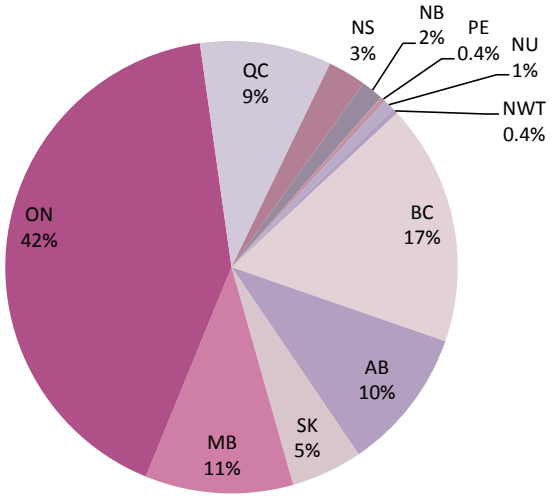
Canada

Inhabited by immigrants from practically every country in the world and a distinctive Indigenous population, Canada is geographically the largest country in the Americas, with this land divided into 10 provinces and 3 territories (the Yukon, Northwest Territories, and Nunavut). The locations of many Canadian ethnocultural arts organizations generally mirror historic and current immigration settlement patterns and reflect internal movements by many individuals of First Nations and Métis descent to major urban centers. While located more heavily in certain provinces and cities, ethnocultural arts organizations may be found in many locations across the country, from north of the 60° latitude to the Arctic Circle (casually referred to as "North of 60°"), east to the Maritime provinces, west past the (Canadian) Rockies, and south to the Canadian-US border.

Province/Ethnic Distribution

Canada has a population of approximately 35 million, with much of this population concentrated in the South, and within 100 miles of the Canadian-US border.[1] The three most populous provinces are (i) Ontario with 13.5 million inhabitants (37 percent of the total population), (ii) Québec with 8 million inhabitants (23 percent of the total population), and (iii) British Columbia with 4.6 million inhabitants (14 percent of the total population).[2] Population growth in these three provinces is heavily supported by immigration, as the provinces attract

Figure 53. Canadian organizations by province



Source: Canadian organizations database (n=255). Figures are rounded.
Notes: We did not identify any registered organizations in the Yukon or Newfoundland and Labrador.

Figure 54. Geographic distribution of Canadian organizations (Map)

Source: Canadian organizations database.

the greatest number of Canada's more recent immigrants. In 2011, 94.8 percent of the country's foreign-born population resided in one of these provinces or in Alberta, the country's fourth most populous province.[3]

Registered charity ethnocultural arts organizations are similarly concentrated and reflective of immigration trends. Of the 255 ethnocultural arts organizations listed in the Plural project's Canadian database, more than half (59 percent) are located in two provinces. Forty-two percent of organizations are located in Ontario, followed by British Columbia (17 percent), and Manitoba (11 percent) (see fig. 53). In Ontario and British Columbia, the distribution of ethnocultural arts organizations nearly aligns with these provinces' proportion of the country's total population; however, with a 14 percent difference, the percentage of ethnocultural arts organizations based in Québec is significantly lower than the percentage of Canada's population residing in this province.

Organizations are further concentrated in metropolitan areas. Many ethnocultural arts organizations are based or operate in the major urban centers of Toronto, Vancouver, Winnipeg, Edmonton, and Montréal (see fig. 54), cities that attract and serve as home to 70.7 percent of new immigrants.[4]

We note that we identified no registered charity ethnocultural arts organizations in either the Yukon or Newfoundland & Labrador. We further note that we identified no equivalent information regarding the provincial distribution of Canadian arts and culture organizations and thus are unable to compare the ethnocultural arts field to the arts field as a whole with respect to this characteristic.

Although heavily centered in urban areas, Aboriginal arts organizations are more widely dispersed across the country than are culturally diverse and White arts organizations (see table 9). As with Aboriginal communities more generally, these organizations are located in rural and urban centers, including remote communities situated on Indian reserves (see fig. 55). In conversations with project participants located in the northern regions of Canada, participants referenced a North-South divide, wherein the North represents Nunavut, the Northwest Territories, the Yukon, Northern Québec (Nunavik), and Labrador, and the South represents the rest of the country. Highlighting the cultural and environmental differences between the two areas, Northern participants note that individuals located in the South often lack an understanding of the distinctive challenges under which Northern artists and arts organization operate and overlook the variations between Indigenous communities that are spread out across the vast Northern landscape. Many of these same participants describe networks and commonalities with other artists and organizations working in the "circumpolar" region, which includes Greenland, Iceland, Norway, Sweden, Finland, Alaska, and Russia, and minimal interaction with the South.

In the North, which is home to an Inuit population of approximately 50,000 as of 2006,[5] we identified a few registered charity Aboriginal arts organizations. These organizations include the Yamozha Kue Society (formerly the Dene Cultural Institute), which is based on the Katlodeeche First Nation Reserve (Northwest Territories), and the Avataq Cultural Institute, which has locations in Westmount and Inukjuak, Québec.

The majority of the country's Aboriginal peoples are located in the South. Primarily First Nations and/or Métis, these Aboriginal communities are heavily concentrated in Ontario, British Columbia, and Alberta.[6] As of 2011, the cities with the largest Aboriginal populations are

Table 9. Canadian organizations by pan group and region

	Aboriginal	Culturally Diverse	White	Grand Total
BC	18%	24%	11%	17%
AB	8%	2%	19%	10%
SK	5%	0%	10%	5%
MB	13%	7%	14%	11%
ON	33%	55%	32%	42%
QC	13%	12%	5%	9%
NS	3%	1%	5%	3%
NB	0%	0%	4%	2%
PE	0%	0%	1%	0%
NU	5%	0%	0%	1%
NWT	3%	0%	0%	0%
Grand Total	100%	100%	100%	100%

Source: Canadian organizations database (n=255). Figures are rounded.
Notes: We did not identify any registered organizations in the Yukon or Newfoundland and Labrador.

Figure 55. Geographic distribution of Aboriginal arts organizations (Map)

Figure 56. Geographic distribution of Culturally Diverse arts organizations (Map)

Figure 57. Geographic distribution of White arts organizations (Map)

Source: Canadian organizations database.

Winnipeg, Edmonton, Vancouver, Toronto, Calgary, Ottawa-Gatineau, Montréal, Saskatoon, and Regina.[7] The distribution of Aboriginal arts organizations reflects this population distribution.

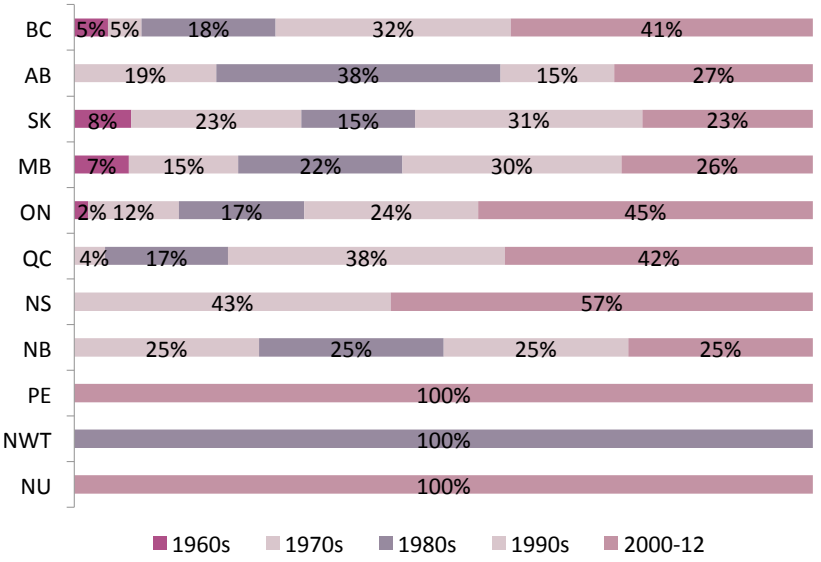
Ninety-five percent of Canada's culturally diverse, or visible minority, population resides in Ontario, British Columbia, Québec, and Alberta, with just over half of the total culturally diverse population residing in Ontario alone.[8] Many culturally diverse groups have settled in Canada's largest urban areas: Toronto, Vancouver, and Montréal.[9] Resembling settlement patterns, culturally diverse arts organizations are primarily located in these metropolitan areas (see fig. 56).

The country's White population is distributed widely throughout the South. Located in both rural and urban areas, White arts organizations are also somewhat evenly distributed (see fig. 57); however, these organizations more closely follow historic immigration settlement patterns of White settlers originating from countries other than France and England. For example, "solicited [as] agricultural immigrants" by the Canadian government, early waves of Ukrainian immigrants settled mainly in Alberta and the Prairie provinces of Saskatchewan and Manitoba, with later waves of political and economic immigrants settling mainly in Ontario.[10] Initially residing in more rural areas, first wave Ukrainian Canadians subsequently developed urban Ukrainian communities in select cities such as Winnipeg, Edmonton, and Saskatoon.[11] Many Ukrainian arts organizations are located in these cities and provinces. Similarly, most Acadian and many Scottish arts organizations are located in the Maritime provinces, thereby mirroring the original settlement of Acadian and Scottish communities in these areas.[12]

Province/Age

Employing organizations' registered charity date (CRA effective year of status) as a rough indicator of organizational "age," there is considerable variation between provinces with respect to this characteristic (see fig. 58). Saskatchewan (SK), Manitoba (MB), British Columbia (BC), and Ontario (ON) appear to house the country's oldest organizations; with 68 percent of organizations located in Ontario, British Columbia, and Québec (QC), these three provinces appear to house the majority of the country's youngest organizations. Given the

Figure 58. Canadian organizations by province and CRA effective year of status



Source: Canadian organizations database (n=255). Figures are rounded.
Notes: We did not identify any registered organizations in the Yukon or Newfoundland and Labrador.

frequent time lag between year of founding and effective year of status, we re-emphasize our previous comments that usage of an organization's registered charity date is an imperfect means of estimating organizational age and is instead best viewed as an indicator of when an organization began to further formalize operations.

Additional observations and comments regarding the age/formalization distribution of ethnocultural arts organizations are as follows:

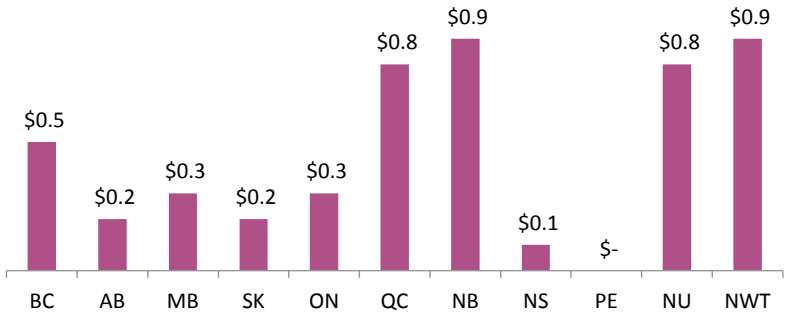
- The overwhelming majority (80 percent) of organizations located in Québec, and all organizations located in Nova Scotia (NS), Prince Edward Island (PE), and Nunavut

(NU) obtained registered charity status in the 1990s or later (following the country's enactment of the Multiculturalism Act). These numbers translate into 19 organizations for Québec, 7 organizations for Nova Scotia, 1 organization for Prince Edward Island, and 2 organizations for Nunavut.

- In absolute terms, Ontario houses the greatest number of ethnocultural arts organizations obtaining registered charity status in the 1990s or later (73 organizations).
- The largest percentage of organizations located in Alberta (AB) obtained registered charity status during the 1980s, which is significantly higher than the percentage of 1980s-registered charity organizations located in other provinces/territories.
- We identified one registered charity ethnocultural arts organization in the Northwest Territories (NWT) and four registered charities in New Brunswick (NB).

We identified no equivalent information regarding the age distribution of Canadian arts and culture organizations and thus are unable to compare the ethnocultural arts field to the arts field as a whole with respect to this characteristic.

Figure 59. Average annual gross income by province (2010-2012)

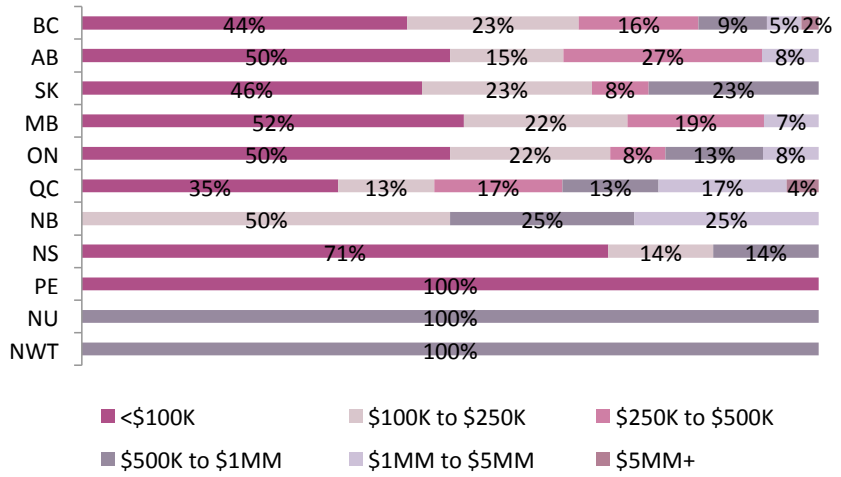


Source: Canadian organizations database (n=255). Average annual gross income based on 3-year annual gross incomes (2010-2012). Figures are rounded. Notes: Prince Edward Island has an annual average gross income of $9,263. We did not identify any registered organizations in the Yukon or Newfoundland and Labrador.

Province/Income

With respect to income, ethnocultural arts organizations located in New Brunswick, the Northwest Territories, Nunavut, and Québec possess the highest average annual gross incomes between 2010 and 2012 (see fig. 59). Collectively, these two provinces and two territories hold only 12.4 percent of registered charity ethnocultural arts organizations in Canada and have an average annual gross income of $844,552, a figure that is much higher than the field average of $376,124. Aboriginal arts organizations, which have a higher field average of $828,558, represent just over a quarter of the organizations in the four provinces/territories, however, and the Aboriginal organizations in these provinces/territories report between $500,000 and $7 million in average annual gross income (see fig. 60), with the top-end figures supporting the activities of multipurpose cultural centers and collecting institutions. Moreover,

Figure 60. Average annual gross income by province: frequency distribution (2010-2012)



Source: Canadian organizations database (n=255) Average annual gross income based on 3-year annual gross incomes (2010-2012). Figures are rounded. Notes: We did not identify any registered organizations in the Yukon or Newfoundland and Labrador.

the greater incomes of organizations located in northern Québec, the Northwest Territories, and Nunavut are likely reflective of the overall high costs of living and operating in the North, and thus, in comparison to organizations located in the South, the "purchasing power" of such higher incomes may not extend as far.[13]

Despite Ontario and British Columbia housing, collectively, both the largest proportion of ethnocultural arts organizations and culturally diverse populations in the country, average annual gross incomes for organizations located in the two provinces are in the middle to lower end of the spectrum, with the average annual gross income for organizations located in Ontario falling below the field average. A closer examination of these figures reveal that 49 percent of ethnocultural arts organizations from both provinces have average annual gross incomes of less than $100,000; almost all of the organizations within this group are culturally diverse or White arts organizations. At the bottom end of the spectrum are organizations located in Nova Scotia and Prince Edward Island, which on average report annual gross incomes far below the field average and lower than organizations located in every other province or territory. The low incomes of Nova Scotian organizations may be attributed, at least in part, to the lack of a municipal arts council, a provincial arts council (Arts Nova Scotia) only more recently re-established by the provincial arts government in 2011,[14] and general limited forms of structural support for the arts, and/or access to other existing forms of financial support.

We identified no equivalent information regarding the provincial/income distribution of Canadian arts and culture organizations and thus are unable to compare the ethnocultural arts field to the arts field as a whole with respect to this characteristic.

Province/Organizational Challenges

The top four organizational challenges/needs reported by survey respondents across all responding regions are financial resources, organizational capacity building, audience development, and space (CAN-SQ-18; see Overview of Characteristics). As detailed in Appendix U, we received no confirmed survey responses from organizations located in New Brunswick, Nova Scotia, Prince Edward Island, or the Northwest Territories, and thus information derived from survey responses do not include organizations located in these provinces/territories. In addition, with the exception of Nova Scotia, we did not speak with any ethnocultural arts organization located in these provinces/territories.

Based on conversations with project participants, we believe that the cross-regional similarities of reported organizational challenges mask and oversimplify the many regionally influenced differences between organizations. As previously stated, these differences are too numerous and complicated to cover within this section. Instead, as a means of illustrating the manner in which organizational concerns differ by region, we highlight below recurring conversation topics raised by formal and informal interview participants located in a few of the different provinces and territories that we visited as part of the Plural project.

Vancouver. Many conversations with Vancouver-based organizations revolved around challenges related to obtaining access to performance/exhibition/programming space and the detrimental impacts of real estate development leading up to and following the 2010 Winter Olympics, which eliminated much affordable work (and living) space for artists and other low-income residents. Participants describe a byzantine governmental system that discourages rather than supports organizations attempting to finance acquisition of their own spaces, lack of support from elected city officials, and the limited number of available and affordable mid-size rehearsal and performance venues. We spoke with one organization that had successfully purchased its own space and was building an endowment: the grunt gallery, an artist-run centre that is not an ethnocultural arts organization but that regularly and consciously presents works by Aboriginal and culturally diverse artists. Program Director Glenn Alteen attributes his organization's success in obtaining its own space to working directly with a real estate developer and good timing (before the city's shift to its current more heavily bureaucratized structure).

Participants also speak of a highly limited pool of local and provincial arts funds, which, along with space concerns, has contributed to an atmosphere of competition rather than collaboration within the city's arts community. Compared to their ethnocultural arts organization peers in other provinces and territories, comments from Vancouver-based organizations suggest that these organizations are operating in greater isolation both within the city itself and regionally and nationally; more so

than participants based in other cities, most performing arts participants also mention challenges and needs with respect to touring. Vancouver is the only city where project participants reference the city's beautiful natural environment as competition in attracting general audiences.

Winnipeg. There was little overlap in commentary between the Winnipeg-based artists and organizations with whom we spoke; however, the focus of conversations reflected the differing experiences of organizations due, in part, to the relative sizes of their origin ethnic communities in the city. For organizations with a small local origin ethnic community, conversations revolved around one or more of the following: a need to better reach and/or communicate organizational message to local audiences, concerns with a lack of support from an organization's small culturally diverse community and the need for the organization within that community, and the challenges inherent in identifying and supporting local artists from an organization's origin community. For organizations with a relatively large local origin ethnic community, conversations revolved around expanding organizational presence both nationally and internationally.

Montréal. Participants based outside of Montréal, but who have produced and toured in this city, speak of the supportive and adventuresome nature of Montréal audiences. Montréal based project participants similarly describe supportive audiences and speak well of the city's arts council. More broadly, however, organizations describe a provincial support system geared toward bi-cultural (i.e. English and French) influenced and centered art rather than one supportive of multicultural work.

Iqaluit. Echoing findings reported in previous needs assessments, artists and organizations report on the high costs of arts production in the North. These costs include the following: exorbitant costs of travel, which impacts the ability to bring artists to the region and to attract new/expanded audiences, steep local costs of living, which impact the ability to attract and retain staff, limited access to physical resources necessary for arts creation, and other practical concerns such as lack of suitable storage space in the area. Demonstrating the inventiveness of artists and organizations located in the North, the Alianait Arts Festival's Daley both details and describes the organization's solution to addressing one of these organizational challenges:

> The challenge was – how do you bring artists from Greenland? There's no direct flight; well, there wasn't until last year. So what we did was we became a travel agent. We booked a plane, we chartered a plane, and we sold seats for people to go from Iqaluit to Nuuk so we could cover the costs to bring the artists from Greenland. Then all of a sudden Air Greenland started flying. But last year they weren't interested in hearing from me at all about sponsorship. This year they gave me five free flights. And the band I booked, Rasmus Lyberth, who is Greenlandic, but he lives in Copenhagen…it was five people, five free flights, so I looked at how much it cost to fly from Copenhagen to Nuuk, and then I contacted the Katuaq Cultural Center in Nuuk, who is part of this whole partnership thing, and said, 'This is who I am interested in bringing, are you interested in presenting them at your cultural center?' 'Yes.' I said, 'Okay, how about we split the airfare from Copenhagen?' So basically they're paying one way, I'm paying the other. You find creative ways like that to, as much as possible, minimize the costs so that you can put on a really rich festival.[15]

Halifax. Artists and organizations based in Halifax speak of an absence of any significant financial support for the arts from either provincial or private sources, particularly for Aboriginal, culturally diverse, and experimental work, and the lack of support for emerging Aboriginal and culturally diverse artists. As a result, it is difficult for organizations to retain and develop these young artists in the city. Explains Onelight Theatre's Sayadi,

> The few that are here work together. And the rest leave. The rest who think they can make a living out of it, and they want to work in the field, they leave. They go to Toronto, they go to New York…Why we have stayed here? We stayed here, and we fought it, and every day has been a dinner table [conversation], every day, 'Do we stay, or do we go?' But then we stay, and we have all these good people that we've met, friends, and they become family. And our kids are born here. But most people they just leave. And I don't blame them because there's no money. There's no support, there's no money.[16]

Image 40. Nigel Grenier, a spirit transforming, performs with Dancers of Damelahamid at Scotiabank Dance Centre. Photograph by Derek Dix. Reproduced by permission from Dancers of Damelahamid.

Toronto. While conversations with participants in all areas covered an array of subjects, conversations with Toronto-based organizations were particularly wide-ranging, and we observed less overlap in commentary between organizations. One of the few recurring themes in these conversations relates to issues of recognition. Recognition-related challenges differ greatly between organizations and include difficulties (for some) in attracting the attention of, and coverage by Toronto's mainstream media, difficulties (for some) in attracting private sector support, difficulties (for some) in attracting governmental support, and difficulties (for some) in gaining recognition of an organization's art form from the greater arts community and arts funders. More so than organizations in other areas, Toronto-based participants comment on structural issues within the local, provincial, and national support system that impede organizational development and the discrepancy between the city's increasing ethnic diversity and its support of the art produced by this diverse populace. In speaking of their particular recognition-related challenges, interview participants from one organization describe the city's slow evolution on matters of cultural equity and the added work ethnocultural arts organizations undertake to obtain basic support for their work:[17]

> **Participant 1**: I think Toronto is such a complicated place because the first line of every conference you go to on this stuff or every email you get is 'Toronto is a changing [place].' And it's changed, and they're 15 years behind the time you know. And so they're just in this mode of reconciling the fact that white people are a

minority in this town and they haven't been able to deal with that and so there's this fumbling that's happening of trying to…but they recognize us in terms of our form and format. We fit within a really easy art world form and so they can come to us. Those creative new young things that are happening, they're not – they don't – they're not even tuned into that, or there's a lot of hesitation and resistance. There have been roundtables on cultural diversity at the Ontario Arts Council and the Toronto Arts Council and the stuff that's coming out of peoples' mouths in terms of how they're viewing those really creative grassroots initiatives is really offensive.

For us, we fit within a paradigm and a parameter that they understand and so they'll come to us for checking out their box or whatever it is with their good intentions, but I find it really difficult to deal with because we're really in this middle ground area…Do you want to chime in?

Participant 2: Yeah, I mean I agree, but at the same time I also see the positive side of that about us being able to have a foot in each kind of space. And I think that to put a, in some way, positive spin on how we're viewed generally is I feel like because we're not stuck in this very – I feel like our organization has changed a lot over the last long decade. And even in terms of … interrogating identity constantly, I think that as much as we're tokenized, we're at least recognized as being a part of this space because there are a lot of organizations that get totally relegated to the work of the 'cultural' art. Which is a 'lesser' art in some way. So I think yeah there is space to go, but I…do think that especially recently we've gotten a lot of feedback generally that we're well regarded. So I think we're in a good place to direct where this conservation is going.

And I think that if we take a more active role in critically engaging with the way the art world – because I think that yeah generally it's more of a reflection of the way the city thinks about multiculturalism right now, which is one of tolerance, it's not engagement. It's not an active, being self-critical about the way that people view works from [the organization's origin community] or [artists from this community]. It's about accepting that it's art and then that's it…

Participant 1: But I think that that puts more pressure on us to tow this line. I mean more work pressure in terms of being…I think so much of our workday is devoted to parsing through, and the three of us have to put our heads together several times a day to be able to traverse that line, which is unacknowledged work. It's not just like you put together an art show, and then you –

Participant 2: You think about translation.

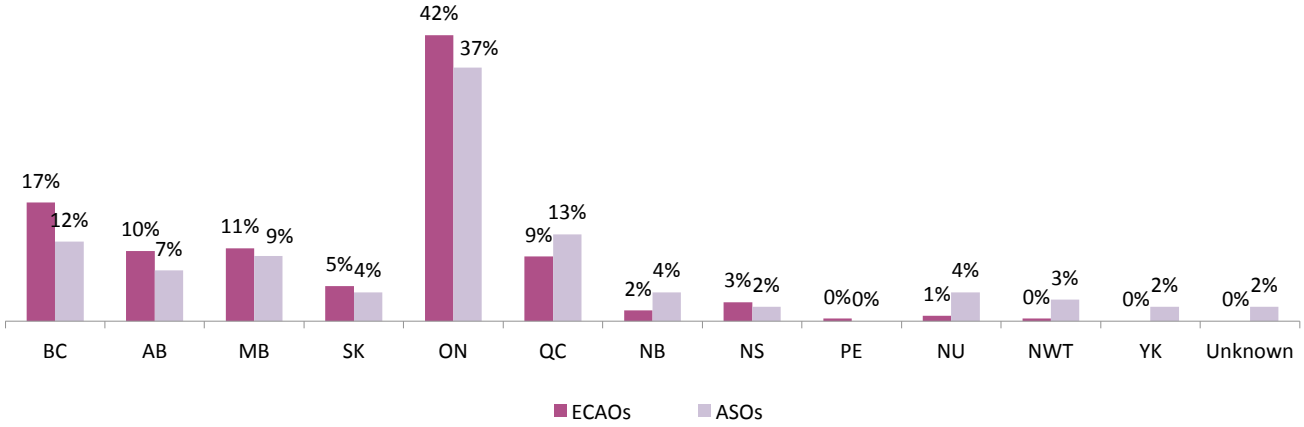
Participant 1: Yeah. In both worlds, right, in the art world – the mainstream white world – and then the mainstream brown world. And you – sometimes you have to pick who it is that you're going to cater to.

Province/Organizational Supports

Described in greater detail in preceding chapters, we identified 95 funding agencies and arts service organizations with targeted programs to support Aboriginal, culturally diverse, and/or White arts organizations. As also previously described, some form of targeted support exists in all of the country's provinces and territories with the exception of the provinces of Newfoundland and Labrador and Prince Edward Island, where we identified no form of support either at the provincial governmental level or offered by arts service organizations operating out of these provinces and/or directed more specifically at ethnocultural arts organizations based in these provinces.

Based on their provincial base of operations, the geographic distribution of arts service organizations/funding agencies offering targeted programming generally correlates with the geographic distribution of ethnocultural arts organizations (see fig. 61). We note, however, that the depiction of the geographic distribution of arts services in this manner may be somewhat misleading. As suggested in Overview of Characteristics, targeted programs of a given funding agency or arts service organization are often available to ethnocultural

Figure 61. Comparison of Canadian organizations with dedicated arts services by province



Source: Canadian organizations database (n=255) and Canadian support organizations database (n=95).
Notes: We did not identify any registered organizations in the Yukon or Newfoundland and Labrador.

arts organizations located outside of the town, city, province, or territory in which an agency or service organization is situated. For example, the Canada Council is physically located in Ottawa, but this funding agency's several targeted programs are open to organizations located throughout the country (that otherwise meet grant eligibility requirements).

We discuss elsewhere the challenges encountered by national service organizations in providing services that effectively meet the specific needs of arts organizations operating in a wide array of cultural communities, artistic disciplines, and geographic locations. Complementing, and in some cases supplanting, the roles of national-level organizations in supporting the arts field, in recent years a number of regional and local support organizations have emerged with or developed more tailored programs aimed at addressing the specific regional and local needs of ethnocultural arts organizations. We have identified a few national service organizations that have partnered with these more local organizations and initiatives to leverage the strengths of each. Examples of such partnerships include the following:

- As the nation's largest arts presenting service organization, the Canadian Arts Presenting Association/l'Association canadienne des organismes artistiques (CAPACOA) "serves the performing arts touring and presenting community through its commitment to integrate the performing arts into the lives of all Canadians."[18] A national network, CAPACOA operates with regional representatives in each province and territory. To address the particular complex needs of performing artists and arts organizations in the North, improve collaboration between presenters, and to create more opportunities for artists and arts presentation, regional representatives from Nunavut, the Northwest Territories, and the Yukon have joined with other local (Northern) arts organizations to form a new, and currently informally operated, Northern presenting network, N3.
- In 2013, the Canada Council partnered with Arts Nova Scotia to launch the Arts Equity Fund Program, which is aimed at supporting Nova Scotia-based Aboriginal and culturally diverse artists, artists with disabilities, and artists living with mental illness. Managed by the provincial arts agency, the pilot program is a three-year initiative that provides artists with a minimum of $500 and a maximum of $12,000 in grant funds in support of projects involving the creation of new work, the

public presentation of work, certain artistic or administrative professional development activities, and funding for special travel related to the development of artistic activity.[19]

One unique cross-border partnership is between the First Peoples' Cultural Council (FPCC) in British Columbia and the Margaret A. Cargill Foundation (MACF) located in Eden Prairie, Minnesota. In 2012, MACF provided FPCC with over $250,000 in arts project funding to support Aboriginal arts in British Columbia.[20] The FPCC partnership falls under the foundation's first round of grants for its Native Arts and Cultures sub-program, which presently extends to the entire Pacific Northwest region (Oregon, Washington, Alaska, and British Columbia).[21] With its borderless approach, the new MACF program and Canadian-US venture hold the potential for shared learning opportunities and of drawing from our countries' respective systems to better support North American ethnocultural arts.

United States

Equally inhabited by immigrants from around the world and a distinctive Indigenous population, the United States is geographically the second largest country in the Americas. While direct comparisons are difficult to make as the manner in which we identified organizations differs from the manner in which US census data on race and ethnicity is collected, the geographic distribution of US ethnocultural arts organizations appears to generally reflect the current geographic distribution of the country's racial populations. Located more heavily in certain states and cities, ethnocultural arts organizations may be found along the coastal shores of the Atlantic to the Pacific Ocean in the far west, north to the Arctic Circle and south to the Caribbean.

Research for the Plural project included all 50 states and the US Territories of Puerto Rico and the US Virgin Islands.[22] To facilitate the interpretation and presentation of data on the geographic characteristics of US ethnocultural arts organizations, we employ the US Census Bureau's four census regions, which are as follows:

- West: Washington, Oregon, California, Idaho, Montana, Wyoming, Nevada, Utah, Colorado, Arizona, New Mexico, Hawaii, Alaska
- Midwest: North Dakota, South Dakota, Nebraska, Kansas, Minnesota, Iowa, Missouri, Wisconsin, Illinois, Indiana, Michigan, Ohio
- South: Texas, Oklahoma, Arkansas, Louisiana, Mississippi, Tennessee, Kentucky, Alabama, Georgia, Florida, South Carolina, North Carolina, Virginia, West Virginia, District of Columbia, Maryland, Delaware
- Northeast: Pennsylvania, New Jersey, New York, Rhode Island, Connecticut, Massachusetts, Vermont, New Hampshire, Maine

We note that the US Census Bureau has not designated a "region" for the country's nine Territories/ Associated States. In the Plural project database, we have identified organizations located in these Territories/ Associated States as "NONE," meaning none assigned. In the US surveys, in addition to listing the four census regions, we added two response choices: (i) "U.S. Territory (American Samoa, Guam, Northern Marianas, Puerto Rico, U.S. Virgin Islands)" and (ii) "More than one region" (US-SQ-3).

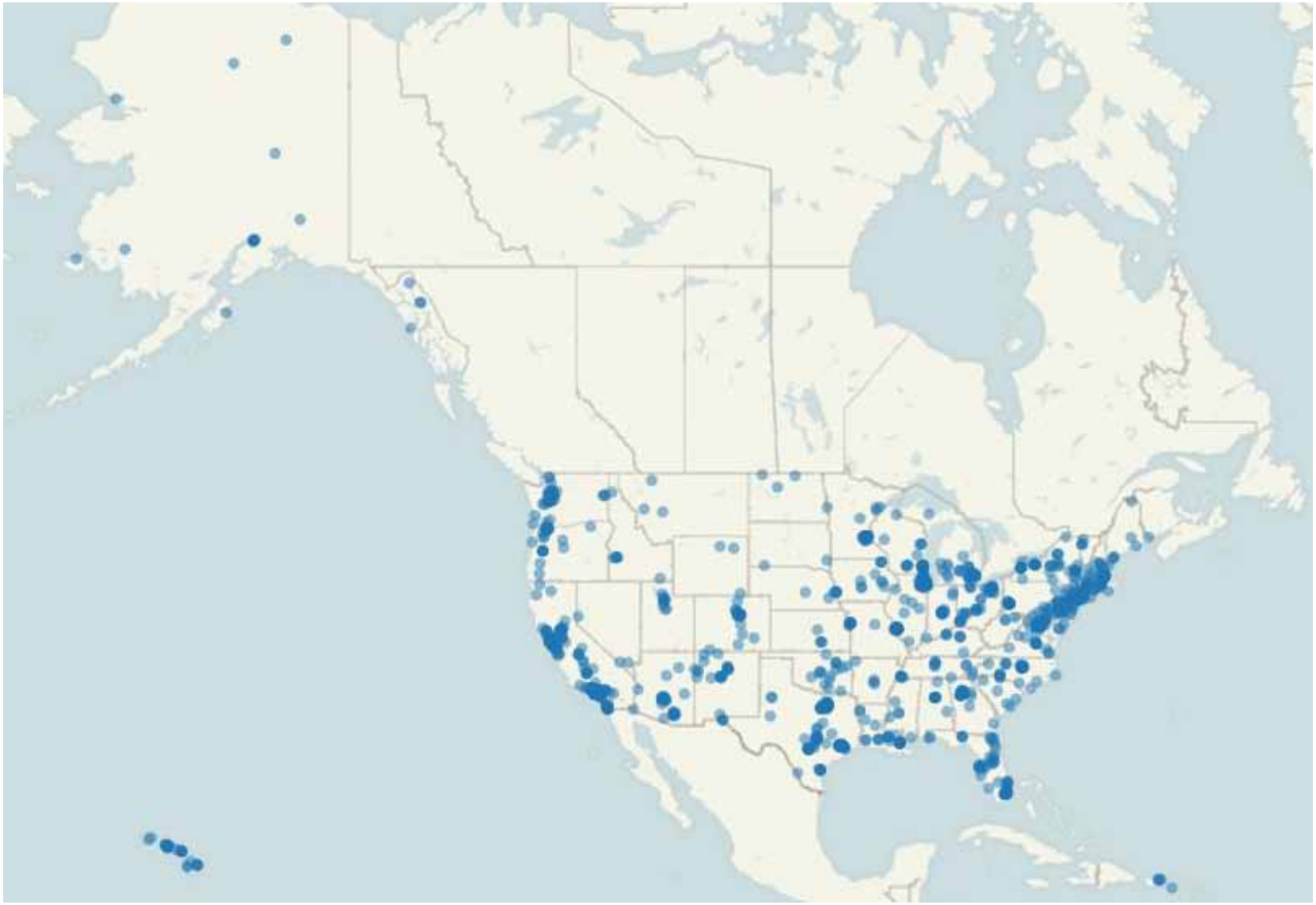
Region/Ethnic Distribution

The US Census Bureau estimates that the US population in 2013 approximated 316 million, with current estimates placing the current US population at over 318.5 million.[23] Heavily urbanized, this population is concentrated in the eastern and southern halves of the country and on the West Coast; specifically, the Northeast contains 17.7 percent of the country's population, the Midwest 21.4 percent, the West 23.5 percent, and the South 37.4 percent.[24]

As of 2013, the country's five most populous states are California with 38.3 million inhabitants (12 percent of the total population), Texas with 26.4 million inhabitants (8 percent of the total population), New York with 19.7 million inhabitants (6 percent of the total population), Florida with 19.6 million inhabitants (6 percent of the total population), and Illinois with 12.9 million inhabitants (4 percent of the total population).[25]

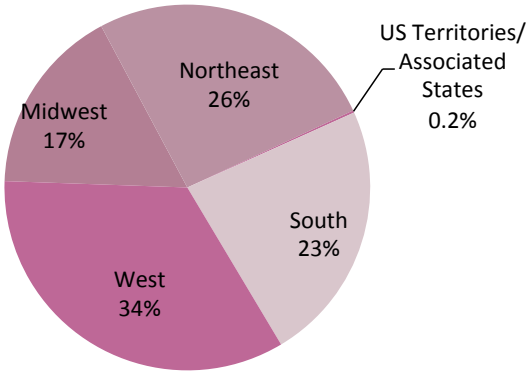
US ethnocultural arts organizations are somewhat similarly distributed and concentrated (see fig. 62). Of the 2,013 ethnocultural

Figure 62. Geographic distribution of US organizations (Map)



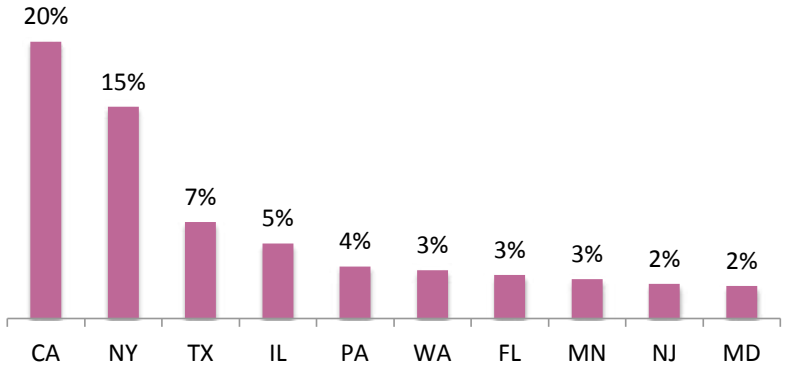
Source: US organizations database.

Figure 63. US organizations by region



Source: US organizations database (n=2013). Figures are rounded.

Figure 64. Top 10 states with the greatest concentration of US organizations



Source: US organizations database (n=2013). Figures are rounded.

arts organizations listed in the Plural project's US database, the West holds more than one-third of organizations and is the region with the greatest share of the field (see fig. 63). The top three states housing the biggest proportions of the field are California (20 percent), New York (15 percent), and Texas (7 percent); collectively, they hold 43 percent of incorporated tax-exempt ethnocultural arts organizations (see fig. 64). The distribution of ethnocultural arts organizations appears to resemble the distribution of arts organizations of color reported in *Cultural Centers of Color* as the West held the largest, and the Midwest appeared to hold the smallest, number of organizations of color at the time of the earlier study (see Part I).[26]

While mirroring the general distribution of the US population and concentrated in the country's most heavily populated states, the concentration of ethnocultural arts organizations in California and New York is significantly higher than the US population's concentration in these states. Moreover, the Northeast and West house, collectively, a far greater percentage (18.8 percent more) of organizations compared to these regions' shares of the US population, and the South houses a far lesser percentage (14.4 percent less) of organizations than this region's share of the US population.

We note that we identified four ethnocultural arts organizations located in Puerto Rico and one in the US Virgin Islands. We further note that we identified no sufficiently comprehensive information regarding the regional distribution of US arts and culture organizations and thus are unable to compare the ethnocultural arts field to the arts field as a whole with respect to this characteristic.

The geographic distribution of ethnocultural arts organizations by pan racial group resembles but does not appear to closely align with the racial distribution of the general US population (see figs. 65-72 and table 10). As discussed in the Methodology and Characteristics by Pan Racial Group, the differences between the manner in which we defined and identified Latino & Caribbean organizations and the manner in which the US Census Bureau defined and identified individuals of "Hispanic, Latino, or Spanish origin" in the 2010 US Census renders a direct comparison between the geographic distribution of Latino (and Caribbean) arts organizations and the United States' Latino (and Hispanic and Spanish) population highly problematic. In

Figure 65. Geographic distribution of American Indian/ Alaska Native arts organizations (Map)

Figure 66. Geographic distribution of Asian arts organizations (Map)

Figure 67. Geographic distribution of Black arts organizations (Map)

Figure 68. Geographic distribution of Latino & Caribbean arts organizations (Map)

Source for Figures 65 to 72: US organizations database.

Figure 69. Geographic distribution of Multiracial arts organizations (Map)

Figure 70. Geographic distribution of Native Hawaiian/ Other Pacific Islander arts organizations (Map)

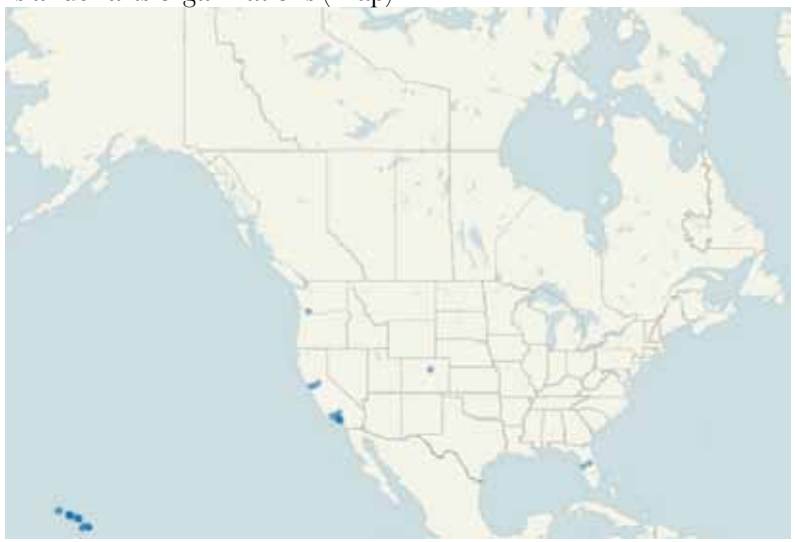


Figure 71. Geographic distribution of Some Other Race arts organizations (Map)

Figure 72. Geographic distribution of White arts organizations (Map)

Table 10. US organizations by pan racial group and region

	AMERICAN INDIAN/ ALASKA NATIVE	ASIAN	BLACK	LATINO & CARIBBEAN	MULTIRACIAL	NATIVE HAWAIIAN/ OTHER PACIFIC ISLANDER	SOME OTHER RACE	WHITE	GRAND TOTAL
Midwest	13%	11%	20%	10%	6%	0%	15%	27%	17%
Northeast	15%	27%	26%	22%	35%	0%	32%	30%	26%
South	21%	20%	38%	32%	15%	5%	13%	16%	23%
West	51%	42%	17%	34%	44%	95%	41%	27%	34%
US Territories/ Associated States	0.0%	0.0%	0.0%	1.3%	0.0%	0.0%	0.0%	0.0%	0.2%
Grand Total	100%	100%	100%	100%	100%	100%	100%	100%	100%

Source: US organizations database (n=2013). Figures are rounded.

addition, because the 2010 US Census asked individuals to identify as being of Hispanic, Latino, or Spanish origin and then asked a separate question regarding race, comparisons with all other pan racial groups are problematic as it is possible that the geographic distribution of ethnocultural arts organizations by pan racial group would shift if Latino & Caribbean arts organizations were redistributed into such other categories as White, Black, American Indian, and Some Other Race. With these notes of caution, we make the following observations with respect to each specific pan racial group:[27]

- American Indian/Alaska Native: Slightly more than half of American Indian/Alaska Native arts organizations are located in the West, which is a greater proportion of any pan racial group based in this region with the exception of Native Hawaiian/Other Pacific Islander arts organizations. Similarly but to a lesser degree, a substantial proportion (45.6 percent) of the country's American Indian/Alaska Native population resides in the West.[28] Moreover, American Indian/Alaska Native arts organizations are predominantly located in states with relatively high Native populations. The top three states with the greatest proportions of these organizations are New Mexico, Oklahoma, and Arizona, which each house 10 percent of American Indian/Alaska Native arts organizations and collectively just under one-third of this segment of the ethnocultural arts field. These figures align with two of the top three states that hold the greatest proportions of the country's American Indian/ Alaska Native peoples: California (12 percent of the total American Indian/Alaska Native population), Oklahoma (11 percent of the total), and Arizona (10 percent of the total).[29]
- Asian: Both Asian arts organizations and the country's Asian population are heavily concentrated in the West (42 percent and 45.5 percent, respectively).[30] The two states with the greatest proportions of organizations are California (31 percent of Asian arts organizations) and New York (18 percent), which are also the two states that hold the greatest proportions of the country's Asian population (33 percent in California and 10 percent in New York.[31] As these figures indicate, New York appears to hold a significantly higher percentage of the country's Asian arts organizations than its percentage of the country's Asian population.
- Black: The region housing the largest number of Black arts organizations is the South, and at 38 percent, the South holds a greater proportion of Black arts organizations than it does of any other pan racial group. The Northeast also houses a substantial proportion of the country's Black arts organizations (26 percent). The states with the greatest

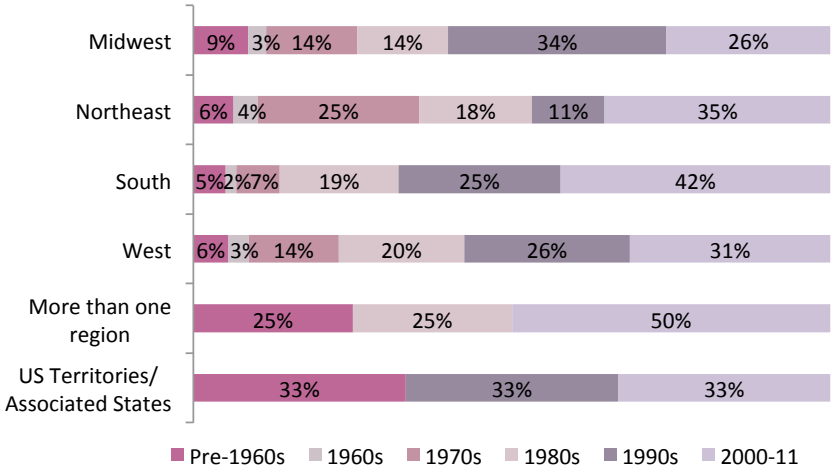
proportions of Black arts organizations are New York (16 percent), California (11 percent), Florida (6 percent), and Illinois (6 percent). These figures do not align with the geographic distribution of the country's Black population. More than half (56.5 percent) of this population resides in the South, with Florida (8 percent), Georgia (8 percent), New York (8 percent), and Texas (8 percent) housing the greatest proportions of the country's Black population.[32] Thus, although the largest number of Black arts organizations are located in the South, as was the case at the time of *Cultural Centers of Color*, the South appears to be significantly underrepresented in its proportion of these organizations.

- Latino & Caribbean: Latino & Caribbean arts organizations are primarily located in the West (34 percent) and the South (32 percent). In terms of their geographic distribution by state, these organizations are concentrated in California (25 percent), Texas (16.5 percent), and New York (13 percent). Similarly, more than three-quarters of the country's Hispanic/Latino/Spanish population is located in the West (41 percent) or South (36 percent), with California (28 percent), Texas (19 percent), and Florida (8 percent) holding the greatest proportions of the Hispanic/Latino/Spanish population.[33] Re-emphasizing the problematic nature of comparing Latino & Caribbean arts organizations to the US population identifying as of Hispanic/Latino/Spanish origin, we note that the geographic distribution of organizations appears to loosely align with this component of the US population, although the West and South appear to house disproportionately smaller numbers of Latino & Caribbean arts organizations and the Northeast appears to house a disproportionately greater number of these organizations.
- Multiracial: Multiracial arts organizations are primarily located in the West (44 percent) and the Northeast (35 percent), with the Northeast having a greater proportion of Multiracial arts organizations than it does of any other pan racial group. More than half of Multiracial arts organizations are located in California (32 percent) and New York (26.5 percent) with other substantial percentages of organizations located in Arizona (9 percent) and Texas (9 percent). These figures do not align with the geographic distribution of individuals identifying as Multiracial ("Two or More Races" in the US 2010 Census): the greatest proportion of the country's Multiracial population resides in the West (38 percent) and the South (31 percent) and in California (20 percent) and Texas (7.5 percent).[34] We note, however, the many problems in comparing Multiracial designations in this project, not the least of which are that, historically, Multiracial peoples have been discouraged and/or not permitted to identify as more than one race, and thus census data may undercount this population, and within the United States, our project's definition of ethnocultural arts organization looked for organizations to explicitly identify as one or more pan racial or ethnic groups, and thus we generally excluded groups identifying simply as "multiracial."
- Native Hawaiian/Other Pacific Islander: The overwhelming majority of Native Hawaiian/Other Pacific Islander arts organizations are located in the West (95 percent) and specifically in Hawaii (65 percent) and California (26 percent). Similarly but to a lesser extent, the majority of the country's Native Hawaiian/Other Pacific Islander population resides in the West (75 percent) with more than half residing in California (27 percent) and Hawaii (25 percent).[35]
- Some Other Race: Some Other Race organizations are heavily located in the West (41 percent) and the Northeast (32 percent) and in California (32 percent), New York (14 percent) and Massachusetts (8.5 percent). Some Other Race is another category where different methodologies render comparisons between the Plural project data and US Census data highly problematic and thus any comparisons between Some Other Race arts organizations and the United States' Some Other Race population should be treated cautiously. We did not identify census data regarding the regional distribution of the country's Some Other Race population.

We did identify data regarding the geographic distribution of this population by state and note that this population is more heavily concentrated in California (33 percent), Texas (14 percent), and New York (7.5 percent).[36]

- White: White arts organizations are more evenly distributed across the country than are other pan racial groups. These organizations are slightly more concentrated in the Northeast (30 percent) and the least concentrated in the South (16 percent). At 27 percent, the Midwest holds the greatest proportion of this ethnocultural arts group than it does of any other pan racial group. In terms of the geographic distribution of these organizations by state, New York holds the greatest proportion (15 percent) followed by California (10 percent) and Illinois (7 percent). These figures do not align with the geographic distribution of the country's White population, which is more heavily concentrated in the South (35 percent) and the Midwest (26 percent) and in California (7.6 percent), Texas (6 percent), and New York (6 percent).[37]

Figure 73. US organizations by region and decade founded



Source: US survey results (n=342). Figures are rounded.

Region/Age

There is some variation among regions/territories with respect to organizational age (see fig. 73). The findings presented below are based on US survey questions 2 and 3 regarding respondents' year of founding and location. As discussed in the Methodology and detailed in Appendix U, survey findings may be treated as generally representative of organizations listed in the US database; however, these same findings underrepresent organizations based in the South and, to a lesser degree, underrepresent organizations based in the Northeast.

All four regions and Puerto Rico house ethnocultural arts organizations founded prior to the 1960s. Complementing the field's longevity is the field's youth: except for the Northeast (46 percent), over half of organizations in all regions were founded in the 1990s and 2000s.

We make the following additional observations and comments regarding the age distribution of survey respondents by region:

- With a median founding year of 1987, Northeastern organizations tend to be older than other regions; organizations located in the Midwest and West tend to be similar in age with median founding years of 1992 and 1993, respectively. Southern organizations tend to be the youngest with a median founding year of 1997.
- The Midwest has the highest percentage of organizations founded pre-1960s (9 percent).
- The Northeast has the highest percentage of organizations founded in the 1960s (4 percent) and 1970s (25 percent).
- The West (20 percent), South (19 percent), and Northeast (18 percent) all have similar percentages of organizations founded in the 1980s.
- The South has the highest percentage of organizations founded in the 1990s and 2000s (67 percent).

Figure 74. Average annual gross income by state (2009-2012)

Source: US organizations database.

- Two Puerto Rican-based organizations and the one US Virgin Islands organization that we identified in the Plural project (the Caribbean Museum Center for the Arts) participated in the survey. Four organizations reported that they are located in more than one region.

We note that we identified no equivalent information regarding the age distribution of US arts and culture organizations and thus are unable to compare the ethnocultural arts field to the arts field as a whole with respect to this characteristic.

Region/Income

There is significant variation among states with respect to average annual gross income (see fig. 74); however, variations may be explained, in part, by the presence in certain states of extremely high-income ethnocultural arts organizations that skew these states' average incomes upwards. There are 23 ethnocultural arts organizations that reported annual gross incomes of $5 million or more in at least two of the four years between 2009 and 2012; of these organizations, 10 are located in New York, six in California, two in Illinois, and one each in Alaska, Minnesota, Arizona, Iowa, and Michigan. Nine of the top 10 highest income organizations are located in either California or New York.

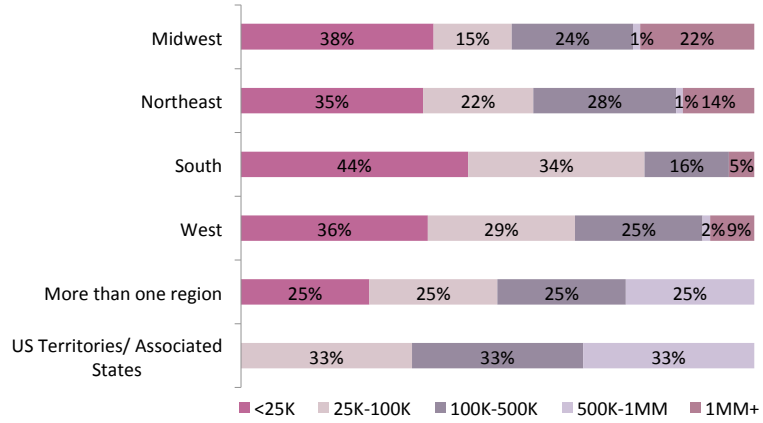
At $3.3 million, North Dakota is the state with the country's highest average annual gross income; however, this average is calculated based on income reported by one of the two incorporated tax-exempt ethnocultural arts organizations we identified in the state (we identified no income related information for the other organization between 2009-2012, which we believe may be a 7871 organization). With the largest concentrations of ethnocultural arts organizations in the country, California and New York are also among the states with the highest average annual gross incomes ($1.1 million and $1.4 million, respectively). Texas has the third largest concentration of organizations but lacks the extremely high-income organizations present in both California and New York; its average annual gross income of $200,000 is far below the field average of $701,358. Regarding regional variations, states based in the South have the lowest average annual gross incomes while states based in the Midwest have the highest average annual gross incomes.

In figure 73, we note that states with $0.0 listed as the average annual gross income indicate averages falling below $100,000 and/or states where no organization reported income for the years 2009-2012 at the time we completed the US database.

A consideration of ethnocultural arts organizations' operating budgets provides another perspective on the financial size of organizations as these figures take into account organizational expenses. State variances with respect to average gross incomes also appear in the operating budgets reported by US survey respondents (see fig. 75; US-SQ-7). We highlight the following:

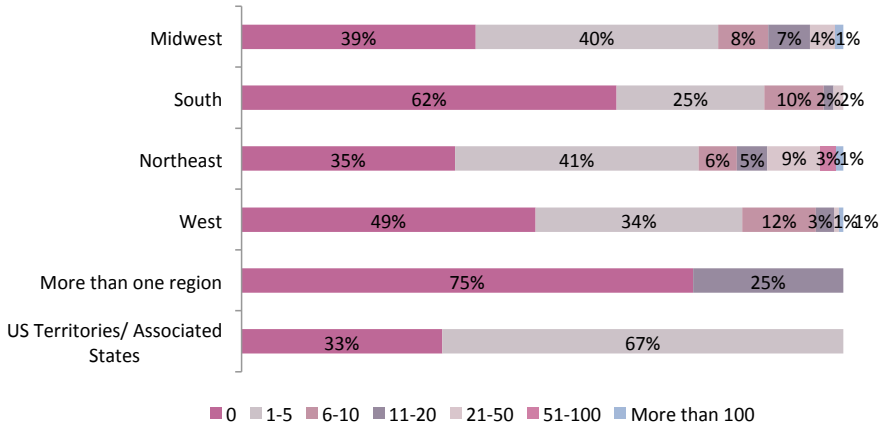
- The Midwest has the highest percentage of organizations reporting operating budgets over $1 million (22 percent) and the South has the smallest percentage (5 percent). The Midwest also has the smallest percentage of organizations reporting operating budgets under $100,000 (53 percent) and the South has the highest percentage (78 percent).
- The South has the highest percentage of extremely low-budget organizations: 44 percent of ethnocultural arts organizations located in this region report operating budgets under $25,000.

Figure 75. Average annual operating budget by region: frequency distribution (2009-2012)



Source: US survey results (n=349). Figures are rounded.

Figure 76. US survey respondents by number of paid employees and region



Source: US survey results (n=350). Figures are rounded.

- Sixty-five percent of organizations located in the West report annual operating budgets of less than $100,000, making the region second only to the South in its percentage of this group of low-budget organizations.

We note that very few survey respondents report operating budgets in the $500,000 to $1 million range. The ratio of $500,000 to $1 million budget organizations to over $1 million budget organizations does not resemble the ratio between these two groups with respect to average gross income. The discrepancy may be indicative of the underrepresentation in survey findings of organizations in the former group and/or expenses greater than gross incomes for a number of these mid-size organizations that moved them to the higher budget group.

Regional variations similar to those seen in the annual operating budgets reported by survey respondents appear in the distribution of the number of paid employees (including full-time and part-time) reported by survey respondents (see fig. 76; US-SQ-24). Across all regions, more than three-quarters of survey respondents report five or fewer paid employees; however, slightly more survey respondents located in the South (87 percent) and West (83 percent) report five or fewer paid employees than do respondents located in the Northeast (76 percent) and the Midwest (79 percent). Greater variation among regions exists with respect to respondents reporting more than five paid employees: here, respondents in the Northeast report a wider range in the number of paid employees, and respondents in the South and West report few paid employees in the 11 or greater categories (4 percent and 5 percent of these regions, respectively). No more than one percent of respondents in any region report more than 100 paid employees.

We further note that we identified no equivalent information regarding the regional/income distribution of US arts and culture organizations and thus are unable to compare the ethnocultural arts field to the arts field as a whole with respect to this characteristic.

Region/Organizational Challenges

As detailed in Overview of Characteristics, the top four organizational challenges/needs reported by survey respondents across all regions are financial resources, organizational capacity building, space, and audience development (US-SQ-18). More specifically, the majority of organizations in all regions rank financial resources as their primary challenge/need (81 percent of Midwestern organizations, 90 percent of Northeastern organizations, 81 percent of Southern organizations, and 88 percent of Western organizations). Capacity building also ranks highly as a key challenge/need (55 percent of Midwestern organizations, 59 percent of Northeastern organizations, 47 percent of Southern organizations, and 51 percent of Western organizations rank 1-2).

Regarding space and audience development, there is somewhat greater regional variation among survey respondents. A slightly greater percentage of organizations located in the Midwest prioritize space (20 percent rank 1-2) over audience development (17 percent rank 1-2) as a top challenge. In the Northeast, more organizations focus on audience development (21 percent rank 1-2) over space (13 percent rank 1-2) as an important challenge. A slightly greater percentage of organizations located in the South also view audience development (24 percent rank 1-2) as a greater challenge/need than space (21 percent rank 1-2). In the West, more organizations prioritize space (28 percent rank 1-2) than audience development (19 percent rank 1-2) as a top challenge/need.

Image 41. *Immigrants 3.0*, Arlekin Players Theatre, 2013. *Left to right*: Julia Shikh, Victoria Kovalenko, Eduard Snitkovsky, Irina Rubinshtein, and Boris Berdnikov. Photograph by Natalia Berdnikov. Reproduced by permission from Arlekin Players Theatre.

As is the case with Canadian ethnocultural arts organizations, the cross-regional similarities of reported organizational challenges mask differences in how these broad challenges translate into the particular operating environments of organizations located in different towns, cities, states, and regions. Based on research into state-specific support environments and conversations with project participants, we highlight below a few of these differences.

With respect to financial resource concerns, we observe that the funding levels for state and local arts agencies, both historically and currently an important source of financial support for ethnocultural arts organizations, do not align with the geographic concentration of ethnocultural arts organizations. For example, California holds the greatest number of the country's ethnocultural arts organizations and is also the state that, since the budget cuts of 2003 (see Part I), consistently ranks lowest or second lowest in the country in its per capita funding for its state arts agency.[38] In FY 2014, total arts agency revenue for California is $0.18 per capita, which is the lowest in the country second only to Georgia, which ranks last (50th) at $0.15 per capita.[39] Among the three other states holding sizable portions of ethnocultural arts organizations – New York, Texas, and Illinois – New York ranks the highest at 10th with $2.07 per capita, Illinois is 32nd with $0.85, and Texas joins California at the bottom in 48th place with $0.25 per capita.[40] In contrast, Minnesota ranks first in the nation with $6.45 per capita and is followed by Delaware in second place with $4.33 per capita and Hawaii in third place with $4.18 per capita.[41] Collectively, these three states hold five percent of the country's ethnocultural arts organizations (Minnesota – three percent, Delaware – zero percent but housing three incorporated tax-exempt organizations, Hawaii – two percent).

With a voter-approved increase in taxes during the recent recession to create a special fund dedicated to financing arts and culture (see Needs and Supports: A Life Cycle Approach) and a number of innovative arts service organizations such as Springboard for the Arts, Minnesota has developed a broader reputation as a state that is highly supportive of the arts. Not surprisingly, the average annual gross income for ethnocultural arts organizations located in this state is approximately $500,000, which places Minnesota among the states with the higher average annual incomes and represents a figure less skewed by extremely high-income organizations as we identified only one such organization in the state. The somewhat more even distribution of gross income is reflected in the median annual gross income level for Minnesotan ethnocultural arts organizations, which at $120,361 is higher than the field median of $86,487.

Discussions with interview participants covered a range of challenges, many of which are not specific to organizations operating in a particular city, state, or region and yet at the same time reflect the different environments in which organizations operate. Conversations with Twin Cities-based participants generally centered around needs related to sustaining recent growth and/or continuing a growth trajectory, transitioning leadership, and/or addressing more general issues related to increasing the visibility of the state's ethnocultural arts organizations, art forms, and artists, the (mis)representation of these organizations, art forms, and artists, and the complicated cross-sector/cross-disciplinary work undertaken by organizations which is not always understood by funders. Participants directly link several of these challenges to revenue-related concerns. For example, employees of the American Swedish Institute (ASI) speak highly of the organization's current funders and these funders' support of ASI's expanding shift in mission and vision and subsequent expansion of programming into new areas and communities. However, employees also speak of the tensions inherent in engaging in process-oriented work while operating in a product-oriented funding environment. Referencing ASI's long relationship building period with its local Oromo community that eventually led to several projects between ASI and members of the community, including a collaborative art exhibition, ASI's Christy Stolpestad, Director of Development & Membership, and Ingrid Nyholm-Lange, Youth & Family Programs Coordinator, explain,[42]

> **Nyholm-Lange**: [Funders] also want us to have measurables. 'What are you measuring and how are you measuring it?'…What I would say a need is is to be able to articulate these intangible returns on investment. It is really about social change. And social change does not happen overnight…generally it's working at a grassroots level that takes time.

> **Stolpestad:** I hope that this gains traction in the funding community. The National Committee for Responsive Philanthropy had done some research about making the case for general operating support by funders. It's a relatively small percentage that will contribute a majority of their funds available for general operating support. And so we were thrilled when the Minnesota State Arts Board created a new program for general operating support, recognizing that it takes some years to cultivate community partnerships, and our exhibits and programming are very rich and part of our annual work. And so to have funding that just supports what we're already doing is so valuable. More funders recognizing what general operating support can do would be wonderful.

While articulating the need for greater systemic change, on balance, comments from Twin Cities-based participants reflect a consciousness of the state's generally supportive environment for the arts. In discussing her organization's growing financial resource and space concerns, Dakota Hoska, Gallery Assistant for All My Relations Arts, observes,

> I think it's really easy to say fundraising [is a need], but I also feel like we do have funds available and we haven't explored a lot of other options…One thing about living in Minnesota is we do have some resources available…I feel like we have a lot of things [here] that probably aren't available if we were trying to do this same thing in another state. Although, maybe if you asked me that in a year after I've been trying to work on getting marketing funds and getting some fundraising I might have a different opinion…but right now I feel like there are things out there we haven't really utilized yet but will probably help us out when we get to that point.[43]

Participants located in Hawaii, another state with a comparatively high level of government support for the arts, speak of somewhat different concerns within their geographic operating environment although concerns overlap considerably with those raised by Minnesotan participants and participants located elsewhere (e.g., leadership transition and supporting a new generation of artists). None of these participants, all of whom are based in Honolulu, describe financial support for the arts as particularly robust. Instead, these participants note that state and other sources of local funding for the arts have decreased over the past several years and that, before this time, support was generally stronger for artists affiliated with local universities rather than for freestanding organizations and independent artists. Both in survey responses and in interviews, project participants speak of having few local arts services of any kind and many service gaps; more so than in any other state, Honolulu participants describe the need for a full range of arts services. Services implicitly and explicitly identified by participants as needed and helpful include (i) assistance in identifying and applying for grants, (ii) the creation and increased availability of networking and shared learning opportunities, especially in such organizational management areas as board development, (iii) the dissemination of information on performance opportunities, artist residencies, potential collaborators, and (iv) arts advocacy. With respect to the latter, Michael Pili Pang, Artistic Director and Kumu Hula of Mu'olaulani, describes a particular challenge faced by halaus and hula dance companies due to legal anti-nepotism clauses that (inadvertently) directly impact practitioners of the state's famous art form,

> In the traditional school we also have generations of people. We pass our heritage down from generation to generation, so we will have in the school relatives. It's very difficult to get the state to understand that the nepotism clause that they have in there is a contradiction to tradition. We have a very difficult time telling them that we don't want to throw the nepotism clause into our bylaws that's required by the state.[44]

Pang notes that such legal requirements have only more recently become a widespread issue as it has only been within the past few years that increasing numbers of halaus have formed nonprofits:

> When I created a nonprofit company, my first one, in '91, I was the only organization that was a hula school that was a nonprofit. And so I went around asking all the other hula schools, 'How are you doing it?' And they were like, 'Michael, you tell us after you're done.' I ended

> up going to Pittsburgh and working with a Pittsburgh dance company on how to structure my school and my company, following a Western package. That's the kind of situation we deal with in Hawaii.

Neither ethnically nor geographically specific, Pang highlights a number of other financial resource and capacity building challenges that are echoed by participants located throughout the United States and Canada whose art form places them in a situation of constantly negotiating traditional/contemporary distinctions and considerations in organizational management practices. One of these challenges relates to shifts required due to the nonprofit incorporation process itself:

> This diagram, or this formula, of traditional halau, loses that traditional hierarchy when you create a business like a nonprofit, because now you have a board of directors that you answer to…We're constantly struggling on how to maintain the traditional value and how to maintain a working administration. So in that sense…that's what we're trying to do is create this new generation of practitioners that have the ability to understand the business side, and what it takes to run a company…and run the traditional practice and the protocols that are involved in the traditional hula school.

Separate but related are challenges related to identifying appropriate funding sources:

> One of the problems that we have sometimes… when we apply for grants, because sometimes we do a new creation, we apply in the dance section, in choreography. And then whomever is reviewing it tells us, 'Oh, but you're a traditional ethnic group, so you should be in Heritage.' So they send us to Heritage. And then the Heritage people say, 'Wait a minute, this is brand new,' so they tell us to go back to dance. We have a very difficult time. We did in 1999, I think it was '98, was one of the first halaus, or hula schools, to receive an NEA dance [grant] to create something new. So we did receive one once. But like I said, every time we apply, we're chasing our tails… It's very difficult to get whomever is reviewing it to just think of it as 'create art.' Stop pigeonholing us into a certain category.

Organizations located throughout the country voice Pang's frustration with issues related to categorization. In San Francisco, for example, several interview participants describe financial and capacity building challenges related to stereotypical notions of ethnocultural arts organizations and a lack of understanding of the shared, but also diverse, needs of this segment of the arts community, both of which further problematize the current one-dimensional approach to serving arts organizations. This lack of a more multidimensional approach to servicing the arts field leaves some ethnocultural arts members without support while shortchanging the creative process of others. Observes Alleluia Panis, Director of Kulintang Arts,

> Arts service organizations are usually divided among genres…there's a very large dance community in San Francisco, but still very, I don't want to say segregated, but for example…it's still very much 'Here are the contemporary dancers that deal with contemporary works,' and then there are the ethnic dancers, but ethnic dancers are really only under the ethnic dance festival… Unfortunately for the folkloric dancers, they're not necessarily part of that scene. Because really a lot of the folkloric dancers, yes they are there for the dance, but they're also there to find their Filipino-ness, or whatever ethnic group. There are always going to be dancers that are really – they're *dancers* first. But a lot of the members of a folkloric group, who are amazing dancers, really are there because it's close to home. They find some solace and nurturing in that. But they're not necessarily into being part of a larger dance community…although they do have their own larger community, but it is informal…for dancers who do this because they want to get connected with themselves, with their roots, with their cultures, [general arts service organizations] are not important. But of course it's a detriment all around because they don't necessarily get funding, or they don't get the share of funding.[45]

Echoing comments made by ASI, First Voice's Co-founder and Co-Artistic Director Brenda Wong notes one of the challenges her organization (and similarly situated organizations) face in finding support for their collaborative artistic development processes:

> The stuff that they think is chitchat or whatever, 'It's so useless?' There's so much information that we're gleaning at this time…We're finding out how each other operates, we're finding out what we have in common so we can have a basis to start some sort of trajectory. If we're going to go forward, what is our base, you know? There's a lot going on there that people don't realize. They think that CP time, right, Colored People time, we're just wasting all this time. But actually we're doing all kinds of groundwork.[46]

San Francisco participants generally speak well of local funders and programs such as the San Francisco Arts Commission's Cultural Equity Grants; conversations in this city revolved somewhat less around issues with specific existing programs and more around needs to access greater *amounts* of unrestricted financial support and more structural concerns within the arts ecosystem. Within the context of capacity building, participants are aware of and point to the city's many existing arts services; capacity building concerns for most regard the need for increased operating support to hire staff and to take other structural measures to stabilize organizational capacity. Related, participants also speak of the escalating costs of real estate in the city and difficulties in finding affordable and stable rehearsal and performance/exhibition space as a major challenge. Audience development needs raised by participants both in San Francisco and the broader Bay Area range widely, from a focus on reconnecting with an organization's source community to better leveraging the area's diverse ethnic demographics by diversifying both programming and audiences. With respect to the latter, Panis highlights Kulintang Arts' particular audience development needs:

> We're missing the connection with other arts organizations of color. Because now in California, and particularly in San Francisco, the critical mass of the population has shifted. So we can do things on our own within our community, but what's missing is that [larger connection], at least for us. We're so focused on the community that we're not connecting with folks that would really appreciate the work that we do. I think that's really the major thing that we're grappling with right now.

Discussions with organizations located in other cities and states also frequently covered shifting ethnic demographics in organizations' neighborhoods, the impact of which, depending on organizations' ethnocultural group and geographic location, has led to new audience development and space/development needs or empowered approaches to addressing these needs. For example, interview participants located in Houston and San Antonio describe area development and the displacement and/or migration of origin communities to other geographic areas. Such movements have resulted in emerging needs to build relationships with these new communities and to increase outreach with organizations' origin community/ies. Explains Cassandra Parker-Nowicki, Cultural Center Supervisor for the San Antonio-based Carver Community Cultural Center,

> The majority of our audience doesn't come from our neighborhood any longer, whereas it used to be...not only in our artistic presentations but also in our educational programs. People will travel from all over San Antonio to come to the Carver for any of those offerings, but we find most often that it's not the people who live right here. We've been trying to put a lot of focus on who is in our neighborhood now? Who is our community? …We feel like the fact that the majority of the residents living closest to the Carver are no longer African American doesn't change the fact that we have a desire and an obligation, we feel, to support this community, whatever it has changed to be. I would say that *that* probably is one of our biggest struggles right now, in addition to the things that I think all arts organizations face that a lot of times, especially when you're working with communities that are struggling on so many levels. It's not just about access, it's not just about the fact that parents are working multiple jobs just to make sure that they have a

Image 42. Wanda Ortiz and Arthur Aviles in *Ring*, produced by Pepatian in collaboration with the Bronx Museum of the Arts in 2002. Photograph by G. Giraldo. Reproduced by permission from Pepatian.

> roof over their heads and food on the table, it's not just the fact that they're doing everything they can just to keep their kids in schools and dealing with all the things that the schools are having to deal with too, but it's also an education process that we… are constantly having to explain why it's important, and why it's significant that you not only support this arts organization, but that you participate and that you let us into your lives.[47]

Similar to participants located throughout the United States and Canada, Texas participants also tie financial resource concerns to the inequitable distribution of arts funds within the state, which has resulted in the underfunding of ethnocultural arts organizations, and audience development concerns to the local mainstream media's general lack of knowledge and lack of coverage of ethnic art forms.

New York City is another area where participant commentary focused on the city's diverse ethnic landscape and the lack of representation of this diversity in the distribution of arts funding within the city. Financial resource concerns are often directly tied to space concerns. As with Vancouver participants, many New York City participants are well-versed in city rules and regulations pertaining to real estate development; however, in comparison to Vancouver participants, participants in New York City describe city council members that are more receptive to organizational concerns, and several participants provide examples of working in partnership with council members to take advantage of existing city government programs that have assisted them in the identification, purchase, and/or financing of their own spaces. The city's Latino arts organizations have been particularly successful in leveraging their growing visibility and political power to tackle systemic inequities. Jose Oliveras, Artistic Director of Teatro Círculo, describes his organization's fundraising process in renovating its own space:

> The reality is that not too many Latino groups were asking for capital needs because, in order to ask for capital needs, you have to have a building, you have to have a facility. And that's something that – not just

> Latino – the majority of companies in the city don't have a building. So the demand for that is much less than the demand for programming and operating [funds]. I have to say that I was surprised that it was relatively easy to raise $5 million from the [city's] capital budget. How we did it? We targeted specifically the Latino elected officials in the city. The reality is that the Latino population is 33 percent of the population in the city. And the money that is allocated to services to Latinos is so disproportionate, we are so undercapitalized as a population, it's not a difficult argument to make…we went to almost every single Latino elected official in the city, and there are plenty of them, and we were able to create coalitions, and we were able to create political alliances among city council people to allocate money for this project…the conditions were right for us.[48]

The majority of funds for the renovation of Teatro Círculo's space came from city sources. Underlining a point made by numerous project participants in both countries as to the importance of local and state/provincial financial support, he adds,

> If we were to do this with private money, forget it. No way. Out of $5 million dollars, we raised probably $100,000 in private money. This would not happen if we were counting on private money. Because of the economic situation and because foundations and corporations don't give money to tiny organizations. They go for the safe bet, they go to the big institutions…we had to go with public funding…We know that the numbers are in our favor, we are a not for profit community-based organization. This is exactly the [type of] project that the city is supposed to be funding.[49]

In New York City more than in any other location in either the United States or Canada, project participants emphasize arts advocacy and working as a liaison with city and state government as an important and needed role of general and ethnocultural arts service organizations.

It is not surprising that participants based in larger cities point to changing demographics, real estate development, and gentrification as greater changes that are impacting organizational challenges of obtaining adequate financial resources and space and in developing audiences. In contrast, when considering arts organizations operating in rural areas, literature often centers more around organizational challenges related to the absence of (localized) arts services as well as other resources and opportunities. Our smaller city and more rural project participants did discuss such challenges. However, for some of these participants whose work is directly connected with their geographic environment as well as their local community and its deep history in the area, concerns surrounding space, and more specifically real estate development, are of utmost importance as they translate into greater cultural shifts that are endangering the continued existence of their artistic traditions.

The McIntosh County Shouters

Goodbye, members/Goodbye, members/
I hate to leave you/I hope to see you/
Goodbye, members/Goodbye, members/
This is the las'/This is the las'/
We had a good time/I hate to leave you/
I hope to see you/Another time/
…

- From *Farewell, Last Day Goin,'* sung by the McIntosh County Shouters at the close of the 'Watch Night Shout' and to conclude public performances; recorded by Art Rosenbaum in *Shout Because You're Free*

The Southeastern coastal Ring Shout

Located in McIntosh County, Georgia, the McIntosh County Shouters, or the Shouters, are a performance group with a mission "to preserve and protect the rich Georgia Gullah Geechee heritage by educating audiences young and old about the ring shout and life during slavery along the Georgia coast."[50] The Shouters obtained their federal tax-exempt status in 2009, a date that belies the long history from which the group evolved.

Dating back from the time the first African slaves were brought to the coasts of Georgia, South Carolina, and Florida, the country's earliest

Black inhabitants wove African traditions with Christian beliefs to create a uniquely American tradition that celebrates spirituality, ancestors, and community: the "ring shout" or simply the "shout." A combination of counterclockwise movement (the shout), call and response singing, hand clapping, and the rhythmic drumming of a stick on a wooden floor, the ring shout involves the collective contributions of a stickman, basers, clappers, a lead songster, and a group of women who serve as the shouters. One account of the art form describes how these individuals and elements work in unison:

> The lead songster begins or 'sets' the song. The 'stickman' beats a broomstick on the floor to add rhythm, and the 'basers' respond to the songster, adding handclapping and feet patting to the stick beat and song. The female shouters complement the song with small, incremental steps in a counterclockwise circle, never crossing their feet, and sometimes gesturing with their arms to pantomime the song. Though the term 'shout' is collectively applied to this folk tradition, performers distinguish between the shouters (those who step in a ring), basers, and stickmen.[51]

Adds another source:

> The shouters of Bolden also clearly differentiate between the shout songs and other types of religious songs, such as spirituals, hymns, and the more recent jubilee and gospel songs. The shout songs…begin slowly at times but quickly accelerate to the brisk tempo of the shout. Most of them date back to slavery times, and many of the melodies hint at African and Afro-Caribbean origins. The texts, while occasionally prosaic and even secular ("Hold the Baby"), carry biblical messages ("Pharoah's Host Got Lost"), coded references to the hardships of slavery ("Move, Daniel"), and often rise to impressive heights of apocalyptic poetry ("Time Drawin' Nigh").[52]

Historically performed in churches, homes, barns, and praise houses in the woods, the ring shout traditionally occurred after church services and in celebration of days of particular importance, such as to welcome in the New Year (the Watch Night Shout).

After an initial period where slave owners encouraged, or at least permitted, more secular music and dance among slaves, in the 1800s White attitudes shifted to the elimination and marginalization of both secular and religious African derived cultural/artistic practices.[53] The ring shout was among the several indigenous and hybridized practices actively discouraged by plantation owners, White clergymen, and by some members of the Black clergy; as musician Art Rosenbaum notes in *Shout Because You're Free*,

> It was not only the ring shout and the songs associated with it, but also other black spirituals that were suppressed by white missionaries, such as Charles Colcock Jones, who were attempting to instill more orthodox forms of worship into the beliefs of converted slaves. In Liberty County, Georgia (just to the north of McIntosh County) in the 1840s, Jones found the slave songs "too African, dangerously extravagant… And perhaps…he heard hidden within these songs both resistance to subordination and profound spiritual insights that cut through his pretensions, that his own heart could not face…At any rate, Jones rejected them all and sought to replace them with the hymns of white Protestantism. 'One great advantage,' he had told the planters, 'in teaching them good psalms and hymns, is that they are thereby induced to lay aside the extravagant and nonsensical chants, and catches and hallelujah songs of their own composing; and when they sing…they will have something profitable to sing.'" Jones disapproved of 'boistrous singing immediately at the close' of divine worship. This stricture may well have been directed specifically at the singing of shout songs and the ring shout, which were typically practiced after formal worship services.[54]

Thus forced into secret practice in some areas, the ring shout developed and flourished within Gullah/Geechee communities. Observes Robert Darden, author of *People Get Reedy: A New History of Black Gospel Music*,

Image 43. McIntosh Country Shouters performing at the Savannah Music Festival, 2011. Shouters *left to right*: Carletha Sullivan, Rebecca Wahlin, Venus McIver, *seated*: Brenton Jordan (Stickman), L.C. Scott (Baser and Clapper), and Freddie Palmer (Lead Singer). Photograph by Frank Stewart. Reproduced by permission McIntosh County Shouters.

> It endured in part because in most states the slaves worked ferociously to keep its presence hidden from their masters, devising elaborate plans and early warning systems. Regardless of its specific origin, the ring shout became an integral part of the African-American services in the South long before the Civil War, when it became a mainstay of Sunday afternoons.[55]

The end of slavery brought new freedoms but also new threats to the tradition. Beginning in the 20th century, the ring shout faced internal challenges as the African American communities in which the shout was practiced began to disperse, with younger generations moving to bigger towns and cities within their region or relocating entirely to other parts of the country as part of the Great Migration. The break-up of formerly close-knit communities in turn disrupted the manner in which knowledge and continued practice of the shout relied: passage from generation to generation through observation and emulation of, repeated exposure to, and practice alongside elder practitioners within a given community. By the middle to late 20th century, anthropologists believed that the shout had died out in private practice. Then, in 1980, a group of outsiders were introduced to members of the Mount Calvary Baptist Church and the shouters of Bolden, a community in McIntosh County.

Unaware at the time that they were, and are, among the few remaining practitioners of what is arguably the oldest surviving African American performance tradition, the Bolden shouters, most of whom are related by blood or marriage, have continuously practiced the ring shout in the McIntosh County area since their ancestors created the hybrid art form on US shores; in their own words, "We never did let it go by."[56] A mix of factors may be attributed to why the shout survived in Bolden when the practice ceased to exist elsewhere. In *Shout Because You're Free*, Rosenbaum emphasizes that "[t]he shout…demands a sizeable, cohesive, and dedicated group of participants in the tradition," and "at least in this century, the ring shout has become dependent on special received knowledge of songs, the shout movements, and a shared understanding of its history. A few people in a community were not enough to keep the shout going."[57] The necessary conditions existed in Bolden:

> [M]ost important in the sustaining of old traditional practices is community cohesiveness and sufficient economic support for community survival, particularly with regard to such a tradition as the ring shout, that requires…a relatively large group steeped in the tradition. In inland rural areas in Georgia, the demise of cotton-farming because of the boll weevil and the Great Depression decimated communities and caused large-scale emigration to the North. In Bolden, members of the community owned their land and could grow subsistence crops; they could not be evicted as could sharecroppers elsewhere.[58]

Again stressing the importance of a cohesive community environment, Rosenbaum and two Bolden shouters add in a separate interview regarding the shout:

> Rosenbaum points out that families were able to establish stability in Bolden. It was a cohesive mainland community where steady work and property ownership was possible. As other black coastal communities began to disperse, says [Bolden shouter] Sullivan, many residents of Bolden stayed put, adhering to the values of community, tradition, family and honoring ancestors through the shout.
>
> … 'I didn't know it was something unique,' Sullivan says. 'I thought it was something everyone did. It's simple to us because it's just like eating to us. It's something we grew up doing so it's not a big deal.'
>
> Says Sullivan's grandson, Brenton Jordan, 26, the group's stickman since 2010, 'It's literally something you're born into.'[59]

Alerted to the uniqueness of their cultural legacy, in 1980 a group of the Bolden shouters made the decision to increase the visibility of, and educate a broader community about, the ring shout. Led by the late elder songster Lawrence McKiver,[60] they organized as a performance group and named themselves the "McIntosh County Shouters."

The same year, the Shouters made their first public appearance at the Georgia-Sea Islands Festival on nearby St. Simons Island; shortly thereafter, they began attracting regional and national attention. In 1984, the Smithsonian's nonprofit record label Folkways Records released recordings of their music in the album *The McIntosh County Shouters: Slave Shout Songs From the Coast of Georgia* (later reissued in 2003). In 1988, the Shouters were featured on the PBS special *Down Yonder* with Rosenbaum; this documentary was the first of several to feature the group, with others including PBS's *The American Experience; Roots of Resistance: The Story of the Underground Railroad* (1989) and HBO's *Unchained Memories* (2002). In 1998, the University of Georgia Press published *Shout Because You're Free,* a book regarding the history and current practice of the ring shout that is largely based on the Shouters and contains their first voice narratives; in addition to this written work, the group has been referenced multiple times in local, regional, and national press coverage of the ring shout.[61] In 2009, the Shouters were featured on Rosenbaum's Grammy award winning album *The Art of Field Recording – Volume I* (Best Historical Album). The Shouters have also received numerous honors and awards, including the NEA's National Heritage Fellowship (1993), designation as "Master Artists" by the NEA (2003), the NAACP's Founders' Day Award (2010), Georgia's Governor's Award in the Humanities (2010), and the American Legacy Magazine's American Heritage Award (2011).

Over the 34 years of the McIntosh County Shouters' public presence, they have performed at regional and international performance venues such as the National Folk Festival/Wolf Trap National Park for the Performing Arts (Vienna, Virginia), the Black Arts Festival (Atlanta), the John F. Kennedy Center (DC), and Lincoln Center (New York), at numerous schools and colleges, and at smaller events, festivals, churches, and other venues around the country. Among their many accomplishments during this time, only a few of which are related here, the group has served to introduce a wider public to the Gullah/Geechee and the rich heritage and legacy of these founding members of US society.

Having achieved a certain degree of broader recognition and celebration of an art form borne out of this country's dark past, the Shouters face a future where the conditions that have supported the art form's survival may no longer exist. Sustained for centuries by familial bonds and a relatively stable and tight-knit community, intimately connected to the area's geographic location, persisting through slavery and the many economic, political, and cultural shifts and movements of the 20th century, the incredibly resilient ring shout now faces extinction as a result of real estate development and coastal Georgia's rapidly escalating property taxes.

The Gullah/Geechee Heritage Corridor

Following the displacement of the region's Native peoples, White slaveholders took possession of what are now St. Simons Island, Sapelo Island, and other islands and land in the surrounding McIntosh County area. These new owners preferred the more temperate climate and less mosquito-ridden environment of other cities and regions, however, and thus largely left the area to its new inhabitants: slaves who had been shipped in to work the local rice and cotton plantations. During Reconstruction, the former slaves purchased the land they had long worked and occupied, and by the turn of the 19th century, freedmen and their descendents owned, for example, nearly 90 percent of St. Simons Island.[62] Finding jobs as farmers, farmhands, sawmill workers, engineers, fishermen, blacksmiths, carpenters, dressmakers, domestic workers, grocers, cooks, basketmakers, teachers, and various other professions, the area's Gullah/Geechee communities settled into their new lives.[63]

Around the 1920s, greater cultural and local area developments started to transform the ethnic and socioeconomic demographics of the region. First came the invention of the automobile and the construction of bridges and roads in McIntosh County and nearby areas, which improved the accessibility of area islands, and the advent of air conditioning, which made the areas' muggy climate more hospitable to the "city-born and bred citizen looking for a little getaway cottage on the ocean."[64] Following these inventions, developers began building new homes on area islands and the mainland aimed at attracting a wealthier class of individual. The collective impact of all the new construction in turn led to a slow rise in the value and price of real estate, especially on the islands, and a subsequent increase in real estate taxes.[65] Simultaneously, previous economic opportunities available to (Black) area residents began to disappear.

Then, coinciding with the "discovery" of the shouters of Bolden, came the great bull market of the 1980s, and with it a rapid increase in tourism and the sale and purchase of real estate at record levels,

particularly on the country's coasts, which spurred massive development along the Georgia coast that continues to this day.[66] Over the years, and with the approval of local government, these waves of area development have involved the razing of numerous local homes in favor of "high end luxury homes and condominiums, strip malls, and shops,"[67] the creation of gated communities and resorts, and transforming other features in the area's physical landscape that make it a more palatable vacation spot. For example, on St. Simons, the once famous cotton plantation formerly known as "Retreat Plantation" now serves as the Sea Island Golf Club, a private club that is host to the PGA Tour's McGladrey Classic and that ranks as one of the top golf courses in the country. It is also home to a former slave cemetery, which is mixed into the golf course's ninth green, a slave cabin, which has been converted into a gift shop, and the ruins of what once served as a slave hospital, which stands just back from the club's spectacular "Avenue of the Oaks" entrance; these sites contain little to no interpretive information and are only accessible to members of the club, their guests, and – for the cemetery only – descendents of those who labored on the plantation and are buried on the grounds. On a different part of St. Simons lies another cotton plantation known as the Hamilton Plantation, the remains of which include two well-kept tabby slave cabins and Epworth By The Sea, a conference and retreat center owned by the United Methodist Church. The Cassina Garden Club, whose mission is "to promote love of gardening among amateurs, to protect native shrubs, trees, flowers and birds, and to encourage beauty," is responsible for the maintenance of the cabins, and for two hours on Wednesday mornings for the months of June through August, they are open to visitors.[68] Outside the cabins, the Cassina Garden Club has erected a sign, which reads:

> Cassina Garden Club Houses
> These houses were slave cabins on the Gascoigne Bluff section of Hamilton Plantation, which was developed in 1793 by James Hamilton into one of the largest estates on St. Simons Island. Eventually this Gascoigne Bluff area was given to Glynn County for a park honoring the first naval site in America. These cabins were given to the Cassina Garden Club in 1931 for preservation purposes.

Image 44. Slave cemetery on the Sea Island Golf Club. Photograph by Mina Matlon. Reproduced by permission from Mina Matlon.

The Hamilton slave cabins also serve as the club's meeting place and the site of such fundraising events as the "Christmas Tour of Homes & Gardens," "the Tabby & Tillandsia" garden walk, a garden market, and a photographic exhibition entitled "Flowers"; these events are aimed at supporting the club's preservation activities.[69] For both the Sea Island Golf Club and the Cassina Garden Club Slave Cabins, the slave buildings situated on these private properties currently function primarily as decorative elements that enhance the striking beauty of the former plantation grounds.

At the same time local government has supported the gentrification of McIntosh County and area islands, it has permitted landmarks of historic and continuing cultural importance that are located on government-owned property to fall into disrepair. Including Black school buildings, constructed during the country's post Civil War segregationist era, and cemeteries housing the remains of former slaves and their descendents, the poor state of these markers of the region's history displays a general lack of respect for the individuals who labored under slavery and segregation, serves as a staging ground for further real estate development, and contributes to a process that is literally erasing this history. Amy Roberts, Executive Director of the St. Simons African American Heritage Coalition, relates one incident from several years ago where the St. Simons/Sea Island Council approved, with no consultation with its area residents, of the renaming of a number of streets on St. Simons that had been named and were associated with the island's once large Gullah/Geechee community.[70] "Now," notes one local news source with respect to changes on St. Simons, "there is hardly a trace that features African American history; yet that history was so much a part of this island."[71]

With the aim of maintaining the vibrancy of the area's Gullah/Geechee culture and supporting its Gullah/Geechee communities, members from these communities founded the Georgia-Sea Islands Festival in 1977 and the St. Simons Island African American Heritage Coalition (the Coalition) in 2000. The Coalition was specifically formed to address land loss prevention, historic preservation of the island's African American landmarks, and to focus on education and economic development opportunities that will make remaining in the area more economically viable for current African American residents; one of its current projects is the restoration of the Harrington School House, a one-room schoolhouse built in the 1920s to educate the island's Black children during segregation.[72] Recent census data has added urgency to the Coalition's efforts: according to the 2010 census, the racial demographics of St. Simons has reversed, with only 352 of the island's 12,438 residents reporting African American descent, which amounts to less than three percent of the island.[73]

Today, the region's islands have turned into popular tourist destinations that attract numerous visitors as well as a continuous stream of new, wealthy, and primarily White full-year and part-time residents. The rising fortunes of the region have largely not found their way to the region's Gullah/Geechee communities, however, for whom regional economic development has mainly translated into continual, and more drastic, hikes in property taxes. The same process that has taken place on St. Simons is echoing throughout the other islands and towns in the area: in recent years, the New York Times (the Times) and other media sources have detailed the impact soaring real estate taxes are having on nearby Sapelo Island, which now holds the "largest community of people who identify themselves as saltwater Geechees."[74] Having fought "the kind of development that turned Hilton Head and St. Simons Islands into vacation destinations," Sapelo Island's Geechee residents are now confronted with "stiff county tax increases driven by a shifting economy, bureaucratic bumbling, and the unyielding desire for a house on the water [which] have them wondering if their community will finally succumb to cultural erosion."[75] The Times provides an example of one of these residents, a 73 year-old woman who "still owns the three-room house with a tin roof that she grew up in" and who saw McIntosh County officials increase her property taxes by nearly 540 percent between 2011 and 2012, from $362 to $2,312.[76] For Gullah/Geechee whose limited financial circumstances render them unable to pay such exorbitant fees, development has led to involuntary migration and the forced sale and abandonment of their ancestors' legacy.

In 2004, due to these and other consequences of rapid and unchecked real estate development along the southeastern coastal region, the National Trust for Historic Preservation (the National Trust) placed the Gullah/Geechee Heritage Corridor on its list of the country's 11 Most Endangered Historic Places. Describing the urgency of the

worsening situation, the National Trust states on its website,

> Extending for hundreds of miles between Cape Fear and the St. Johns River, this stretch of coastline is home to one of America's most distinctive cultures: the Gullah or Geechee people, descendants of slaves who have stoutly maintained lifeways, crafts, traditions – even a language – whose origins can be traced back over the centuries to their homelands in West Africa. Until fairly recently, the coastal region of islands, marshes, placid rivers and oak-shaded roads had seen relatively little change – but now change is widespread, often overwhelming and sometimes devastating. Unless something is done to halt the destruction, Gullah/Geechee culture will be relegated to museums and history books, and our nation's unique cultural mosaic will lose one of its richest and most colorful pieces…
>
> Community activists throughout the area are working to preserve small sites within their communities, but they are unable to raise enough funds to make a significant difference. Although county governments and real estate developers are becoming more sensitive to the need for preservation, they may not understand the historical significance of what is being lost…[77]

The McIntosh County Shouters are not specifically mentioned in media coverage related to the ongoing demolition of the tangible and intangible markers of the Gullah/Geechee, and yet the challenges confronting the ring shout cannot be separated from the struggles of the communities in which this tradition is so deeply rooted. Overcoming multiple obstacles over the centuries to carry on a practice that is "a proud assertion of human spirit and supportive community over the degradations of slavery and oppression,"[78] the ring shout's practitioners are now witness to the environment that has long sustained this unique practice being replaced with spas and vacation homes. Thus, despite the group's many successes in capturing the attention of a broader public, as with other Gullahs and Geechees, their future is uncertain. Hinting at this uncertainty, the Shouters observe in their mission statement,

> Over time, interest in the rich heritage passed down from slavery times in the coastal Georgia region continues to grow, but the slender threads of memory and information will remain strong only as long as we continue the tradition of 'passing down' the unique culture of our ancestors from Africa's Rice Coast who were brought here in bondage just a few generations ago. Through the telling of stories, the memories and heritage are kept alive.[79]

While the Shouters' situation is singular, it is not unique. Native and African American ash and sweetgrass basketmakers are among the other artists working within art forms that have seen real estate development and other construction projects, higher property taxes, the dispersal of community, and/or environmental factors emerge as more recent challenges that threaten their art and livelihoods.[80] These and other concerns were among the galvanizing factors that led to the creation of such arts service organizations as the Maine Indian Basketmakers Alliance and the Sweetgrass Cultural Arts Festival Association.[81]

Region/Organizational Supports

Discussed in Overview of Characteristics and Characteristics by Pan Racial Group, we identified 248 funding agencies and arts service organizations with targeted programs to support ethnocultural arts organizations. Based on their regional base of operations, the geographic distribution of funding agencies/arts service organizations closely correlates with the geographic distribution of ethnocultural arts organizations, although there are slightly more arts service organizations located in the Northeast and slightly less located in the South (see fig. 77). The depiction of the geographic distribution of arts services in this manner may be misleading as targeted programs of a given service organization may be available to ethnocultural arts organizations located outside of the region in which the service organization is physically located. By way of example, programs offered by the Dearborn-based Arab Community Center for Economic and Social Services (ACCESS), the New York-based Ford Foundation and Surdna Foundation, the DC-based National Hellenic Society, and the Native Arts and Cultures Foundation, based in Vancouver (Washington), are open to ethnocultural

Figure 77. Comparison of US organizations with dedicated arts services by region

Source: US organizations database (n=2013) and US supports database (n=248).

arts organizations around the country (that otherwise meet program eligibility requirements).

Although there are a number of national-level, and for some ethnocultural groups international-level, support programs, arts services aimed at the ethnocultural arts field in the United States tend to be regionally focused. Approximately two-thirds of state arts councils provide targeted support for ethnocultural arts organizations, including general project funding for community initiatives and events for underserved communities, specific programs for ethnocultural groups (e.g., the Alaska State Council offers a Traditional Native Arts Program to serve rural Alaska Natives, contemporary artists, and Native arts organizations), presenting and apprenticeship grants, and Traditional and Folk Arts programs to identify, preserve, and promote folk arts, which often include ethnocultural arts, within the state. In addition to these state agencies, several foundations have developed programs expressly including ethnocultural arts organizations operating within the state(s) in which these foundations are located. For example, in partnership with the Menlo Park-based William & Flora Hewlett Foundation and the Los Altos-based David & Lucile Packard Foundation, the San Francisco-based James Irvine Foundation's Community Leadership (Special Initiatives) Project offers grants, leadership development opportunities, and technical assistance training aimed at building "the capacity of small and midsize organizations serving low-income communities and communities of color in the greater San Francisco Bay Area, Central Coast, and San Joaquin Valley."[82] The majority of dedicated programs offered by service organizations are focused on assisting specific ethnocultural communities situated in organizations' local areas. We note that many ethnocultural service organizations have broad-based missions and programs that, in addition to supporting arts and culture, include support for language, education, youth, and other community activities and needs. As previously discussed, NALAC is the only national ethnocultural arts service organization identified during our research that provides a range of arts services from grants to education and training to advocacy and research.

Providing effective programs across a wide service area presents a challenge for arts service organizations. To address the complex and particular needs of artists and organizations operating in a range of physical and cultural environments, some organizations have developed models that employ regional representatives to customize and/or deliver services. Founded in 1997, the Latino Arts Network (LAN) is one such service organization. A professional network of artists and organizations dedicated to strengthening and promoting California's Latino arts, LAN offers services in four program areas: (i) communications and networking; (ii) capacity building; (iii) advocacy; and (iv) touring and presenting.[83] These services are developed and implemented in partnership with the state's Latino arts and cultural organizations and through the assistance of LAN's northern and southern representatives, who are located throughout California's 42 counties.[84]

To address specific local challenges faced by ethnocultural arts organizations and their communities, some of these communities, ethnocultural arts organizations, and other community-based organizations are joining forces to form dedicated arts advocacy organizations and initiatives. One interesting model is New York City's Naturally Occurring Cultural Districts (NOCD-NY), which is a working alliance of ethnocultural and geographically specific cultural organizations, governmental agencies, real estate developers, related

groups, and interested New York citizens that emerged in the summer of 2011 following a series of roundtable conversations focused on the intersections between arts and culture and community development.[85] "[A]imed at revitalizing NYC from the neighborhood up," NOCD-NY engages in advocacy for policies supporting "asset-based cultural work" in these neighborhoods, promotes the value of local practices and neighborhood alliance building, and conducts research to expand knowledge and capacity among member organizations, as well as participates in other work that highlights innovative practices and local efforts that more generally support naturally occurring cultural districts and local cultural economies in the city.[86] Describing the motivation behind the group's work, NOCD-NY states on its website,

> New York has many nascent creative economies and cultural districts. It is our vision that these assets are nurtured to grow in ways that transform our city, strengthening local economies, creating jobs, building locally sustainable and diverse communities and enriching the quality of our lives. When fully realized, we witness a city comprised of equitable, sustainable and culturally rich communities for all residents, which are both distinct and connected.[87]

In its early stages, NOCD-NY offers a promising community-driven and partnership-based approach to encouraging area growth and development.

Notes

1. "Population by year, by province and territory," Statistics Canada, last modified November 25, 2013, http://www.statcan.gc.ca/tables-tableaux/sum-som/l01/cst01/demo02a-eng.htm; "Canada Facts," National Geographic, last accessed July 27, 2014, http://travel.nationalgeographic.com/travel/countries/canada-facts/. Population as of July 1, 2013; the number has been rounded.

2. Percentages calculated and rounded from "Population by year, by province and territory," Statistics Canada.

3. "Immigration and Ethnocultural Diversity in Canada," Statistics Canada, last modified January 14, 2014, http://www12.statcan.gc.ca/nhs-enm/2011/as-sa/99-010-x/99-010-x2011001-eng.cfm#a2.

4. Ibid.

5. Tonina Simeone, *The Arctic: Northern Aboriginal Peoples* (Parliament of Canada, October 2008), 1, http://www.parl.gc.ca/content/lop/researchpublications/prb0810-e.pdf.

6. Statistics Canada, *Aboriginal Peoples in Canada: First Nations People, Métis and Inuit*; *National Household Survey, 2011* (Minister of Industry, 2013), 8-9, http://www12.statcan.gc.ca/nhs-enm/2011/as-sa/99-011-x/99-011-x2011001-eng.pdf.

7. "Urban Aboriginal Peoples," Aboriginal Affairs and Northern Development Canada, last modified April 2, 2014, https://www.aadnc-aandc.gc.ca/eng/1100100014265/1369225120949.

8. "Immigration and Ethnocultural Diversity in Canada," Statistics Canada.

9. "Table 2: Visible minority population and top three visible minority groups, selected census metropolitan areas, Canada, 2011," Statistics Canada, last modified April 24, 2013, http://www12.statcan.gc.ca/nhs-enm/2011/as-sa/99-010-x/2011001/tbl/tbl2-eng.cfm; "Immigration and Ethnocultural Diversity in Canada," Statistics Canada.

10. Frances A. Swyripa, "Ukrainian Canadians," *Canadian Encyclopedia*, April 4, 2012, last edited December 15, 2013, http://www.thecanadianencyclopedia.ca/en/article/ukrainian-canadians/. According to 2006 census figures, Ukrainian Canadians form Canada's ninth largest ethnic group.

11. Ibid.

12. Evan Heimlich, "Acadians," *Countries and Their Cultures*, last accessed July 28, 2014, http://www.everyculture.com/multi/A-Br/Acadians.html#b; J.M. Bumsted, "Scottish Canadians," *Canadian Encyclopedia*, August 27, 2013, last edited June 20, 2014, http://www.thecanadianencyclopedia.ca/en/article/scots/.

13. See, e.g., Bob Weber, "High Cost of Northern Living: Arctic Premiers Urge Feds to Invest in Infrastructure to Bring Down Costs," *Huffington Post Canada*, June 27, 2012, http://www.huffingtonpost.ca/2012/06/27/northern-canada-high-cost-food-infastructure_n_1631181.html.

14. "About Arts Nova Scotia," Arts Nova Scotia, last accessed July 28, 2014, http://www.artsns.ca/about.

15. Heather Daley (Cofounder & Festival Director, Alianait Arts Festival), interview conducted by Mina Matlon at the Alianait Arts Festival, May 10, 2013, audio recording on file with Plural project co-leads.

16. Shahin Sayadi (Artistic Director, Onelight Theatre & Prismatic Festival), interview conducted by Mina Matlon at Onelight Theatre, May 13, 2013, audio recording on file with Plural project co-leads.

17. Group interview conducted by Mina Matlon with artists and arts administrators of a Toronto-based organization, May 15, 2013, audio recording on file with Plural project co-leads. Interviewee names are withheld according to terms of consent agreement.

18. "About: Mission and Objectives," CAPACOA, last accessed July 30, 2014, http://www.capacoa.ca/en/about/mission-and-objectives.

19. Arts Nova Scotia, "Program to Support Diverse Artists; Communities, Culture and Heritage," news release, June 24, 2013, http://novascotia.ca/news/release/?id=20130624004; "Arts Nova Scotia Funding Equity Funding Programs; Program Guidelines," Arts Nova Scotia, last accessed July 30, 2014, http://www.artsns.ca/grants-awards/grants/equity-funding-programs.

20. Cathi Charles Wherry (Arts Program Manager, First Peoples' Cultural Council), phone interview conducted by Ingrid Van Haastrecht, October 17, 2013, audio recording on file with Plural project co-leads; First Peoples' Cultural Council, *Annual Report 2012/13* (Brentwood Bay, BC: First Peoples' Cultural Council, 2013), 20, http://www.fpcc.ca/files/PDF/General/FPCC_Annual_Report_July_2013.pdf.

21. "Our Programs: Arts and Cultures," Margaret A. Cargill Foundation, last accessed June 21, 2014, http://macphilanthropies.org/macfoundation/our-programs/arts-and-cultures/.

22. In addition to Puerto Rico and the US Virgin Islands, the US Territories and Associated States include American Samoa, the Federated States of Micronesia, Guam, the Midway Islands, the Northern Mariana Islands, the Republic of Palau, and the Republic of the Marshall Islands. Our focus on Puerto Rico and the US Virgin Islands was due solely to limitations in the sources on which we relied to construct our US ethnocultural arts organizations database.

23. "State & County QuickFacts," U.S. Census Bureau, last accessed July 29, 2014, http://quickfacts.census.gov/qfd/states/00000.html; "U.S. and World Population Clock," U.S. Census Bureau, last accessed July 29, 2014, http://www.census.gov/popclock/. Estimated population as of July 1, 2013; the number has been rounded.

24. "2012 Maps; Population for States and Puerto Rico: July 1, 2012," U.S. Census Bureau, last accessed July 29, 2014, https://www.census.gov/popest/data/maps/2012/pop_size2012.pdf; "U.S. and World Population Clock; United States Regional Population by Year," U.S. Census Bureau, last accessed July 29, 2014, http://www.census.gov/popclock/.

25. Percentages calculated and rounded from "U.S. and World Population Clock; Most Populous States," U.S. Census Bureau, last accessed July 29, 2014, http://www.census.gov/popclock/.

26. Among the differences between the Plural project and the research conducted for *Cultural Centers of Color* are different approaches to the regional division of the country in the two studies. For example, our definition of the Midwest and the South is more expansive (i.e., includes a greater number of states) than the one used by Bowles. Based on the service areas of six regional arts service organizations, she divides the country into six, rather than four, regions. Employing this regional division, she reports New England as possessing the fewest number of organizations followed by the South. Her definition of the South excludes Texas, Oklahoma, and Arkansas (instead placing them in "Mid-America").

27. All figures regarding the racial distribution of the country's population are as of 2010, which is the year of the most recent census.

28. Tina Norris, Paula L. Vines, and Elizabeth M. Hoeffel, *The American Indian and Alaska Native Population: 2010; 2010 Census Briefs* (U.S. Census Bureau, January 2012), 5, http://www.census.gov/prod/cen2010/briefs/c2010br-10.pdf. Percentages are for the American Indian/Alaska Native population alone (not in combination with other races).

29. Percentages calculated and rounded from the U.S. Census Bureau, *Population; Table 19. Resident Population by Race and State: 2010*, last accessed July 29, 2014, http://www.census.gov/compendia/statab/2012/tables/12s0019.pdf.

30. Elizabeth M. Hoeffel, Sonya Rastogi, Myoung Ouk Kim, and Hasan Shahid, *The Asian Population: 2010; 2010 Census Briefs* (U.S. Census Bureau, March 2012), 6, http://www.census.gov/prod/cen2010/briefs/c2010br-11.pdf. Percentages are for the Asian population alone (not in combination with other races).

31. U.S. Census Bureau, *Population; Table 19. Resident Population by Race and State: 2010*. We calculated and rounded state percentages.

32. Sonya Rastogi, Tallese D. Johnson, Elizabeth M. Hoeffel, and Malcolm P. Drewery, Jr., *The Black Population: 2010; 2010 Census Briefs* (U.S. Census Bureau, September 2011), 7, http://www.census.gov/prod/cen2010/briefs/c2010br-06.pdf, U.S. Census Bureau, *Population; Table 19. Resident Population by Race and State: 2010*. Percentages are for the Black population alone (not in combination with other races). We calculated and rounded state percentages.

33. Sharon R. Ennis, Merarys Rios-Vargas, and Nora G. Albert, *The Hispanic Population: 2010; 2010 Census Briefs* (U.S. Census Bureau, May 2011), 4-7, http://www.census.gov/prod/cen2010/briefs/c2010br-04.pdf.

34. Nicholas A. Jones and Jungmiwha Bullock, *The Two or More Races Population: 2010; 2010 Census Briefs* (U.S. Census Bureau, September 2012), 10-12, http://www.census.gov/prod/cen2010/briefs/c2010br-13.pdf. We calculated and rounded state percentages.

35. Percentages calculated and rounded from Lindsay Hixson, Bradford B. Hepler, and Myoung Ouk Kim, *The Native Hawaiian and Other Pacific Islander Population: 2010; 2010 Census Briefs* (U.S. Census Bureau, May 2012), 5-7, http://www.census.gov/prod/cen2010/briefs/c2010br-12.pdf. Percentages

are for the Native Hawaiian/Other Pacific Islander population alone (not in combination with other races).

36. Percentages calculated and rounded from the U.S. Census Bureau, *Population; Table 19. Resident Population by Race and State: 2010*.

37. Percentages calculated and rounded from Lindsay Hixson, Bradford B. Hepler, and Myoung Ouk Kim, *The White Population: 2010; 2010 Census Briefs* (U.S. Census Bureau, September 2011), http://www.census.gov/prod/cen2010/briefs/c2010br-05.pdf. Percentages are for the White population alone (not in combination with other races).

38. Mike Boehm, "California's new state budget reduced arts funding 7.6%," *Los Angeles Times*, June 15, 2013, http://articles.latimes.com/2013/jun/15/entertainment/la-et-cm-california-state-budget-arts-funding-20130614; National Assembly of State Arts Agencies, *State Arts Agency Revenues; Fiscal Year 2014* (National Assembly of State Arts Agencies, February 2014), 11, http://www.nasaa-arts.org/Research/Funding/NASAAFY2014SAARevenuesReport.pdf

39. National Assembly of State Arts Agencies, *State Arts Agency Revenues; Fiscal Year 2014*, 11.

40. Ibid.

41. Ibid.

42. Korsmo-Kennon/Nyholm-Lange/Stolpestad, interview.

43. Dakota Hoska (Gallery Assistant, All My Relations Arts), phone interview conducted by Mina Matlon, September 5, 2013, audio recording on file with Plural project co-leads.

44. All quotes and information regarding Mu'olaulani and from Pang are based on an interview conducted with Michael Pili Pang (Artistic Director & Kumu Hula, Mu'olaulani), phone interview conducted by Mina Matlon, September 16, 2013, audio recording on file with Plural project co-leads.

45. Alleluia Panis (Director, Kulintang Arts), interview conducted by Mina Matlon at Kulintang Arts, June 26, 2013, audio recording on file with Plural project co-leads.

46. Brenda Wong (Co-founder & Co-Artistic Director, First Voice), interview conducted by Mina Matlon at First Voice, June 24, 2013, audio recording on file with Plural project co-leads.

47. Cassandra Parker-Nowicki (Cultural Center Supervisor, Carver Community Cultural Center), interview conducted by Patricia Morris Alava at the Carver Community Cultural Center, June 28, 2013, audio recording on file with Plural project co-leads.

48. Jose Oliveras (Artistic Director, Teatro Círculo), interview conducted by Mina Matlon at Teatro Círculo, July 31, 2013, audio recording on file with Plural project co-leads.

49. Ibid.

50. "History," McIntosh County Shouters, last accessed August 6, 2014, http://mcintoshcountyshouters.com. Unless otherwise stated, information regarding the McIntosh County Shouters is based on a review of the group's website, an interview conducted by Mina Matlon at St. Simons Island with Susan Durkes (Grant Writer & Artist Agent, McIntosh County Shouters), July 26, 2013, audio recording on file with Plural project co-leads, the McIntosh County Shouters' response to the Plural project survey, and miscellaneous written materials prepared by Durkes regarding the Shouters and on file with the Plural project. For additional information on the Shouters, see Art Rosenbaum, *Shout Because You're Free: The African American Ring Shout Tradition in Coastal Georgia* (Athens, GA: University of Georgia Press, 1998). The "Gullah" or the "Geechee" are the descendents of the enslaved Africans who live(d) in the southeastern coastal regions of the United States; today, this region mainly consists of Georgia and South Carolina.

51. Georgia African American Historic Preservation Network, "Celebrating Georgia's Gullah/Geechee Culture; Shoutin' in Briar Patch" (undated), materials received from the files of the McIntosh County Shouters and on file with the Plural project co-leads.

52. Rosenbaum, *Shout Because You're Free: The African American Ring Shout Tradition in Coastal Georgia*, 3.

53. Ibid., 22-23.

54. Ibid., 23.

55. Alan Sverdlik, "A Little Bit Louder Now; The McIntosh County Shouters Bring Tradition Alive," *Georgia Music Magazine* (Spring 2010), 17.

56. Georgia African American Historic Preservation Network, "Celebrating Georgia's Gullah/Geechee Culture; Shoutin' in Briar Patch"; Rosenbaum, *Shout Because You're Free: The African American Ring Shout Tradition in Coastal Georgia*, 1.

57. Rosenbaum, *Shout Because You're Free: The African American Ring Shout Tradition in Coastal Georgia*, 68.

58. Ibid., 69.

59. Andrew Alexander, "McIntosh County Shouters preserve African traditions," *Atlanta Journal Constitution*, February 14, 2013.

60. McKiver died on March 27, 2013, on St. Simons Island at the age of 97. His obituary appeared in the New York Times. See Margalit Fox, "Lawrence McKiver, a Singer In Long Tradition, Dies at 97," Obituaries, *New York Times*, April 2, 2013.

61. See, e.g., "McIntosh Shouters Recognized," *Brunswick News*, October 6, 1993; "McIntosh County Shouters Will Bring Slave Shout Songs to Macon," *Tubman News* 4, no. 3 (Winter 1994-95); "Something to Shout About," *Southern Living* (June 2000); "McIntosh County Shouters win humanities award," *Savannah Morning News*, April 17, 2010; Alan Sverdlik, "A Little Bit Louder Now; The McIntosh County Shouters Bring Tradition Alive," *Georgia Music Magazine* (Spring 2010), 16; Brittany Tate, "Ancestors' sounds resonate; Ring shouts preserve cultural practice dating back more than 300 years," Life, *Brunswick News*, February 21, 2013.

62. Bob Swinehart, "On My Mind; Lest We Forget," *Coastal Illustrated*, January 25, 2012, 4.

63. "Forgotten Past; Restoring the Island's African American Heritage," *Coastal Illustrated*, January 25, 2012, 12.

64. "Timeline of the African American Decline of St. Simons Island," *Coastal Illustrated*, January 25, 2012, 13.

65. Ibid.

66. Ibid.; Mark Wexler, "Sweet Tradition: African Americans have been weaving sweetgrass baskets for 300 years in the Southeast, now coastal development threatens that tradition," *National Wildlife*, April 1, 1993 ("By the mid-1980s, about half of the country's population lived in coastal counties, where development proceeded at a record pace."), http://www.nwf.org/news-and-magazines/national-wildlife/news-and-views/archives/1993/sweet-tradition.aspx.

67. "Passing Along History; Gullah Geechee Tours Led by Amy Lotson Roberts," *Coastal Illustrated*, January 25, 2012, 13.

68. "Home," Cassina Garden Club, last accessed August 9, 2014, http://www.cassinagardenclub.org; "Cassina Garden Club Slave Cabins," Golden Isles Georgia, last accessed August 9, 2014, http://www.goldenisles.com/listing/cassina-garden-club-slave-cabins. Private tours can also be scheduled.

69. "Home," Cassina Garden Club.

70. Amy Roberts (Executive Director, St. Simons African American Heritage Coalition), conversation with Mina Matlon and Susan Durkes on a tour of St. Simons Island, July 26, 2013; "Passing Along History; Gullah Geechee Tours Led by Amy Lotson Roberts," 13. For example, one of the main streets now known as "Mallory Ext." was previously named Proctor Lane after a prominent African American family long resident on the island and that once owned a number of buildings on the street.

71. "Passing Along History; Gullah Geechee Tours Led by Amy Lotson Roberts," 13.

72. "History of SSAAHC" and "Harrington School House History," St. Simons African American Heritage Coalition, last accessed August 8, 2014, http://www.ssiheritagecoalition.org/our-history.html.

73. "Timeline of the African American Decline of St. Simons Island," 13; Bob Swinehart, "On My Mind; Lest We Forget," 4.

74. Kim Severson, "Taxes Threaten an Island Culture in Georgia," *New York Times*, September 25, 2012, http://www.nytimes.com/2012/09/26/us/on-an-island-in-georgia-geechees-fear-losing-land.html?pagewanted=all&_r=0; see also Editorial, "Surviving Where Slaves Held Fast," *New York Times*, September 26, 2012, http://www.nytimes.com/2012/09/27/opinion/surviving-where-slaves-held-fast.html?_r=2&; Imara Jones, "On Sapelo Island, Another Case Study in How Black Exploitation Fuels Wealth," *Colorlines*, October 1, 2012, http://colorlines.com/archives/2012/10/on_sapelo_island_another_case_study_in_how_black_exploitation_fuels_wealth.html.

75. Kim Severson, "Taxes Threaten an Island Culture in Georgia."

76. Ibid.

77. "11 Most Endangered Historic Places; Gullah/Geechee Coast," National Trust for Historic Preservation, last accessed August 8, 2014, http://www.preservationnation.org/issues/11-most-endangered/locations/gullah-geechee-coast.html.

78. Rosenbaum, *Shout Because You're Free: The African American Ring Shout Tradition in Coastal Georgia*, 6.

79. "History," McIntosh County Shouters.

80. Stratton Lawrence, "Mt. Pleasant's sweetgrass basket makers go further afield to obtain materials," *Charleston City Paper*, July 30, 2008 ("'Artistically, sweetgrass basket making is at its highest point, ever…What's endangered is the roadside basket stands…and the communities that produce them, due to new suburbs and higher property taxes. This is not a tradition that can exist in isolated, nuclear families, but instead requires a village structure among relatives.'"), http://www.charlestoncitypaper.com/charleston/mt-pleasants-sweetgrass-basket-makers-go-further-afield-to-obtain-materials/Content?oid=1115313; Robert Behre, "Mount Pleasant's sweetgrass basket makers try to adjust to widened Highway 17," *Post and Courier*, June 15, 2014, http://www.postandcourier.com/article/20140615/PC16/140619575; Mark Wexler, "Sweet Tradition: African Americans have been weaving sweetgrass baskets for 300 years in the Southeast, now coastal development threatens that tradition"; Lauren Reeves, "Largest Indian artist gathering features basketmaking, art," *Maine Campus*, December 10, 2012 (describing a recent threat to basketmakers working with ash as their raw material due to an invasive species that is killing ash trees), http://mainecampus.com/2012/12/10/largest-indian-artist-gathering-features-basketmaking-art/; Deborah Gabriel Brooks, "History of Maine Indian Passamaquoddy Basketmaking" and "Trees to Treasures: Materials," *Sweetgrass Maine Indian Baskets; Passamaquoddy Native American Brown Ash Splint Basketry* (blog), last accessed August 1, 2014, http://www.sweetgrassbasketry.org/index.html.

81. "About MIBA," Maine Indian Basketmakers Alliance, last accessed August 1, 2014, http://maineindianbaskets.org/about-miba/; "Mission Statement," Sweetgrass Festival, last accessed August 1, 2014, http://www.sweetgrassfestival.org/index.html.

82. "Special Initiatives," James Irvine Foundation, last accessed August 5, 2014, http://irvine.org/grantmaking/our-programs/specialinitiatives.

83. "About," Latino Arts Network, last accessed August 5, 2014, http://latinoarts.net/?page_id=47.

84. Rebecca Nevarez (Executive Director, Latino Arts Network), phone interview conducted by Ingrid Van Haastrecht, February 3, 2014, audio recording on file with Plural project co-leads.

85. "What We Do," NOCD-NY, last accessed August 9, 2014, http://nocdny.org/nocd-ny-what-we-do/. Current NOCD-NY organizational members are the Arts & Democracy Project, the Bronx Council on the Arts, Dance Theatre Etcetera, El Museo del Barrio, El Puente, Fourth Arts Block (FABnyc), Greenpoint Manufacturing and Design Center, The Laundromat Project, the New York Chinatown History Project, THE POINT Community Development Corporation, the Queens Museum of Art, Staten Island Arts, and Urban Bush Women.

86. Ibid.; "Vision and Policy," NOCD-NY.

87. "Vision and Policy," NOCD-NY.

Image 45. *El Jinete - A Mariachi Opera*, Puente Theater, 2013. Written and Directed by Mercedes Bátiz-Benét. Pictured: Alex Alegría, Alexandra Wever, Mario Sota, Stefan Thordarson, Jeffrey Chow, and Luis Melgar. Photograph by Itai Erdal. Reproduced by permission from Puente Theatre.

Latino Arts Organizations in Smaller and Younger Immigrant Neighborhoods

by Margaret Smith

At Puente Theatre workshops in the city of Victoria, British Columbia, participants aren't just spectators, they're "spect-actors."

On Vancouver Island, which has a population of just over 80,000[1] and is about seventy miles and a ferry ride away from the city of Vancouver, Puente is the only immigrant theater and the only group to present workshops based on "Theatre of the Oppressed," the famous work of Brazilian director, writer, and activist Augusto Boal. Working with universities, police forces, and high schools, Puente's workshops help groups develop strategies for change that address issues of diversity, anti-racism, and multicultural awareness. Workshop participants are asked to join the performance and become their own "spect-actors," in the process developing real-time solutions to problems. It's a program that has been a consistent part of Puente's programming since the group's inception in 1988, and one that's grown by 300 percent in the past three years.[2] It's also run by only one person: Puente's Mexican-born Artistic Director Mercedes Bátiz-Benét. Bátiz-Benét is part of Victoria's, and Canada's, small Latino population, and at Puente, she aims to bring together Latinos and immigrants of all backgrounds through theater.

Although not growing as rapidly as in the United States – where Latinos are America's largest racial minority[3] – Canada's Latino population is increasing markedly faster than the country's overall population.[4] A majority of Latinos in both Canada and the United States reside in major cities however, and those individuals who settle in places like Victoria can struggle to find a sense of community.

It's one reason why Latino art spaces in smaller urban and rural environments are so important. In cities where the Latino population comprises a tiny percentage of the community, these arts organizations provide an arena for new immigrants and young Latinos to connect, discuss their experiences, and share their culture through art. Performances and programs such as the Theatre of the Oppressed illuminate the opportunities that these ethnocultural arts organizations have to improve the experience of minority groups in smaller cities and to translate Latino issues to a wider community by encouraging open dialogue. However, Puente's limited resources, despite the high demand for its services, highlights the formidable challenges of establishing organizations in places where the pull to migrate is weak.

While there has been increased attention, if not necessarily support for, Latino arts organizations nationally,[5] organizations in smaller cities with lower Latino populations have less support than their peers in major urban centers such as New York, Los Angeles, Toronto, or Vancouver. Lacking the more established presence, political power, and demographic visibility they might have in these larger cities, organizations like Puente have difficulty garnering the local resources they need.

As with the ethnocultural arts field as a whole, funding presents the most critical challenge. Whereas organizations in cities with proportionately larger Latino populations are in a stronger position to leverage governmental, individual, and corporate monetary support, in places where the Latino community can be viewed as insignificant, finding such support is far more difficult.

In Columbia, South Carolina, multidisciplinary art space Palmetto & Luna has been working since 2003 with the city's Latinos, 4.3 percent of the overall population,[6] to foster Latino culture in South Carolina and introduce this community to the greater Columbia public. Executive Director Ivan Segura says the Latino community is still new and very isolated in the state. As there are few Latino community groups or agencies Palmetto & Luna can work with, they turn to other forms of partnership. "Businesses and some people might consider Hispanics unique in this, and you have to really find the ones that are going to be friendly to the Hispanic community," says Segura. "It's the same with state and local funding. We have to fight a lot just to try and get a little bit of money."[7]

Although more established and operating in Canada's different funding environment, funding is also a challenge for Puente. Originally

started as a community theater group, Puente is shifting towards a more "professional" model involving the use of trained theater artists, as well as the many tools, technologies, and materials required by professionalized theater and the subsequent increase in operating expenses. This shift is partly due to funder pressure and partly due to an internal desire to support professional immigrant artists and evolve the organization's work while maintaining their founding mandate. Like Palmetto & Luna, however, their cultural and geographic uniqueness makes achieving this vision difficult.

As both organizations seek to further develop their programming and increase their impact, staffing presents a key challenge. With a plethora of opportunities in bigger cites and the inability to offer much payment, if any, it's hard to find trained immigrant artists, general managers, and additional support staff. And without people to manage day-to-day operations, apply for grants or produce the work, potential financial, collaboration, and artistic opportunities fall through the cracks.

Currently, Palmetto & Luna employs no paid staff members, with the bulk of the work being completed free of charge by volunteers, their 10-person board of directors, and Segura. At Puente, Bátiz-Benét is the organization's only person on payroll, and while she works full-time, she's paid as a part-timer. "An immigrant artist, when they move to Canada, they're not going to come to Victoria. They're going to go to a larger city where there is work," she says.[8] And it's not simply an issue of finding people, but of providing an incentive for them to stay. As Bátiz-Benét observes, "We train people and then they move – once they're trained – to Vancouver or to Toronto."[9] Opportunities and salary increases in major cities are a powerful draw.

Latino art spaces in places like Victoria and Columbia need additional support in the form of trained artists, general managers, community liaisons, and location and culturally specific guidance to build their capacity. Addressing these needs, Palmetto & Luna already has plans to hire an assistant event organizer. Puente collaborates with larger theater companies, and last year co-hosted the Professional Association of Canadian Theatre's Annual General Meeting, an event that helped them gain recognition on a national level. They've also started to tour.

Despite their challenges, organizations like Palmetto & Luna and Puente remain invested in their communities. "I think we're very needed here," says Bátiz-Benét. "I would never relocate it to anywhere."[10]

Notes

1. Statistics Canada, *Census Profile, 2011 Census: Victoria, British Columbia and British Columbia*, (Statistics Canada, 2012), http://www12.statcan.gc.ca/census-recensement/2011/dp-pd/prof/details/page.cfm?Lang=E&Geo1=CSD&Code1=5917034&Geo2=PR&Code2=59&Data=Count&SearchText=Victoria&SearchType=Begins&SearchPR=01&B1=All&GeoLevel=PR&GeoCode=5917034.

2. Mercedes Bátiz-Benét (Artistic Director, Puente Theatre), phone interview conducted by Mina Matlon, September 20, 2013, audio recording on file with Plural project co-leads.

3. U.S. Census Bureau News, *Hispanic Heritage Month 2013: Sept. 15 – Oct. 15* (Washington, DC: U.S. Department of Commerce, 2013), https://www.census.gov/newsroom/releases/pdf/cb13ff-19_hispanicheritage.pdf.

4. Statistics Canada, *The Latin American Community in Canada* (Statistics Canada, 2007), http://www.statcan.gc.ca/pub/89-621-x/89-621-x2007008-eng.htm.

5. For example, recent research has found that US foundation giving explicitly designated to benefit Latinos has remained steady at one percent of total foundation funding despite the dramatic growth in the country's Latino population. The Foundation Center/Hispanics in Philanthropy, *Foundation Funding for Hispanics/Latinos in the United States and for Latin America* (Foundation Center, 2011), v, http://foundationcenter.org/gainknowledge/research/pdf/fc_hip2011.pdf.

6. United States Census Bureau, *State and County QuickFacts, Columbia (city), South Carolina* (United States Census Bureau, 2014), http://quickfacts.census.gov/qfd/states/45/4516000.html.

7. Ivan Segura (Executive Director, Palmetto & Luna), phone interview conducted by Mina Matlon, October 11, 2013, audio recording on file with Plural project co-leads.

8. Bátiz-Benét, interview.

9. Ibid.

10. Ibid.

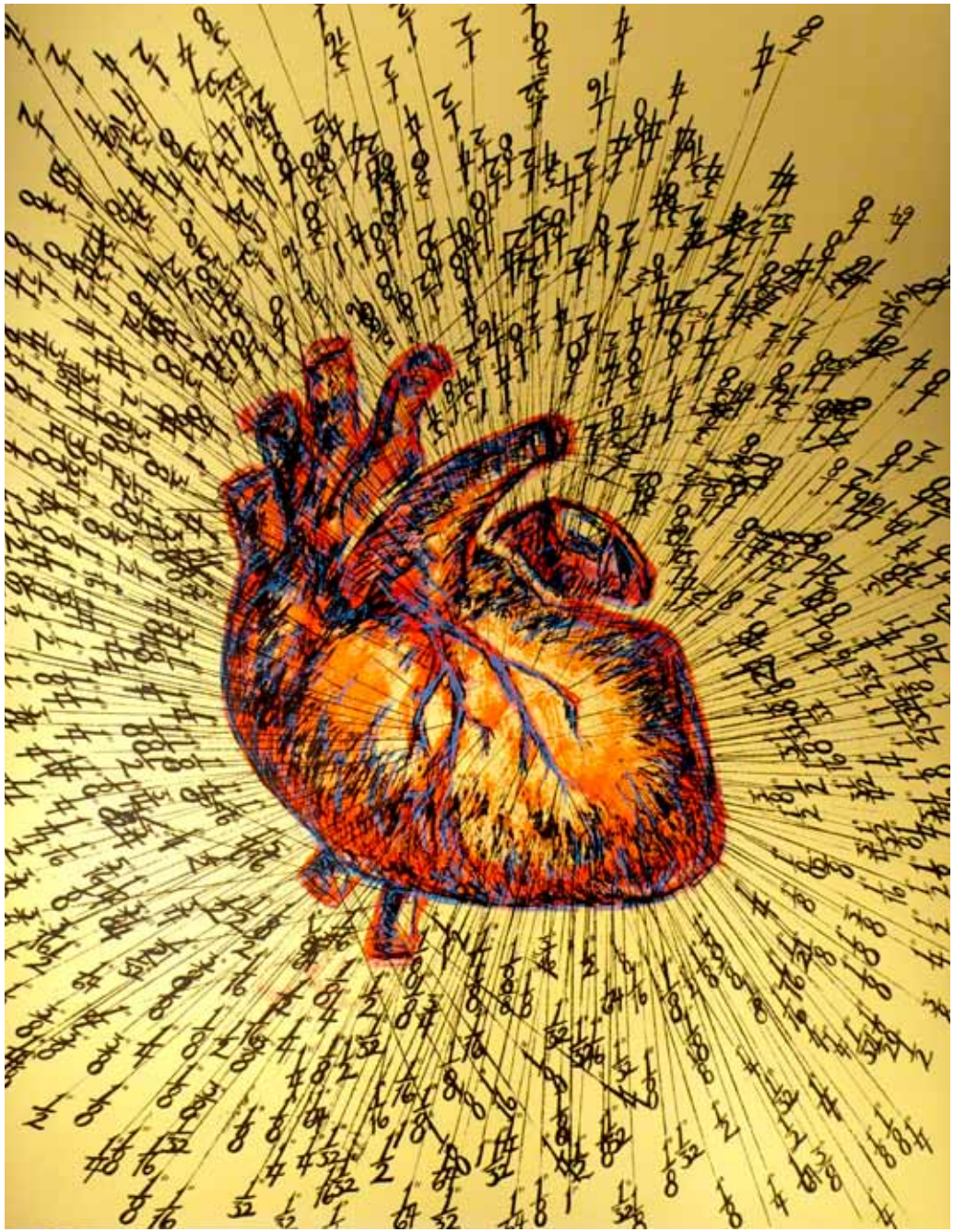


Image 46. Enrique Castrejon / Self-Help Graphics & Art. *Heart Measured in Inches*, 2013. Serigraph, 35 x 27 in. Reproduced by permission from Self-Help Graphics & Art.

Image 47. Pavlychenko Folklorique Ensemble. Photo collage by Serhij Koroliuk. Reproduced by permission from Pavlychenko Folklorique Ensemble.

Affirming and Innovating Tradition in North American Ukrainian Dance

by Yaryna Klimchak

Dancers bounce in rhythm to a modern rendition of a traditional Ukrainian song, Holubka, meaning dove or sweetheart. Women wear black dresses that flare out as they spin in unison and the men match them in black shirts and pants. Red embroidered flowers line the women's dresses; geometrical designs embellish the men's shirts and the strikingly scarlet boots demonstrate the union of modernity with tradition in the dance and the costumes. The Hromovytsia Dance Ensemble has performed at various Ukrainian festivals in Chicago every year for over thirty years, showing that even generations later these Ukrainian Americans identify themselves with the roots of their ancestors.

"You don't just see dancers turn in unison, you feel it," explains Hromovytsia artistic director and one of the original founders Roxana Pylypczak. "Their heart is on the stage and they show you the inside of their souls and that to me is Ukrainian dance."[1]

Ukrainian dance has been a vital part of Ukrainian culture since at least the third millennium BC,[2] and the evolution of the dance has inspired generations of Ukrainians to uphold tradition at home and abroad. As Ukrainian communities formed in the United States and Canada as early as the 1880s, Ukrainian immigrants continued their tradition of dance on new soil. The new diasporic communities established dance and other performing arts groups as a way to create camaraderie and stay connected with the community. For example, the group now known as Desna Ukrainian Dance Company of Toronto started as a choir in 1972 before adding a dance ensemble in 1976 to further its mission to preserve tradition from the homeland and to interact with countrymen and women on a new continent.

Ukrainian dance performance on stage has evolved to incorporate aspects of ballet, technical choreography, modern music, and often a storyline while still holding onto traditional elements. The Virsky Ukrainian National Dance Company was the first Ukrainian folk dance group to move the art form to the stage and perform internationally. Possibly the best known stage group in North America is the Edmonton-based Ukrainian Shumka Dancers, which was founded in 1959 and has collaborated with Virsky, the Kiev Ballet, and performed alongside such individuals as Andrea Bocelli and Julie Andrews. Although Shumka's work is rooted in the Ukrainian dance tradition, it has developed a style of its own. Shumka's unique incorporation of theater and other forms of artistic expression has been somewhat controversial, resulting in certain members of the North American Ukrainian dance community questioning Shumka's authenticity.

"Many companies have modeled themselves after Virsky, with that academic style of dance," notes Dave Ganert, the recent former artistic director of Shumka.[3] "However, it is not the only style of Ukrainian dance. You need to be relevant to youth, the country, and the context of societal values you live in. Unless you are changing and growing, you're going to die."[4]

Recognizing this ever-pressing need to maintain the contemporary significance of their tradition, other Ukrainian groups throughout North America have gone beyond the very basic traditional dances to captivate new generations of dancers and audiences and to establish themselves within the cultural fabric of North America. For example, the Pavlychenko Folklorique Ensemble, based in Saskatoon, Saskatchewan, and Hromovytsia have choreographed to music by modern Ukrainian pop star Ruslana, who won Eurovision in 2004 for her traditional yet rock–like performance. Pavlychenko's work *Canadian Kaleidoscope* incorporates various ethnic dances to celebrate and demonstrate that it is a part of Canada's diverse heritage.

Today Shumka incorporates lifts and grand jetés into their choreography, whereas before females never lifted their legs above six inches. Shumka observes that the evolution of the dance is part of the aesthetic that keeps non-Ukrainian and even older audiences who are used to a more traditional dance coming back.

While Ukrainian dance as an art form has advanced, it faces major challenges in financial support and lack of recognition in the arts community. Despite the existence of a number of arts agencies and arts service organizations dedicated to supporting art in North America, Ukrainian dance remains under resourced in part because it is neither treated as part of the "mainstream" nor does it fit under most programs aimed at supporting historically and currently underserved groups. While certain organizations like the Canada Council for the Arts have developed funding programs that target ethnocultural groups based in communities of color, there are few such programs for ethnocultural arts organizations based in White immigrant communities. In theory, these arts organizations are able to receive support from general arts funding programs. As observed by one Ukrainian arts administrator, however, in reality such support is rare.

"[The Canada Council] they support only, we'll say not ethnic culture...If it's a ballet, for example, you are fine. If it's some no name, no ethnic behind [it], fine."[5]

Ukrainian dance groups are at a disadvantage as funders lack knowledge of their art form and funding criteria often require these groups to operate as "professional" organizations. Although each of the Ukrainian dance companies interviewed for the Plural project aspired to professional status, they described structural and economic barriers to achieving this goal. In addition to working with paid artistic and administrative staff who dedicate their careers to the art form, professional dance companies must meet certain expressed and unexpressed funder determined standards of costuming, lighting, and set design, and possess the administrative structures to market their work. Most Ukrainian dance companies lack the resources to operate at this level, especially as the practice of their art has particular requirements. For example, Ukrainian costumes, which are region and dance specific, are difficult and expensive to obtain. Lack of funds has hindered groups like Desna from creating high quality promotional material to showcase their work to potential donors, sponsors, and presenters, and to reach audiences outside of the local Ukrainian community.

"I know we would like to be more of a professional group, but we are semi professional because we are here three times a week and don't get paid to do it," says another Plural project interviewee.[6] "But it's also very hard to get funding, it's limited to what funds you can get..."[7]

Based on Plural project research findings, there are a minimum of 8 registered nonprofit Ukrainian dance companies in the United States and 25 in Canada. Of the 33 organizations, only 11 reported a gross income of over $100,000 in 2011 and/or 2012. With a reported annual gross income of $1.2 million in 2012, by financial measurements Shumka stands out as the largest of these companies in North America and is able to pay its artistic director and dancers for various projects and performances. However, although Shumka has received grants from organizations like the Canada Council, Alberta Foundation for the Arts, and Edmonton Arts Council, and is recognized for its artistic excellence, until recently this funding has largely come in the form of project, rather than operating, support. As Shumka makes the shift toward professionalizing the organization, it is looking to diversify its sources of revenue, a focus that is tied to its increasing need for assistance in raising awareness about Ukrainian dance to compete with such pop culture offerings as *Phantom of the Opera* and *Jersey Boys*; their ambition to be recognized next to big Broadway names motivates them to work even harder to educate the public about the art form.

Due in part to the lack of support from general arts funding sources, Plural project findings indicate that a number of Ukrainian dance companies in North America self-fund through community-wide grassroots efforts. In addition to earned income obtained by offering classes and through ticket sales, the Ukrainian companies interviewed for the Plural project described a heavy reliance on volunteerism and the monetary and marketing support of dancers, their families, and their local Ukrainian communities. Hromovytsia dancers pay a small stipend each year to help cover expenses related to studio rental and costuming. Pavlychenko dancers pay for classes, and Desna dancers stitch the intricate embroidery on their costumes when necessary. Pavlychenko and Hromovytsia hold community fundraisers where they sell traditional food such as pierogies to help finance national and international tours and productions. Dancers and their families volunteer at these fundraisers so that they can continue to express their culture through dance and uphold Ukrainian customs.

When earned income and personal contributions are insufficient to meet the financial needs of these growing groups, Ukrainian dance

companies compete with other Ukrainian nonprofit organizations as they seek the support of local businesses and cultural networks to help with expenses. Selfreliance Ukrainian American Federal Credit Union, which possesses a specific interest in upholding Ukrainian traditions, is one of these community-based businesses that is often solicited for funding from various Ukrainian nonprofits and events. Selfreliance is Hromovytsia's main sponsor and has shown financial and moral support by attending the ensemble's fundraisers and shows.

In Canada, Ukrainian arts and cultural organizations obtain support from such organizations as the nonprofit Ukrainian National Federation of Canada (UNF) and the Shevchenko Foundation. Devoted to supporting Ukrainian culture, UNF and Shevchenko provide funding and other forms of assistance to Ukrainian Canadian groups. Pavlychenko is one of the many organizations that receives UNF grants; however, while needed and appreciated, grant amounts are small, usually amounting to less than $1000.

Despite limited resources and the lack of general arts service support, today groups like Shumka, Pavlychenko, and Desna attract dancers of non-Ukrainian descent, showing that the art form is spreading outside of small circles within Ukrainian communities and that Ukrainian dance has become a part of the culture of North America while still holding onto its roots. Generations of Ukrainian Canadians and Ukrainian Americans continue to teach their children and grandchildren Ukrainian traditions. They preserve their culture and remember where they came from by participating in traditional dance while contemporizing it so it stays relevant for each generation.

"If you show your love for your country, for your history and tradition and in our instance it is through dance," says Pylypczak, "then we really do our part to make sure no one forgets who we are, where we came from and what we stand for now."[8]

Notes

1. Roxana Pylypczak (Artistic Director, Hromovytsia Dance Ensemble), phone interview conducted by author, February 24, 2014, notes on file with author.

2. *International encyclopedia of dance: a project of Dance Perspectives Foundation, Inc.* (New York: Oxford University Press, 1998), 220-226.

3. Dave Ganert (former Artistic Director, Ukrainian Shumka Dancers), phone interview conducted by Mina Matlon, October 10, 2013, audio recording on file with Plural project co-leads.

4. Ibid.

5. Group interview conducted by Mina Matlon with Ukrainian dancers and arts administrators, April 22, 2013, transcript on file with Plural project co-leads. Interviewee names are withheld according to terms of consent agreement.

6. Ibid.

7. Ibid.

8. Pylypczak, interview.

Image 48. Company members and staff of the Desna Ukrainian Dance Company of Toronto following a rehearsal in 2013. Photograph by Mina Matlon. Reproduced by permission from Mina Matlon.

Needs and Supports: A Life Cycle Approach

Do the services offered by support systems correlate with the needs of ethnocultural arts organizations?

In searching for a more holistic manner to consider the needs and supports of ethnocultural arts organizations, we were inspired by a visit to an artist's studio in Phoenix. In 1978, this artist, Jim Covarrubias, had organized the Movimiento Artistico del Rio Salado (MARS) to create a space for Arizona-based artists largely unsupported by existing arts institutions to make and showcase their work.[1] MARS and similar initiatives resulted in the founding of a local Chicano art gallery, greater national recognition of Arizona's Chicano arts community, and several international cultural exchanges.[2] In 2013, we met with Covarrubias both to learn more about this earlier work and Ariztlan Studios, an organization he had also founded in 1978 and which had evolved over the years into a space aimed more specifically at supporting art produced by Latino and Native war veterans.

During the interview, as we had with all other interview participants, we asked Covarrubias what he thought was missing, if anything, from the current support system for ethnocultural artists and arts organizations. In response, Covarrubias took out a pen and piece of paper and began to draw. Working clockwise, at the top center he drew an image of clouds and rain; slightly below and to the right he drew a spiral; centered at the bottom he drew what appeared to be a crossroads; above left – opposite the spiral – he drew an edged, half circle. He then went over each image and named them. The clouds represent the North, Air, and Wisdom, the spiral is the East, Water, and Love, the crossroads image is the South, Fire, and Respect, and the half circle is the West, Earth, and Discipline. Collectively, they form the Four Directions, which are used in a number of Native cultures to symbolize health and life cycles. Translating these images to the question posed to him, Covarrubias explained that in the beginning (East), artists (and organizations) need encouragement and mentorship to develop. Next is an environment that fosters self-confidence, respect from peers, and stability, which in turn leads to greater development and, ultimately,

I think we've really grown and had a very dynamic period…at least from the presenting side, the curation side, from the 'what are we actually doing in the community' side. Internally, there's been a lot of challenge around issues of governance, around issues of fundraising, around issues of staffing. Those have been the challenges…The problem has never been the content.

– Canadian Plural project participant (May 16, 2013)

We are in a very exciting moment because we have a festival coming, and a very busy season and very interesting work that's going to be produced, and the dialogue and everything. And at the same time we really don't have much money. Financially, we're in dire straits, and artistically we are in a very exciting time. But this has been historically what we have experienced.

– US Plural project participant (July 2, 2013)

Image 49. *The Gathering VII: A Night of African Music, Dance, and Dialogue*, New York African Chorus Ensemble, 2013. Joyce Adewumi (*right*), Founder, Director, and Lead Singer with members of the ensemble. Photograph by Kenji Mori. Reproduced by permission from New York African Chorus Ensemble.

maturity (North). What is needed is a system that significantly empowers artists and organizations at crucial points during this cycle. This support needs to be equitable and built in a manner that spreads opportunity beyond a select number of urban centers. Responding to our question with a question, Covarrubias asked us how we get beyond an access-based system that relies on chance?

Both our literature review and primary research for the Plural project point to numerous external and internal organizational needs that vary greatly depending on an organization's size, discipline, geographic location, cultural specificity, and length of time in operation, among other factors. Most of the needs identified through our own research had been identified in previous periods by existing literature and needs assessments (discussed in Part I), many are shared with the arts community as a whole, and several are particularly prominent and specific to the ethnocultural field. With respect to the latter, Plural project ethnocultural arts organization interview participants describe operating in an ecosystem that, to different degrees, involves the following challenges discussed in the chapters and essays contained throughout this book:

- Addressing origin and broader community questions of "authenticity"
- Media disinterest, misrepresentation, and/or misunderstanding of the practiced art form
- Negotiating traditional/contemporary distinctions and designations in funding programs and arts services
- Negotiating differing programming and management demands of origin and broader communities
- Negotiating an externally imposed quality versus community dichotomy
- Negotiating issues of cultural appropriation

It is the overwhelming sentiment of ethnocultural arts organization participants that support needs to be structured to account for the diversity of organizational mandates and situations and provided at a time and in a manner specifically aimed at assisting organizations with achieving *their* desired size and operating model.

Guided by the approach articulated by Covarrubias, which struck us as particularly well-suited to discussing a wide array of context specific needs, we attempted to arrange the experiences and recommendations of ethnocultural arts organization interview participants by the life cycle stages that are a standard component of arts management programs. As had repeatedly been the case throughout the course of the Plural project, however, we soon came to the conclusion that the traditional (Anglo-American) organizational model was inadequate in capturing the situation of many of our participants. First, the small to no paid staffs and relatively flat management structures of the majority of both Canadian and US organizations suggests, according to this model, that virtually the entire field is in "Startup" or "Emerging" phases. This model, largely derivative of for-profit business models that presume that product development closely tracks business infrastructure, allows for no distinction between newly incorporated organizations and organizations in existence for decades with a deep community history and a record of programmatic achievements. The inadequacy of the model is also reflected in an analysis of expressed and perceived needs: many of these older "Startup" organizations are experiencing challenges that more closely correspond with the identified traditional challenges facing for-profit and nonprofit organizations in later stages.

Second, both interview and open-ended survey responses indicate a split between the mission-driven and administrative development cycles of many organizations. For most of these organizations, programming and artistry is growing or at a stage of maturity while internal infrastructure is lagging behind, has stopped developing, and in a few cases, is collapsing. This situation holds for organizations located in both countries and across artistic disciplines, regions, and ethnic groups. Notably, when examining the administrative structures of organizations alone through such metrics as the number of paid staff, the diversity of staff positions, and the size of gross annual income, it is almost impossible to predict the size, reach, and – the dangerously subjective concept – "quality" of programming. Considered alternatively, with a few exceptions, organizations ranging greatly in programmatic complexity, activity, and depth (e.g., entirely locally-based versus a history of international touring, award winning versus largely unknown, dozens of annual events and programs versus a few discreet events) generally possess similar administrative features.

Finding our textbook organizational life cycle model insufficient but also finding validity in its basic concept, we researched models designed more specifically for small organizations. Integrating ideas from this research, particularly an article published in the Harvard Business Review entitled *The Five Stages of Small Business Growth*,[3] we developed a modified model (see fig. 78) that incorporated organizational comments on the ethnocultural growth trajectory being more akin to a "spiral" or "hills and valleys" and our own observations on project findings. Next, we created separate "artistic" and "administrative" life cycle charts and, based on descriptions of organizational experiences,[4] for each chart re-arranged interview participants into the stages outlined in the new model. We then considered the needs expressed by organizations in the administrative chart with the support environment as described by organizations, our literature review, the supports databases created for the Plural project, and our support systems interviews.

With this new arrangement, we found that organizations in similar administrative life cycle stages appear to share key needs and/or share comments regarding the means to address those needs. Conscious that conclusions drawn from this component of the project may not be representative of the field,[5] and stressing that our objective here is not to add to the over-categorization already prevalent in the arts community but simply to serve as a frame for discussion, we proffer this alternative approach to assessing the needs and supports of ethnocultural arts organizations.

Set forth below are stages arranged into four groups: (i) Startup; Formalization (Administrative); (ii) Survival-1; Stagnation; Growth; Renewal; Decline (Administrative); (iii) Artistic Life Cycle – Endings and New Beginnings; and (iv) Survival-2; Sustainable (Administrative). We provide a general description of organizations we encountered within each group, the types of needs expressed by interview participants, an evaluation of the supports available to meet these organizational needs,

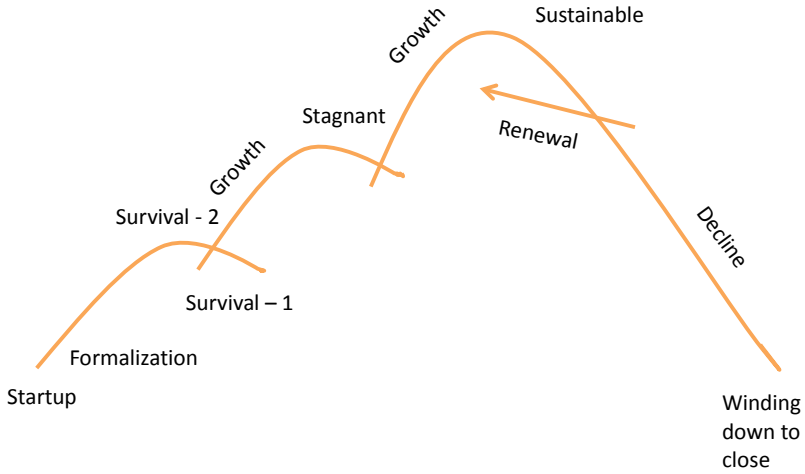
and recommendations based on project findings and suggestions by project participants.

We note that our evaluation of the support system draws from systemic components of the for-profit sector. Over the past decade, there has been an increasing pull to implement business models and approaches into nonprofit governance, a move which is part of a greater trend toward professionalization and that has for good reason been met with resistance from some members of the nonprofit sector: nonprofits are simply not altruistic for-profits.[6] As recent graduates of an arts management program, with two of us in receipt of prior professional degrees (an MBA and a JD), what repeatedly strikes us is not that the long commercialized art world is importing features of the business world, however, but that too often it seems to be importing the wrong features. We are provided with guidelines used to run for-profit organizations, but omitted is the allocation of resources to attract and compensate staff. Moreover, we continue to perpetuate a top heavy, segregated support system, with the overwhelming majority of funds concentrated on wealthy, established institutions. In for-profit terms, it is the equivalent of virtually all public and private financing invested in publicly held companies such as General Electric. While there are limits to the comparison, in addition to the structure of support for publicly held entities, the for-profit world has designed a system with multiple entry points of significant financial commitment, from "seed-stage" and "angel" investors to venture capital to growth and private equity investors, intended to identify and assist promising ideas attain their full potential.

Our interest in certain structural aspects of the for-profit support system in our analysis of the support system for ethnocultural arts organizations is not intended as an endorsement of the application of for-profit models in the nonprofit sector. Observing that the for-profit model "functions on networks and pattern recognition," one of our corporate sector friends points to the failure of this system in supporting, for example, minority owned businesses. Neither the for-profit nor nonprofit sectors are valuing the contributions of all members of our society.

A final preliminary note: with a few exceptions, we have intentionally omitted the names of project participants in this final chapter. The Plural project's overall objective is to strengthen and improve support for ethnocultural arts organizations. To understand needs and evaluate existing supports, we asked organizations a host of questions aimed at determining internal weaknesses and their opinions of funders, funding programs, and other support organizations; the observations herein draw heavily from the views and experiences discussed in these interviews. An invaluable source of information, we are also aware that the public presentation of the current challenges and opinions of specific organizations could jeopardize continued support for these organizations. All quotations and examples are therefore anonymous with the sole exception of organizations profiled to illustrate means of addressing certain shared challenges.

Figure 78. Diagram of life cycle stages



1. Startup; Formalization (Administrative)

There were probably 12 other theaters that were [at the festival meeting], theaters that have been around for 50 years, 30 years, and with *staff*. Everyone knows them, and they were asking all these smart technical questions. I wasn't asking anything because I wasn't – I'm not a

> tech person, so I don't know what to ask of them during the initial meeting. The festival is held at one specific theater, everyone performs there, and there's adjudication…everyone needs to transform their show that they've already performed into the space of the festival and fit into the guidelines of the festival. And so there's a lot of technical questions that need to be asked: whether they can light the show the same way they could light it at their theater…first of all, I didn't have a show, I didn't have a theater, and I didn't have a lighting guy or sound guy. After feeling the pressure of me not asking any questions and everyone else asking smart questions, I decided to ask a couple of questions. And quickly realized that these questions were very 'amateur' let's say…The lighting person for the festival…he came up to me and said, 'You need help.' – US Plural project participant (September 19, 2013)

In traditionally taught nonprofit organizational development models, Startup (also known by a number of other terms such as "Birth," "Emerging," and "Stage 1") organizations are characterized as managed by one or a handful of founders, the absence of administrative staff, an "operating" or "working" board largely composed of friends and family, funding through personal sources and/or friends and family, a word of mouth-based marketing structure, and on the programming side, generally small-scale single projects. For purposes of our analysis herein, we do not employ these standard descriptors and instead use the term to more simply describe organizations founded in the past few years. Within this newcomer group, organizations display a diversity of administrative characteristics: a few organizations were born large, in some cases founders consist of an entire community or family and in others a single individual, and some founding individuals bring extensive knowledge of areas such as marketing, financial management, and community development to the organization in addition to (or instead of) deep knowledge in one or more art forms.

The second type of organization we encountered in our research and that we have grouped in this section are organizations entering what we have termed a "Formalization" stage. These organizations, a number of which in the United States are White ethnocultural arts organizations, have generally been in existence for a number of years but for the majority of this time have functioned at a highly grassroots, community-based and operated level. Some of these organizations have recently applied for 501(c)(3) or registered charity status, and others obtained this more formalized status many years ago but have largely not sought to exercise the privileges associated with tax exemption. Through their survey and/or interview responses, organizations with this background and grouped in this section indicate an interest in expanding or developing their work, or simply ensuring that their organization maintains current programming but in a more sustainable manner.

As covered in the Characteristics chapters, for virtually all surveyed and interviewed Canadian and US ethnocultural arts organizations, regardless of discipline, location, and, based primarily on interview responses, life cycle stage, consistently among the top three challenges is the need for increased financial resources. Related to this need are staffing concerns. Where we see greater differences based on life cycle stages, however, is how these needs are further described by organizations (referred to in certain fields of research as "perceived" or "felt" needs) and "expressed" (meaning needs we may infer through observation of what an organization is or is not doing), and organizational recommendations for addressing these needs.

The types of **developmental constraints** self-identified and expressed by Plural project participants in Startup and Formalization stages are as follows:

- Lack of knowledge of grant opportunities
- Lack of knowledge of performance opportunities
- Need for assistance with the grant writing process
- Lack of knowledge of existing arts service organizations
- Lack of knowledge regarding board management and development
- Lack of knowledge regarding organizational management
- Lack of media coverage/need for increased visibility outside of origin community
- Lack of regular access to affordable space for programming, rehearsals, performance, and storage
- Need to be able to hire one or more dedicated staff members, either on the programmatic or operational side

- Need to diversify revenue sources and especially increase non-individual contributed income

Pointing to her organization's need for "someone to speak plain English to us since we're not too familiar with the grant writing process," one US Plural project participant, who has entered into what we have described as a Formalization stage, summarizes many of these items with the observation that because "we're so grassroots...we're not really in the 'performing arts business' if that makes sense? So we just don't know about all of these resources." Diverging slightly from most project participants and especially participants in later organizational stages, this participant reports lack of knowledge and relevancy as her organization's two biggest constraints to accessing arts services with lack of time a close third constraint; a majority of surveyed and interviewed participants report that a lack of financial resources and time prevent them from accessing services. Demonstrating this more common response, a US survey respondent writes that "time is our most restrictive barrier for attending the resources that are out there" in recommending that arts service organizations find a means to provide "assistance on demand."

We have listed here the more specific developmental constraints commonly noted by organizations in earlier operating stages; however, we cannot stress strongly enough the existence of differences among organizations, especially among Startup organizations where we found organizations run by individuals highly sophisticated in certain management-side areas and others run by individuals in desperate need of guidance on how to handle organizational administration. In addition, these constraints are not exclusive to one life cycle period: assistance in identifying appropriate grant opportunities, board concerns, lack of media coverage, and lack of access to space are especially recurring issues impacting the organizational development of participants in later stages. As they are part of support programs directed at organizations throughout their life cycle, we include later stage organizations in our summary, set forth below, of participant views on existing nonprofit management services, or what is more commonly labeled as capacity building support.

We define "capacity building" as meaning training and funding dedicated to the professional administrative development and addition of staff in areas such as marketing, development and fundraising, and financial and organizational management. Plural project participants in earlier stages identify capacity building tools and initiatives as welcome, needed, and useful, particularly when these tools and initiatives are tailored to address an organization's size, geographic location, and cultural specificity. One such US interview participant, echoing statements made by project participants across all life cycle stages, describes the type of tailored capacity building assistance needed as

> Somebody that would say, 'I believe in what you guys are doing and I recommend [x] because I've seen it before and this is the way we have to do it.' And just help us build that capacity or help us move ahead, but at the same time understanding that I know you're in [name of participant's state]. Please don't come and tell me that we did it this way in California because it doesn't work. Because this is [name of participant's state]. [Instead,] somebody that would come and say, 'You know, I believe what you guys are doing and this is the way we're going to take this to the next level.' And yes, to understand the deficiencies that we have and the needs that we have, the opportunities that we have, but I don't think it's only money, and I don't even think it's money, it's more like perhaps what the [name of participant's state arts commission] is trying to do is just say, 'Lets see how we can do it, we won't come and tell you you need to hire 10 people…what do you have, what do you want…help with...'

In contrast to the largely positive reports from earlier stage organizations regarding capacity building programs, the opinions of Plural project participants in later life cycle stages are more varied, with more than a few sharply negative. Some organizations report that these programs are informative and have helped them through difficult periods such as handling leadership transition and organizing decades of poor financial management. One Canadian interview participant, speaking of the Canada Council's CBI programming, describes how CBI funds had permitted her organization to hire staff and to experiment with "traditional" administrative structures and management tools.

This same participant notes, however, that ultimately these traditional structures and tools did not work for the company and that they were subsequently abandoned. Repeating similar experiences but with more critical assessments, organizations located in both countries use terms such as "money laundering" to characterize past and present capacity building programs.

The majority of later stage organizations we spoke with had at some point taken advantage of capacity building assistance, generally in their formative years but also more recently due to the encouragement of funders, to access financial support only offered through capacity building initiatives, and/or to seek training and guidance with respect to a specific developmental area. Most of these participants find importance in the concept of capacity building and, as demonstrated by the Plural project survey results presented in the Characteristics chapters, have identified strengthening their administrative structures as a key need. At the same time, later stage organizations outline several key issues with the implementation of capacity building programs that also apply to a consideration of the usefulness of such programs for early stage organizations. First and most importantly, funder developed capacity building programs, when offered in lieu of or tied to unrestricted financial support, presume that the needs of these organizations are the result of their lack of knowledge of management principles and/or weak leadership. As such, they misdirect funds and attention from systemic issues of inequality in the arts ecosystem and ignore the one basic and most efficient means of supporting these organizations that has repeatedly been identified and articulated by both organizations and in existing literature: the provision of significant levels of multi-year unrestricted funding. Moreover, these programs may lead organizations to focus on funder-driven concerns rather than the execution of organizational missions and/or addressing more important organizational challenges, thereby resulting in a situation where organizations fail to address actual and evolving needs and funders genuinely interested in supporting organizational development achieve limited returns on their investments. While noting that the Canada Council's "capacity building is a good program," a Canadian interviewee observes that

> [It] assumes that you are not good enough and so you need to build your capacity. And that part is very bad because we are very good, we are very capable. I think that the capacity building project is needed, but it has to be backed up with really material sources, much more than what the Canada Council gives…If they give you $25,000, they expect that you're going to change 30 years of underdevelopment? That's not going to happen.

Second, many funder capacity building programs result in the direction of funds to third party consultants rather than the organization itself, which at least in some cases has led to, as one US survey respondent notes, "a plethora of 'consulting' organizations siphon[ing] off grant money and offer[ing] mediocre assistance." Third, training, whether provided by consultants paid for by capacity building grant funds or arts service organizations, is generally based on governance models developed for mid- to large-size mainstream arts organizations and frequently fails to take account of the contexts and constraints of ethnocultural arts organizations.

Possibly the most important of these constraints is the lack of staff in the majority of organizations to implement the best practices and models taught by consultants and arts service organizations. As a result, many later stage project participants describe being in the position of possessing an advanced understanding of generic nonprofit arts management practices but lacking the human resources to effectively integrate these practices into their organizations' operations. Discussing the Canada Council's Flying Squad program, interview participants at one Canadian organization explain,

> **Participant 1**: For example, the Flying Squad set up again supposedly to assist organizations who are looking for assistance in…whether professional development, for income and admin or where they are delinquent in certain areas…so you get consultants. That's broad. I find – I mean I'm not an administrative head in that way – but I find what happens is you become inundated with all of these different formulas that this person is specializing in, and I could speak to you, and you have

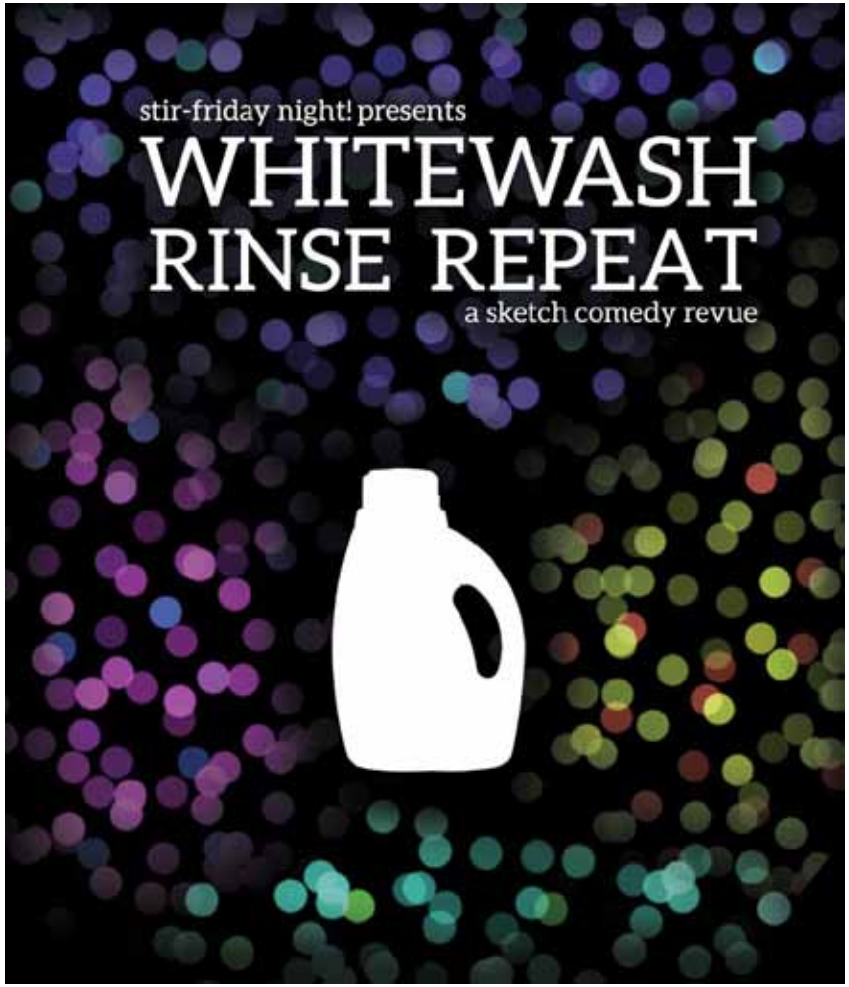


Image 50. Stir-Friday Night promotional poster for *Whitewash, Rinse, Repeat*, sketch comedy revue, 2013. Poster design by Gilbert Galon. Reproduced by permission from Stir-Friday Night.

one formula. I speak to him, and there's a whole different [formula], and then you're left with this package and then what? But how is Flying Squad for you?

Participant 2: It's conceptually a good idea, but I think you get into this whole 'the theory, the theory, the theory,' and that's what Flying Squad, you have to…if I need help with marketing, I need to get a consultant to give me a strategy. And really as an organization what I need is someone to actually execute it, right? *That's* where the capacity is. But I need to go to Flying Squad to tell – to a consultant to tell me how I should package my marketing, and then I still have to go do it, but I said I need three people, and it's still only me in the office so when that consultant goes away, they've taken the $7000 and left me with an idea that I need to find resources to now implement. To actually get the benefits of what that is which is…when you think about it, what the organization that's asking for this – Yes, they need strategy. They may need strategy, but I think that's 10 percent of what it is, and really those dollars could have been more effective if you actually had that strategy coupled with a bit of execution.

…

Participant 3: I think, for me, one of the big things with Council is that I find a lot of – both with the Flying Squad and the Equity grant – is there's a lot of concern placed on the position of the Council and not the organizations themselves. In that, coming back to Flying Squad, it's about 'We want you to do this, so that when we report, we can report this,' as opposed to going to the organization and saying, 'What do you really need? How do you feel it can best work for you?' … So a lot of times it becomes very much about fitting this mould that Council wants, and I feel for a lot of art organizations it becomes a vice grip of moving forward. Because arts organizations are responsive. This is the hurdle they have, and they respond to it and they do what they can to make it happen. It doesn't necessarily work that way with Council, and so then you get to a place where you're going oh, either you get the money or you don't, so you respond to the Council and you get to a place where you're like, 'We can't move.'

Exemplifying this situation, another Canadian interview participant recounts, "When I became a producer, and I started the company, I taught myself everything. I read every book that I could, I took courses in marketing…because I know that marketing is a big deal and you need to produce good looking marketing in order to bring people to you." Armed with knowledge of marketing concepts and strategies, this founder of a small Toronto-based organization embarked on leveraging her company's growing popularity and unique appeal for an emerging Canadian population into an expanded donor base. To date, this process has generally been unsuccessful. Identifying one of her current organizational challenges, she states,

> [W]hat I'm struggling with, what I thought would be easy for me is I have an audience here that is untapped. I have a group of donors who are untapped – I have an advantage in that sense. So, I started knocking on doors, I started doing the personal asks, I started going to the more wealthy people in my community, and no go because we all come from countries in which philanthropy is not something that is normal. It's not something that is part of society. The artists in [these other countries] are supported by the government. Full stop. There are no individual donations, there are no direct mail campaigns, there is no…not any of that. So, what I found by the fourth year being the artistic rep of this company was that I was facing…walls. And you know, friends of parents, they would give me donations, and the wealthier ones would give me bigger ones, but a lot of my donors are not [from my ethnic community].

Training in traditional development and fundraising methods and models has done little to address her need to increase and diversify revenue sources because, among the several issues with these methods and models, it relies on the existence of a resource that is itself a major reason for needing to increase revenue:

> And because I'm by myself I can't fully do the grooming that you need to do with your donors like…making sure that they're taken care of, and keeping contact with them and asking them to increase their donations and doing it properly – like what a fundraiser would do. I haven't been able to do that. And I can't afford to hire somebody to do that.

For many project participants, much capacity building training has only contributed to an organizational Catch-22: to be effective, it requires that an organization has a certain number of (paid) staff; if an organization is administratively strong enough to support such staff, capacity building is unlikely to present itself as a significant organizational challenge.

Another issue many Plural project participants in later developmental stages note with respect to funder capacity building programs is the short term of these programs. A Canadian interview participant receiving capacity building funding from the Canada Council's Aboriginal Arts Office gives its capacity building programming high marks, stating that "I think it's something that I've seen work for other companies and I'm already… seeing the breathing space that it's giving us to be able to step back for a moment and assess, versus being in reaction mode." Then she adds,

> My question is – I wonder what happens when that finishes. I guess the hope is that you get this chunk of resources and you're able to work with it and build some capacity. But I always wonder about human resources. You hire someone, you train them, you develop these programs, and then when you can't pay them anymore…we're in the place right now where we've received [this support], we're working with it, we've got a couple of years to do that, but I just wonder if you don't continue receiving it, then how does that help? I guess I've seen that in other companies too where in the arts administrative section in particular, you can have a position for a year or two or whatever, and then it can also be taken away very quickly, and I don't know how that really helps sustain anything in the long run.

Given many similar observations from participants in both countries, our primary research for the Plural project indicates that, with respect to later stage ethnocultural arts organizations, in the long-term, general capacity building training is valuable insofar as it is better than providing these organizations with no support at all.

Image 51. Sue Herne. *Mohawk Samsonite*, 2002. Herne's Father's suitcase and ironworking tools; a wooden chair from Herne's grandparents' house; an antique basket and basket making tools and materials; photos of Herne's great great grandfather, great grandparents, grandparents and great aunts and uncles; a cradleboard made by Christopher Thompson and painted by Herne, a pendant by Dan Hill hanging from the cradleboard, a quilted pad and cover made by Herne for the cradleboard; a fingerwoven sash by Hernee; a rock with dirt and seedcorn placed on it, 50 x 36 x 26 in. Photograph by Morgan Perkins. Reproduced by permission from Akwesasne Museum.

Simultaneously acknowledging beneficial components to (certain) capacity building programs and the inherent problems in the manner in which those same programs are often delivered, a later stage US interview participant comments that

> What [Michael Kaiser and the DeVos Institute of Arts Management have] developed works for an organization that has a certain amount of resources and that is at a certain level. But that doesn't mean that anybody can't pick up something from that or figure out how to be inspired to find a way to take some of those underlying concepts and transform them into ideas that work for their organization. I think that's what works for me because I don't have the budget or the resources to do the Michael Kaiser model. But what I appreciated was…I got to meet people, I felt a part of a community, I got to meet other board members, and that led to other introductions being made and some of my board members even came out of that.

Despite their mixed sentiments on capacity building programs as a whole, as suggested in this comment and in other comments throughout this section, later stage project participants are in agreement with their early stage ethnocultural arts peers on the usefulness of more targeted forms of capacity building services.

Suggested in earlier chapters and summarized below, our research identified few capacity building services customized to the ethnocultural specificity of organizations, and the services we were able to identify are provided by ethnocultural arts service organizations. More broadly, with the number of ethnocultural arts service organizations growing in Canada and remaining static and/or possibly shrinking in the United States, we found clear differences between Canadian and US project participants regarding their knowledge and use of these organizations and services. As detailed in the Characteristics sections, in Canada, the majority of project participants appear to be both familiar and regularly engage with a range of dedicated ethnocultural arts services, especially services relating to networking and peer learning – another form of capacity building.

In the United States, there is greater variation in knowledge and use of ethnocultural arts services. Earlier chapters have detailed access to and reliance on dedicated services, including differences among pan-racial groups; based on a review of all research for the Plural project, here we add two observations to the presentation of those findings. First, with the exception of White, Arab/Middle Eastern, Jewish, and Latino arts organizations, the staff and volunteers at many organizations appear to be unfamiliar with the existence of ethnocultural arts service organizations outside of their primary arts discipline or immediate geographical environment (e.g., city) even while they are highly familiar with non-ethnocultural arts service organizations servicing a range of artistic disciplines, regions, and nationally. Considered otherwise, these broader ethnocultural arts services appear to be largely untapped potential resources. In comparison to Canada, where Native and culturally diverse members of the ethnocultural arts field appear to be internally relatively well networked and familiar with initiatives in this component of the field, and the same appearing to apply internally for White ethnic groups, it is our belief that the more siloed situation within the United States may also be contributing to a general sense of isolation for many members within the US ethnocultural arts field and the lack of a critical mass to lend support to addressing greater systemic cultural equity issues within the US arts ecosystem.

Second, we observed greater differences in the United States between ethnocultural arts organizations' strong articulated support of ethnocultural arts service organizations and their actual use of the services of these organizations in comparison to non-ethnocultural arts services (not including services related to direct financial support/grants). With the notable exception of White arts organizations and locally-based organizations, for those organizations familiar with ethnocultural arts service organizations, whether specific to their discipline or general geographic location or broader-based, on average they appear to have low direct interaction with these service organizations. Moreover, when asked in the survey to identify useful services and during interviews to identify (i) organizations currently providing "specific tools/services/resources" to assist them in meeting their challenges and needs and (ii) "arts service organizations that you believe are offering innovative or important programming, or otherwise doing great work," rarely did a project participant – unprompted – list an ethnocultural arts service

organization.[7] Instead, if a project participant identified one or more organizations, invariably these were local non-ethnocultural arts or non-arts service organizations.

Seeing this pattern repeat in our US interviews, it created an apparent paradox in our findings. On the one hand, project participants consistently stress that arts services need to account for the cultural specificity and particular challenges of ethnocultural arts organizations. When specifically asked to opine on ethnocultural arts service organizations, participants express the near unanimous sentiment that these organizations are necessary. On the other hand, when it comes to actual use, many of these participants point to programming offered by non-ethnocultural arts service organizations as of greater importance in their work.

The discrepancy may rest, at least in part, in both the under resourced nature of ethnocultural arts service organizations, repeatedly noted in prior literature and by Plural project participants, and also the programmatic structure of broader mandate organizations. In essence, as currently operating, ethnocultural arts service organizations of regional or national scope are frequently unable to provide services in a sufficiently geographically specific manner to be of direct applicability to interviewed organizations. Regarding NALAC, the national US Latino arts service organization, one interview participant explains,

> It's a national organization. Obviously it gets too thin when it gets to you. We…belong to them as part of our… we want to create this coalition, we want to participate as much as we can in this kind of coalition because it's a matter of envisioning where we want the Latino community to be in this country. Not just now, but in 10, 15, 30 years from now. These kinds of coalitions are the ones that are going to – the Hispanic Federation as well, things like that. We belong to the Hispanic Federation as well. These are the organizations that, by coalescing everyone, or most of the people, most of the organizations, they can create a bigger noise, a stronger noise than we can do ourselves. But again, in terms of services…I have no idea how big NALAC is in terms of budget, but if you have to spend $5 million dollars nationally? The impact is less. I feel that NALAC

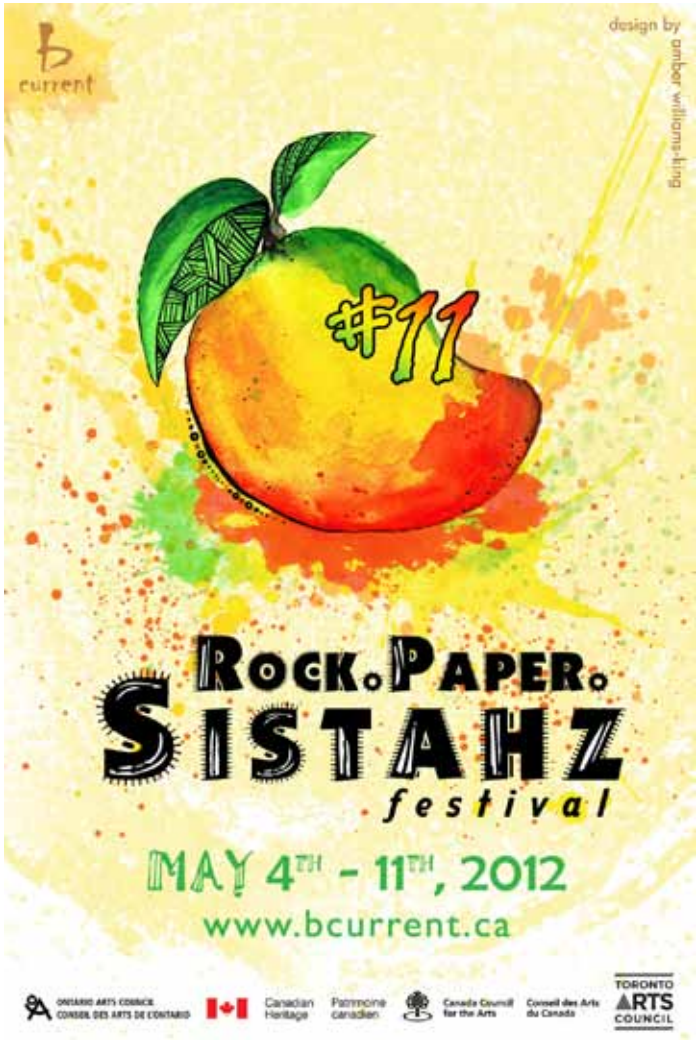


Image 52. Promotional flyer for *rock.paper.sistahz* Festival #11, b current, 2012. b current's festival of new works featured new plays as well as dance, visual art, youth events, and live music. Artwork and graphic design by Amber Williams-King. Reproduced by permission from b current.

> has much less impact than Art New York or than the Hispanic Federation, or more local organizations.

In various forms, this participant's sentiment is echoed in the responses of many interview participants from a range of ethnic groups. Regardless of their level of association with these dedicated services, however, the point remains that the majority of ethnocultural arts organization interviewees in both Canada and the United States, and across all life cycle stages, find value in the existence of dedicated ethnocultural arts services and the need for ethnocultural arts service organizations.

Do the services offered by support systems correlate with the needs of ethnocultural arts organizations? (Startup; Formalization)

While there are areas for improvement, particularly with respect to coverage in certain geographic areas and ethnic groups, it appears that the current support system contains a number of services in the areas and at the level and frequency needed by early stage ethnocultural arts organizations. Specifically, this system contains a number of general and dedicated capacity building programs and related education and training services that focus on enhancing basic knowledge in the areas of marketing, fundraising and development, organizational management, and offering technical support – the most frequently needed services of early stage Plural project participants. There is room for improvement, however: as with later stage participants, a number of early stage participants express a desire for services that are better tailored to their particular contexts and constraints, and a number of early stage participants lack knowledge of existing general and dedicated services. In addition, the Plural project findings suggest that more financial support is needed for ethnocultural arts service organizations, organizations that are valued by ethnocultural arts organizations but that, sharing challenges comparable to those of ethnocultural arts organizations, frequently lack the necessary level of financial and human resources to provide effective support for the field. This need is more urgent within the United States, where findings suggest that the number of these dedicated service organizations have decreased in number over the past 10 to 15 years.

In summary, with respect to early stage organizations, weaknesses in the current system include (i) marketing – that is, a need to better promote existing resources, (ii) the need to develop and improve capacity building tools that are more applicable to ethnocultural arts organizations' (desired) size, geographic location, and cultural specificity, and (iii) the need to develop and improve financial resources and capacity building tools to assist ethnocultural arts service organizations.

The following are **recommendations to funders and arts service organizations** interested in supporting ethnocultural arts organizations in early developmental stages:

- For both, more outreach and targeted outreach to newly formed and small grassroots organizations
- For funders and to the extent permissible under tax laws, revise funding guidelines and eligibility criteria so as to allow for the provision of financial support to less formally organized organizations and support systems; for example, consider support provided under CAC's MCAD programs
- For funders, provide financial resources to ethnocultural arts service organizations to develop culturally specific capacity building services
- For arts service organizations, develop and make available online (e.g. downloadable audio/video and/or streaming) organizational management workshops and tools to address time and resource constraints in accessing services
- For arts service organizations, provide marketing or similar services to increase knowledge and visibility of ethnocultural artists, organizations, and the work of both
- For funders and general arts service organizations, partner with ethnocultural arts service organizations and informal ethnocultural networks to develop culturally specific capacity building services
- For both, further develop and encourage locally-led and directed but a nationally networked system of ethnocultural arts services and supports; for example, consider such systems as the Ad Hoc Assembly (Artists Driving Holistic Organizational Change) and N3

2. Survival-1; Stagnation; Growth; Renewal/ Reorganization; Decline (Administrative)

> There's also a feeling of gloom and doom when you know that you are getting 6,000 dollars to do a big show that really costs $30 [$30,000] and you are like, 'Shit I got to do that next year.' You start worrying about your product; you're not thinking carefully, you're not thinking, 'I need infrastructure jobs to keep going, to do that.' All you're thinking about as an artist is, 'I have this opportunity to perform in a theater, I better make it good.' So you almost put everything else to the side to do that one show but you'll never play it again, 'cause no one can afford it…– Canadian Plural Project participant (April 12, 2013)

The majority of Plural project ethnocultural arts organization participants appear to fall into one of the developmental periods identified in this group. Each of the stages herein represent different periods in a life cycle; we have grouped them together because our research suggests that organizations in these stages share at least two common features: (i) a total diversity of specific needs and (ii) the majority of organizations point to a single means of addressing these needs: stable access to significant unrestricted funds.

We have identified below organizational challenges and constraints that appear to be somewhat more common for organizations in certain periods. Many of these challenges are tied to other needs, and many overlap with those of organizations in other stages; to the extent we observed differences, it was generally with respect to the prioritization of certain challenges over others listed by interview participants. We emphasize that, in identifying these more specific challenges, our objective is not to encourage the development of more targeted programs. Rather, we list and illustrate the wide range of context specific needs communicated to us by project participants to demonstrate the sheer impossibility of such programs adequately and effectively addressing the diverse needs of ethnocultural arts organizations, particularly when such programs are not tailored to the contexts and constraints under which organizations are operating and when not paired with unrestricted funds at the same level – or greater – than those funds made available to mainstream arts organizations that have benefitted from decades of financial support.

Survival-1 & Stagnation

One of the more common life cycle stages we encountered during our research are organizations in what we are calling "Survival-1" stage. Inspired by the Harvard Business Review article previously mentioned, we identify these as organizations in a constant state of tenuous existence. Founded several years ago or decades ago, generally with little to no staff, they may have experienced one or more periods of growth, but have never had an extended or substantive growth phase. A focus on their administrative operations suggests that these organizations are the same as Startup organizations. Unlike Startups, however, many have developed, established programming and are run by leaders knowledgeable in multiple areas of nonprofit organizational management, including traditional Western best practices. More so than their other later stage peers, the largest big picture developmental constraint of Survival-1 organizations appears to be the lack of access to opportunities for financial support and, as Covarrubias identified in his comments, generally being on the losing side of a chance-based system.

An identified life cycle stage in many existing nonprofit development models, "Stagnation" is another stage out of which a number of project participants appear to be unable to get. According to development models,[8] Stagnant organizations are broadly characterized by several of the following features: low morale, staff/board tensions exacerbated by an ineffective or non-functioning board, consistently carrying an operating deficit, the maxing out of current revenue sources, the creation of funder-driven projects, and/or a retrenchment of programming. While several interview participants match these features, we expanded this group to include organizations that appear to be "stuck": they have attained a certain desired size and level of growth but, for various reasons, are unable to reach their next desired level. Administratively, Stagnation stage project participants are highly similar in form to Survival-1 stage participants except, based on the former's description of organizational history, at some point they experienced

Image 53. *A Girl's War*, Golden Thread Productions, 2009. Written by Joyce Van Dyke and directed by Torange Yeghiazarian. *Left to Right*: Ana Bayat and Bella Warda. Photograph by Gohar Barseghyan. Reproduced by permission from Golden Thread Productions.

longer and/or more significant periods of growth. In the United States, Stagnant organizations appeared to have been most impacted by the recent global recession.

The types of **developmental constraints** self-identified and expressed by Plural project participants in Survival-1 and Stagnation stages are as follows:

- Grant support is largely limited to one-time project grants or very small levels of unrestricted funds; income is insufficient to support actual cost of operations and to hire needed staff
- Grant support is tied to eligibility requirements that preclude access by small organizations
- Lack of regular funding from any revenue source
- Unable to identify new revenue sources or to raise prices of current earned income offerings, which have remained static for decades; in some cases, audiences are demanding lower prices
- Lack of access to wealthy individuals, foundations, and corporations to provide support (financial, in-kind, and to serve on boards)
- Need to attract board members with fundraising capabilities and build more of a fundraising board
- Lack of sufficient level of revenue to support expanded and/or raise quality of programming
- Lack of time and sufficient staff in management of operations is leading to burnout of existing staff/volunteers
- Time intensive nature of playwright development/production of new works/developing a canon makes it difficult to present work on an annual or bi-annual basis,

especially with limited staffing
- Lack of knowledge regarding best means to market works to origin community and cross over audiences
- Need to develop internal/origin community audiences
- Need to reconnect/increase outreach with origin community and/or create connections with new cultural communities following the changing cultural and economic demographic of the geographic community where an organization is situated
- Inability to build a broad(er) donor base within origin communities that come from countries and/or cultures where individual giving in the arts is not part of the arts support system
- Need to transition leadership
- Need for more sophisticated and situation-specific tools and assistance to further develop organizational infrastructure and staff that can use/implement such tools
- Inability to attract critical/media attention or sufficient critical/media attention
- Lack of touring opportunities and/or venues/presenters, whether local, regionally, and/or nationally, interested in showcasing an organization's work or artists
- Lack of access to affordable space appropriate for expanded performance/presentation needs and/or outgrown currently occupied space
- Lack of inclusion in, or existence of, a network of similarly situated ethnocultural arts organizations with which to share ideas and best practices and to combat feelings of isolation

The constraints listed above reference a host of specific and systemic challenges that are not limited to organizations in Survival-1 and Stagnation stages. Several of these challenges have been addressed in earlier chapters and essays and we will address a few in later sections below; here, we briefly highlight the detrimental impact on ethnocultural arts organizations of two systemic features of the arts support environment: project-based support and financial support (whether unrestricted or project) tied to a minimum number of artistic productions over a recent period of time.

For most interview participants in this section, their small to no staff size, often non-divisional management/operational structure, use of "unprofessional" artists, and/or small operating budgets (under $150,000, $50,000, or even $10,000 in Canadian or US dollars), and for some, their organizational youth, have explicitly or implicitly rendered them ineligible to access unrestricted funding opportunities. In turn, this situation has resulted in their over reliance on, and diversion to, project funding. For example, in Minnesota, a state that consistently ranks number one in the United States for its per capita (state) spending on the arts[9] and its robust system of arts services, a law specifically intended to provide financial support to Minnesota-based arts, culture, and heritage activities and organizations has, as implemented, increased project grant support opportunities for organizations with programming aimed at "underserved groups or communities"[10] while leaving untouched barriers for many of these same organizations in accessing operating support.

In 2008, Minnesotans voted in favor of the passage of the Legacy Amendment, which amended the state constitution to permit a slight increase in the state's sales tax for 25 years with the additional revenue to be distributed to one of four dedicated funds.[11] Receiving just under 20 percent of this sales tax revenue is the Arts & Cultural Heritage Fund; current estimates indicate that "Minnesotans will invest more than $1.2 billion in arts and cultural heritage fund projects and programs" over the period of the tax.[12] A major distributor of this funding is the Minnesota State Arts Board (the Arts Board).[13]

The Arts Board has used this funding to create seven new grant programs; all except one of these programs is for project support, and the one operating grant is limited to supporting community art schools and conservatories.[14] This operating grant was rolled into a larger operating support program administered by the Arts Board, which is open to "high quality, established arts organizations that produce, present, or exhibit works of art; to organizations that provide a broad range of services to artists; and to community arts schools and conservatories that make arts learning available to Minnesotans of all ages and abilities."[15] In explaining the purpose for the program, the Arts Board highlights the invaluable role of this manner of financial support:

> The Operating Support program recognizes that organizations with an established record of programmatic service and administrative stability should have access to funds to support their organizational goals and objectives, and to maintain their ongoing programs, services, and facilities *without special emphasis on new initiatives as justification for funding.*[16]

Intended for organizations producing high quality programming, and clearly conscious that unrestricted funding is necessary to maintaining the mission-driven focus and health of such programming, the Arts Board's program eligibility requirements then limit such support to, among other requirements, organizations possessing the following administrative features: (i) an operating budget that for two consecutive years has averaged $160,000 or more; (ii) an average over the past two consecutive years of 10 percent of total unrestricted revenue from charitable arts support; and (iii) a minimum of "one paid, professional, administrative staff person in a contract or salaried position."[17]

In 2011, of the 56 Minnesota-based ethnocultural arts organizations contained in the US Plural project organizational database, 20 organizations did not file a Form 990, Form 990-EZ, or a Form 990-N[18] with the IRS. As indicated in the Methodology, organizations reporting under $5,000 in gross receipts are not required to file any financial form with the federal government, and thus the lack of filing may be due to the non-filing Minnesotan organizations earning and/or raising less than this amount. For the remaining 36 organizations, 20, or 56 percent, reported gross annual incomes under $160,000. These organizations celebrate and showcase the cultures of a wide range of ethnic groups and arts disciplines, including Norwegian and African American music, Chinese and Indian dance, and Latino, Hmong, and Arab multidisciplinary arts spaces. Most of these organizations have been in existence for a number of years and have a record of producing and presenting arts programming for their immediate and broader Minnesotan communities. Unlike their higher income arts organization peers, however, each one of these organizations is required to constantly create "new initiatives as justification for funding." Echoing comments made by several of our Minnesota-based project participants in reference to the Arts Board operating support program, the director of one such organization unable to access this source of support states,

> [Since the passing of the Legacy Amendment,] there's been a huge amount of money for arts organizations, specifically in their general operating fund. *But* you have to meet this really – from my perspective – high bar of having a budget over [$160,000 for two successive years] before you're eligible. I come across this kind of minimum level of budget in order to apply for general operating support from a number of sources, and I think that's a real problem and holds a lot of small organizations back.

Minimum operating budget and similar administrative requirements in government funding programs are particularly problematic for, as detailed in Part I, this revenue source has historically been a more fruitful and reliable area of support for ethnocultural arts organizations due in large part to the government funding sector's sensitivity to political pressures and considerations of demographic representativeness. With the private sector's greater immunity to such considerations, small ethnocultural arts organizations have largely been less successful in attracting substantial levels of private interest and investment.

Similar to certain public funders, private funders often also require organizations to attain a minimum financial size to meet funding eligibility requirements. Another US participant related a conversation with a major US foundation,[19] which had been attracted to his organization's unique mission and programming. Acknowledging the value of his organization's work, a representative of the foundation nevertheless informed him that they would be unable to support his organization due to its small size: the representative stated that the foundation only supports arts organizations possessing an operating budget in the amount of a half a million or more. Such restrictions are not limited to foundations. For example, the Nonprofit Finance Fund, a community development financial institution that among its various services provides loans to "nonprofit organizations and social enterprises that promote the economic, social or cultural development of diverse communities," states on its website that it only considers applications from organizations that report "[u]nrestricted annual operating revenue of at least $1,000,000."[20]

The Elephant Ant

Once upon a time there lived on a faraway planet, an ant, an ant the size of an elephant: an elephant ant.

The elephant ant went about her business. Being who she was: an ant the size of an elephant.

One fine, sunny day, she ran into an elephant, who said to her in absolute despise:

“I am an elephant, and you my friend are not.”

To which the ant reacted “I am what I am and nothing else. Nothing else at all.”

The elephant said “Well, you just can’t be, you just can’t.”

And the ant said: “I will be what I will be and nothing else.”

And she went about her daily chores.

Soon, the elephant hunted her down and brought an army of ants with him.

He said, “See this is who you are. This is who you are. Remember that.”

To which the ant responded: “I am what I am and nothing else will I be.”

The elephant commanded this army of ants to attack the elephant ant.

The army of ants attacked. The elephant ant reiterated; “I am what I am nothing else. You are who you are and nothing else.“

The ants were mesmerized by the elephant ant’s message.

And started to move towards the elephant.

To which the ant responded, “He is who he is and nothing else.”

The president of the army of ants bowed down to him and responded:

“My dear sir, you are worthy of my position, for you have stated these simple words with such grace and candor.”

The elephant ant accepted this honor with humility.

The elephant lowered his head and started to walk away.

The elephant ant called out to him and said:

“We are who we are. You are the elephant and I the elephant ant. We are one and the same. So let us celebrate.

Come join us in happiness and joy.”

The elephant joined in all the joyous ant celebrations.

Image 54. Chai Latte Productions, *The Elephant Ant: A Modern Day Fairytale*. Written by Aqsa Zareen Farooqui. *The Elphant Ant: A Modern Day Fairytale*, © 2013, Aqsa Zareen Farooqui. Reproduced by permission from Aqsa Zareen Farooqui.

Image 55. *Luk Täga Näche: Salmon Girl Dreaming*, Raven Spirit Dance, 2006. Michelle Olsen. Choreography by Michelle Olson. Photograph by Jay Armitage. Reproduced by permission from Raven Spirit Dance.

With few opportunities to access operating funding or operating funding at more than nominal levels, small ethnocultural arts organizations find themselves in a position of cobbling together a series of project grants, and taking on the subsequent additional administrative burdens involved in this system, to supplement revenue they are able to earn and/or raise from non-funder sources. Other sources of funding are often limited as many ethnocultural arts organizations support and operate in newcomer and/or established communities possessing limited disposable wealth, low levels of inherited wealth, and/or are from cultural environments where, as the Minnesotan project participant cited above notes, "there isn't this culture of philanthropy that is second nature."

A number of ethnocultural arts organizations, possessing founding members or new leaders with wealthy and/or prominent contacts or simply extremely persistent and resourceful, situated in certain geographic or cultural environments or time periods more receptive to an organization's mission, and/or the beneficiary of a fortunate turn of events, have continued to develop despite systemic barriers. Other organizations have been less successful. For the organizations we have described as being in Survival-1 and Stagnant life cycle stages, the project grant-based system only adds to the environment of uncertainty in which these organizations, like many small nonprofits, are operating. Describing a situation repeated by other struggling ethnocultural arts organizations, one Canadian interview participant observes,

> Basically we just need a way to find more money. Every year we never quite know where the money is going to come from. We've been fairly successful with our grants from the Canada Council and the City of Vancouver and the BC Arts Council but a couple of the programs were one-time only. We haven't been able to get any of their multi-year funding so it just makes it tenuous. And then attracting corporate sponsorships is something we've identified we really need to do...another challenge that we always have is individual donations. We just haven't found a way to really get our audience donating to us in a way that makes a large impact for us.

Lacking stable sources of support, Survival-1 and Stagnant organizations are generally unable or unwilling to make investments in their operations in the manner necessary to promote further development. "Because we've been in business for 20 years on this project grant basis," comments another Canadian interview participant, "there is no – without any operating funds and any real kind of support, it just leaves you feeling like you can't get better at your craft."

The second challenge we address here regards grant programs requiring prospective grantees to produce and/or present a minimum number of artistic productions over a one- to several-year period. For example, the Canada Council's theater, dance, and music sections all require several years of recent and consecutive public presentations/performances for an organization to be eligible to apply for its annual and multi-year grant programs.[21] Similarly, OAC requires theater and dance company applicants to "have completed at least two years of sustained, regular, ongoing programming in its community as of the application date" to be eligible to apply for operating support.[22] Among the assumptions inherent in such grant eligibility requirements are the following: (i) organizations are operating in a developed artistic field that includes ready access to artists, artistic material, and other necessary human and physical resources and (ii) the number of productions over a certain period of time indicates the importance (artistic and/or greater cultural relevance) and quality of an organization's work.

When meeting with a number of ethnocultural theater and multidisciplinary storytelling organizations, participants discussed the lengthy production *processes* involved in their work. Many of these organizations were founded with a mandate to build and/or add to a canon of ethnic specific work and/or to develop playwrights and other artists from an organization's origin community. Particularly for project participants operating in Canada, these organizations are frequently creating a canon where none existed at all (that is, depicting diasporic experiences, voices, and perspectives) or are translating existing canons to communicate and engage with non-origin audiences and/or to perform in manners not originally native to origin community cultural traditions. Speaking to the critical importance of playwright development and the dramaturgical process, one Canadian interviewee explains,

> I need to create a work that is happening here in Canada, on this land. I'm very inspired by our heritage, I'm very inspired by the history, very inspired by our memories. That's where my father and my mother and my grandfather were, and that's where I was born, so it lives with me. But the main task is basically to create our stories, which can create that past with the present. So this hyphen in being Canadian is important to me, because in that hyphen lives all my contradictions, all my challenges, all my competitiveness, everything that exists is there.

The basic production process involved in creating work around diasporic experiences often entails managing and integrating many of the following related but separate processes: identifying and mentoring emerging and mid-career playwrights and choreographers; research on origin community and broader community cultural forms; identifying and mentoring emerging and mid-career actors, dancers, musicians, and other artists; identifying and mentoring other artistic technical volunteers and/or staff; repeated workshops to hone developing works; and other programmatic and administrative efforts to educate and build audiences often completely unfamiliar with the playwrights, artists, works, and/or broader artistic discipline.

Generally reliant on five or far fewer staff members (if any), many if not most of which are paid on a part-time basis, project participants describe a cycle of three to five years, or more, to produce one new work. Referring to the five-year period it took to develop one of their recently presented and highly lauded plays, another Canadian interview participant comments, "That's what's been frustrating for me as the Artistic Director, is that I can't do a production per year yet. It takes time to develop playwrights and plays. But I really believe that there are stories to be told, and I'm really passionate about telling the Canadian [name of ethnic group] story."

Another issue with requirements that organizations maintain a set season or set number of productions over a specified period is apparent in the particular artistic and administrative life cycles of extremely grassroots, community-based arts organizations. A general manager of a mid-sized theater company with a regular season, a US interview participant observes that over his career he has worked with and come across a number of ethnocultural community-based arts groups that "become 'defunct' until they're ready to do a show;" that is, when there is a community need and the "time is right." This production approach does "not [speak] to their quality one bit, because I think a lot of them have the 'professional shine'" that exists on the stages of larger companies. He adds, however, that many mainstream groups undercount and misinterpret this type of mission-driven approach to art making as disorganized and/or poorly managed.

As a result of the extensive nature of arts production in the absence of an established field and the disconnect between the missions of certain organizations and the production schedule of mainstream arts models, ethnocultural arts organizations in these and other circumstances are often precluded from obtaining operating or other more significant levels of financial support when tied to annual or seasonal public programming-based eligibility requirements. Limited availability and access to operating grants and other exclusionary grant eligibility requirements are only a few of the many features endemic to the arts support environment that place obstacles in the path of development for ethnocultural arts organizations. Not exclusive to these organizations, they form the foundation of a regressive system that overvalues the contributions of established, high-income mainstream arts institutions while undervaluing the current and future potential of all other groups. Providing just enough funds to keep the ethnocultural arts field alive but not enough for it to truly thrive, in this system, "the role that has been assigned to us," notes a US interview participant, is that of "beggars."

Growth & Renewal

Growth and Renewal life cycle stages are identified stages in existing development models and are the other two most common stages in which we found project participants. Growth stage organizations are generally characterized as possessing several of the following features: developing and adding to staff, an active board, increasingly complicated financial reporting requirements, increased programmatic activity (depth and/or breadth), and some level of increased and/or increasingly diversified financing. Several of these organizations appear – to us – highly similar to the "Sustainable" organizations discussed

infra, particularly with respect to their identified types of developmental constraints; placement in this group as opposed to the latter depended in part on how organizations describe themselves and the level of development of the features listed herein.

A number of organizations we spoke with categorize themselves as being in a period of "Reorganization" or "Renaissance." Emerging from a period of crisis or decline, these Renewal stage organizations are actively taking steps to address the negative precipitating factors that led to the period of crisis and have also entered into a period of growth. Illustrating this situation, one US interview participant states,

> I think we're actually in a decent place in which we caught ourselves before we are in panic mode. Definitely there's a decrease of funding and decrease of availability of funds to fully support all of our visions. But I think we're in a place where we're creatively strategizing and prioritizing. Rather than expanding, how do we strengthen the things that we do have? As far as what we're doing, I think we are in a place where our board is actively engaged, our community are actively engaged, the staff are willing to figure out the direction in which we're going, and knowing that we want to continue.

The types of **developmental constraints** self-identified and expressed by Plural project participants in Growth and Renewal stages are as follows:

- Lack of regular access to a significant level of unrestricted funds
- Grant eligibility requirements tied to raising matching funds preclude access by organizations lacking the type(s) of network(s) necessary to raise requisite level of funds
- Need to diversify revenue sources and especially increase individual contributions
- Time intensive nature of traditional fundraising campaigns and initiatives is challenging to implement given limited (or no) staff
- Need to increase revenue overall while keeping fees earned through (most) programming affordable to low-income communities
- Need for increased access to wealthy individuals, foundations, and corporations to provide support (financial, in-kind, and to serve on boards)
- Need to build or increase size of reserve/endowment
- Insufficient funds to support certain (additional) needed dedicated full-time staff, especially in the areas of development/fundraising, marketing/public relations, and financial management
- Need to reorganize and/or further develop and diversify board's skills and areas of expertise
- Need to secure a stable and affordable rehearsal, performance, and presentation space or to obtain additional income to support higher/new costs of acquired spaces
- Need to secure a larger space to accommodate expanded programming and/or plans to pursue new revenue generating activities
- Need for more storage space
- Lack of a structured network of presenters to produce and present ethnocultural artistic works
- Need for professional artists and managers from origin communities
- Need to create a leadership succession plan and to identify funds to support the implementation of such a plan
- Need to expand demographic diversity of audiences and, related, need to develop origin community audiences
- Access to larger, more stable space has created a need to attract larger audiences
- Need to build and develop a younger/new generation of artists and arts administrators
- Inability to attract critical/media attention or sufficient critical/media attention ("glass ceiling")
- Arts consuming public's general lack of knowledge and understanding of art form

Research for the Plural project suggests that ethnocultural arts organizations in Growth, Renewal, and Sustainable stages are the most

Lying in the grass
In a circle of trees.
Ears open,
Eyes closed.
Can you hear the music?
There's music,
But no instruments.
Hear the music.
All you have to do,
Is listen
Listen.
Please.
Listen.
Hear the music.

By Charlie Teeter

Image 56. Scottish Partnership for Arts and Education (SPAE), 2013. Poem by Charlie Teeter. Reproduced by permission from Scottish Partnership for Arts and Education.

critical of capacity building and similar initiatives imposed by funders and arts service organizations to strengthen or improve the health of organizations as opposed to simply trusting and substantively empowering these professionals to identify and handle their own needs. Summarizing the sentiments of many of these later stage project participants, a US participant states, "Unless you have a check, the only other thing you can give me as an organization, especially one as old as I am, is equity and equality." The "you" in such comments is addressed to government and foundation funders in light of the particular fundraising challenges of ethnocultural arts organizations: organizations in both countries reference their distinctive work and missions, which often problematize obtaining diverse sources of revenue, particularly from the private sector.

For example, segments of the ethnocultural arts organizational field point to the difficulties inherent in accepting funds from certain private (and sometimes federal) sources due to how receipt of such funds could be interpreted by their origin communities. Referring to this situation, one US participant explains, "If there is some prominent [foreign country] businessman who gives us money, the presumption would be that we agree with his politics and we don't…so I wouldn't want that money, it wouldn't matter how much it was, even if it was no strings attached because the – it just wouldn't look good for us." For other organizations, the issue regards not so much being able to *accept* money as being able to *raise* it. Another US participant describes the daily balancing act of creating a space that serves to encourage dialogue in an inclusive atmosphere while presenting programming from a "radical, political perspective," and then raises the additional challenge of "figuring out who financially supports [that perspective] because you can't be too radical in certain spots and places..." Emphasizing that grant dollars should be focused less on training and more on developing the infrastructure of ethnocultural arts organizations, a Canadian participant adds,

> How long can we go on training ourselves how to do the fundraising? The person we pay to teach us the fundraising gets all the money and goes home, and we at the end of it have no money. The reason I'm not able to raise much money from the corporations? It's very simple. Because if I do the play about [the oil disaster],

> about the industry, if I do a play about genocide, if I do the play about the women being abducted and sexually abused, do you think the corporation is going to give me money? That's precisely what these big institutions don't do. Canadian Stage would not do it, Centaur would not do it, the Taragon would not do it. They'll just do these things at a very exotic level and therefore banks are funding them…So you can go on training people as much as you want, but if you have a mandate as strong as we have, or a mandate that is as humane as you want to have, you're not going to be able to raise money from the corporations no matter how qualified you are.

As with their smaller organizational counterparts, mid-size and larger organizations are constrained by the project-based system of grant support which entirely fails to, as another Canadian participant observes, "[build] capacity for what we're already doing which is underfunded in and of itself."

Leaving us with no doubt as to their prioritization of the need for unrestricted funds, many Growth stage organizations, as with participants more generally, find that the primary value in the services of general arts service organizations lies not so much in the services themselves but in the general networking environment that many provide. Outlining their reasons for not accessing most existing arts resources, one of the Canadian interview participants cited above points to his organization's ethnocultural programming and notes that the organization is "not a clean fit anywhere." Largely "self-sufficient," this participant acknowledges that his organization could probably make more use of existing resources and expresses a particular interest in services that take "economies of scale" approaches to making certain services, such as marketing, more affordable to small and mid-size organizations. Aside from relevancy, as with most other ethnocultural arts organizations, time and resource constraints prevent the organization from accessing existing resources; specifically, the lack of sufficient/appropriate staff (e.g., dedicated development person) to pursue available opportunities.

While also stressing the need for more operating funds and dismissing the need for more capacity training, a proportionately greater number of Renewal stage organizations state that one of their main issues, as with the Canadian participant above, is finding the staff and the staff time to focus on increasing organizational income. Echoing comments made by similarly situated organizations, one such US participant observes,

> One of the things that people are always thinking – people who don't have experience in fundraising – … is you look at an org like ours and they're like, 'You have such a small budget, you're not maximizing your fundraising. Let's think of new ideas for you to fundraise.' And it's – no, we don't need any new ideas. We need to take the things that we're already doing and maximize them. Because we have not maxed out individual giving in our existing constituency. We have not maxed out the amount of money that we can extract from our existing events. We have not maxed out grant writing within our community. We know all of the foundations in the area and we are not able to write grants to all of them because we don't have the time. So there's all of this. We don't need to research new grants, we don't need a new fundraising event…we don't need any new stuff right now. We need to have the time to actually squeeze every last drop out of what we already have.

In addition to financial needs, organizations in the midst of growing or reorganizing list a range of other developmental constraints that overlap with constraints identified by organizations in other life cycle stages. We briefly address below constraints relating to presenting opportunities and space.

Framing the presenting challenge facing a number of ethnocultural performing arts participants as "trying to put your work in places that it's not understood or not even necessarily valued or welcomed," a Canadian interviewee articulates the desire held by many for a more structured "network of presenters or people that are interested in Aboriginal, or culturally diverse, or all these different stories that are being shared." Such networks are an important means of effectively distributing and increasing the visibility of ethnocultural arts. Through identifying and securing multiple presentation venues, they also support ethnocultural artists in obtaining, in the words of the Canadian interviewee cited above, a full "life cycle" for their work so "that it's not just shown once and shelved." Moreover, when organized by individuals

knowledgeable about ethnocultural artists and the presented art form(s), they serve to tackle persistent problems relating to the exoticization of the field. In a follow-up email we received, a US interview participant writes,

> One more thing that we forgot to mention is distribution. For performing artists, in order to be a nationally recognized artist, you need to gig outside of your home city. In order to do that, you need a presence at the national booking conferences like WAAA, the Midwest and APAP. Finding agents who can represent culturally specific artists in the national arena is challenging. Booking yourself is very expensive. We've had 3 agents in our 30-year career. One retired, one wasn't a good fit and our current agent we've been working with since 1998. Still, we have to constantly give them marketing tools to describe our work, otherwise we quickly can become their "Asian" group. And nobody buys "Asian," they buy art. Plus when we arrive at the venue with a motley crew of many colors, they get confused. Summary: When doing original work, remember to define yourself or somebody else will do it for you and it ain't always pretty.

To combat misrepresentation and address gaps in the mainstream performance network, organizations in both Canada and the United States have long supported their work through informal networks that identify proven presenters, or by developing their own presenting mechanisms. At the time research for the Plural project was taking place, several efforts to create such networks were in various stages of development. For example, in 2013, Ryan Cunningham, an artist and co-founder of Alberta Aboriginal Arts (a Native theater and performing arts organization based in Edmonton and founded in 2009), was working on a project to create a structured network of presenters across British Columbia, Alberta, and the Yukon. For several years, the Canadian Arts Presenting Association/l'Association canadienne des organisms artistiques (CAPACOA) and Toronto's CPAMO have been working toward fostering a stronger relationship between Canada's presenting community and Native and culturally diverse artists and arts organizations. In the United States, US Plural project participants laud the National Performance Network, a national arts service organization focused on "supporting artists in the creation and touring of contemporary performing and visual arts," for encouraging and supporting presenters who showcase diverse works.[23] US organizations also praise and express a desire to see the expansion of models such as the one utilized by New York-based Pentacle, which is a "nonprofit management support organization for small and mid-sized companies and project-based artists working in dance and theater."[24] A general rather than an ethnocultural arts service provider, since its founding this group has supported the development and presentation of work of an ethnically diverse roster of artists and companies, including ethnocultural arts organizations Dakshina/Daniel Phoenix Singh Dance, HT Chen & Dancers (also know as the HT Dance Company – Chen Dance Center), and Urban Bush Women.

Operating across the Canadian/US border until its closure this year (2014) was the New York-based Foundation for Jewish Culture (FJC). Among the multiple programs offered by FJC was the "New Jewish Culture Network" (NJCN), which served as a "pipeline for contemporary performing arts that explores the Jewish experience."[25] In existence for three years before FJC announced its closing, this short-lived "collaborative commissioning and touring program"[26] brought together Jewish and general presenting organizations to support and defray the costs and risk associated with producing new (ethnocultural) work. Described in further detail to us by the Toronto-based Ashkenaz Foundation, which organizes one of the world's largest festivals of Jewish music and culture and was part of this commissioning network, NJCN members would meet to choose and commission a new work, and then FJC would provide a subsidy to the selected artists to develop their work and a subsidy to several member presenters to present the work.

Access to affordable and appropriate space to meet organizational needs is another common developmental constraint identified by many, though not all, project participants regardless of life cycle stage. A challenge shared with many members of the general arts community, the issue of space has received much recent attention by arts service organizations and cultural policymakers and has been well-documented; we see no value in repeating points made in this literature. Instead, we

make a few short observations on how access to space has impacted the developmental trajectories of project participants.

For some organizations, almost all of which self-identify as in a Growth or Sustainable stage, space is simply not identified as a challenge. For the majority of organizations in other stages, however, access to affordable programming, rehearsal, performance/presentation, storage, and, less commonly, administrative space varies from being a moderate to critical developmental constraint. In both countries, organizations that have consistent and long-term access to one or more space(s) point to the benefits such spaces provide, including (i) ability to more fully develop productions and provide other mission-appropriate programming; (ii) increasing the visibility of the organization; (iii) signifying investment in its community; (iv) signifying that the organization is worthy of investment by its community and subsequently acting to leverage (increased) income from foundation, corporate, and individual sources; and (v) unlocking new sources of earned income. One US interview participant that recently purchased and renovated a multi-level, multi-purpose building points to the several ways in which his organization is using its new spaces to generate income when not in use by the company. Referencing a recent conversation with an individual he hopes to add to the company's staff, he recounts his surprise when this individual expressed less interest in the salary he could provide, and more interest in the organization's rehearsal space. Rather than draw a salary, the individual, who is also an artist, wanted to exchange her administrative services for a certain amount of access to the company's rehearsal space to produce her own work. In short, she wanted to barter services for space. The interview participant notes that his organization is now able to take advantage of such opportunities.

While much political advocacy and networking led to this interview participant's purchase of a space, a number of other participants attribute a wealthy founder or fortunate turn of events to how they obtained a secure space. This good fortune has helped many of these organizations achieve (continued) success and has permitted them to, in turn, support other members of the ethnocultural arts field. For example, a Canadian interview participant and new occupant of an "Artspace" building has plans to dedicate his organization's new blackbox theater for, when not in use by his company, use as a discounted performance and rehearsal space by Aboriginal and culturally diverse arts organizations.

A final note regarding space: some ethnocultural arts organizations express particular space requirements due to the manner in which their ethnocultural art form is practiced and/or presented. Neither common nor rare among project participants, these distinctive needs include high quality soundproofing material for noise intensive forms (e.g., taiko) and particular stage configurations.

Do the services offered by support systems correlate with the needs of ethnocultural arts organizations? (Survival-1; Stagnation; Growth; Renewal)

Plural project findings indicate that the current support system largely fails to meet the needs of ethnocultural arts organizations in Survival-1, Stagnant, Growth, and Renewal stages. While there are a number of dedicated (and general) funding programs available to ethnocultural arts organizations – the greatest need for all organizations but particularly organizations in these later stages – the overwhelming majority of programs are in the form of short-term project grants, and an analysis of governmental funding programs indicates that available amounts rarely exceed $30,000 in either Canada or the United States. In addition, funding programs and amounts (whether project or operating) are often tied to such features as a minimum operating budget, requirements to raise matching funds, or a certain level of programmatic activity that effectively locks out younger and smaller arts organizations from receiving a sufficient level of support to assist in further development. Lacking are sufficient levels of unrestricted operating support – which is the greatest articulated need of organizations in all stages as it provides the flexibility these diverse organizations require to address diverse and emerging needs – that is unburdened by criteria that places barriers of access for the majority of the ethnocultural arts field. In summary, the impact of the current financial support system is that it creates an unstable environment in which the absence of sustained investment in infrastructure discourages organizational growth and investment in the future, encourages organizational models that are small and nimble and thus more adaptable in times of crisis, and for organizations where such models are not appropriate to organizational missions, subsequently limits potential organizational impact.

With respect to capacity building services, the Plural project findings suggest that these services entirely fail to meet the needs of later stage organizations even while capacity building is identified as a critical need of these organizations. Research indicates that many of the capacity building tools and initiatives directed at these organizations misinterpret their needs, designing programs based on models more appropriate for established mainstream arts institutions than the diverse situations of ethnocultural arts organizations and operating under the assumption that organizational leaders are less knowledgeable and sophisticated concerning management principles than they in fact are. Instead of lacking knowledge, later stage organizations lack the financial resources to support staff to implement management principles. As such, programs that focus on education and training rather than finding means to increase organizations' number of (full-time) staff are unlikely to have a long-term effect in addressing the needs of these organizations.

The following are **recommendations to funders and arts service organizations** interested in supporting ethnocultural arts organizations in Survival-1, Stagnation, Growth, and Renewal stages:

- For funders, provide multi-year, unrestricted funds not tied to such features as a minimum required size of operating budget, a certain number of paid staff, or, as applicable, the production of a certain amount of annual or seasonal programming
- For funders, lower or eliminate matching fund requirements as appropriate to take into account organizational context
- For funders, revise funding eligibility requirements so as to permit support of a range of collaborative models that allow for organizational resource sharing
- For funders, emulate efforts such as those at the Canada Council to adopt a more uniform grant application process and reporting system to reduce the heavy administrative time required to participate in the grant process
- For arts service organizations, develop and maintain a board registry to assist organizations in identifying and developing individuals interested in supporting the work of ethnocultural arts organizations and who could serve on boards
- For arts service organizations, provide training and other services directed at assisting ethnocultural arts organizations access increased financial support from the private sector that takes into account the contexts and constrains under which these organizations are operating
- For arts service organizations, provide services geared toward small arts organizations that can answer basic questions on such matters as production protocol (e.g., working with union actors) and identify experts in various management fields (similar to various existing services provided by volunteer lawyers and accountants in the arts groups but under one umbrella group)
- For arts service organizations, increase advocacy focused on dispelling misconceptions of ethnocultural arts organizations and increasing their visibility in the arts community
- For arts service organizations, engage in advocacy that encourages movement away from support structures solely reliant on institution building models
- For arts service organizations, create and expand programming that provides shared resource opportunities for small and mid-size organizations (e.g., administrative areas of marketing and fundraising in addition to programs geared toward sharing resources for artistic programming)
- For arts service organizations, develop or increase, as applicable, resources that identify free or low-cost available space
- For both, develop and increase, as applicable, programs subsidizing access to space
- For both, develop and support outsourced groups that handle the fundraising and administrative needs of extremely small organizations
- For both, identify and create a network of presenters interested in supporting ethnocultural artistic works
- For both, further develop and encourage a networked system of ethnocultural arts services and supports
- For both, hire and empower individuals committed to and knowledgeable of cultural equity principles to manage general programming and equity-related initiatives

Image 57. Scottish Partnership for Arts and Education (SPAE), 2013. Students at Steger Sixth Grade Center composing a song. Photograph by Diane McCullough. Reproduced by permission from Scottish Partnership for Arts and Education.

Decline/Close

An identified life cycle stage in organizational development models, a few of our interview participants appear to be administratively in the period known as "Decline," two have indefinitely halted programming, and two have permanently and literally closed the doors of their spaces and operations. Among these organizations are those that have largely been supported through contributions of community members' time, in-kind and cash donations, and have never possessed paid staff, and organizations that, before permanently or temporarily ceasing operations, had employed several full-time members and been funded by a range of income sources. Almost all of these organizations had received critical acclaim for their work.

Similar to Survival-1 organizations, it became apparent during interviews that organizational leadership in Decline stage organizations are burnt out, retrenching programmatically and administratively, and losing the will and energy to continue operations. Echoing statements made by the smaller of these organizations, one US survey respondent (and interview participant) writes with respect to accessing arts services, "We've given up applying for grants. It's easier to earn it although we can never earn enough." In the space provided for general survey comments she adds,

> In the past including the recent past, we have applied for aid in the way of arts grants. We have found that if we spend the time involved (we cannot afford a grant writer) that we are losing valuable time being artistic. Therefore although we have been encouraged to continue to apply, we have decided it is to our benefit to just do and be artistic rather than be administrators. We make just as much or more that way.

The types of **challenges** self-identified and expressed by Plural project participants in Decline are as follows:

- Lack of regular access to a significant level of unrestricted funds
- Lack of access to affordable venues appropriate to organizational needs
- Time intensive nature of identifying and pursuing grant opportunities and similar forms of contributed revenue

- Decline in membership and loss of long-time donors due to demographic change (with respect to both age and ethnicity) and inability to attract newer and younger supporters and audiences
- Decline in earned income due to heavy reliance on increasingly irrelevant revenue models (e.g., subscription and membership)
- Increasing production costs but inability to raise ticket prices due to increased competition from similar ethnocultural arts organizations and unwillingness of audiences to pay more
- Decline in origin/base community support due to management decisions to professionalize/mainstream organization without consultation with, and endorsement by, origin community
- Changes in US immigration laws and regulations have rendered previous cross-border exchange difficult and effectively closed previously existing touring opportunities
- Organizational uncertainty and instability due to recent – and rocky – leadership transition or loss of visionary and influential leadership

It is the sentiment on the part of several US survey respondents and interview participants both in these winding down stages and other organizational periods that the 501(c)(3) organizational model imposes too many administrative burdens on creative organizations in return for comparably few benefits. Moreover, the model fails to provide sufficient space for these artist activists to focus on the mission-oriented aspects of their work or the flexibility to respond to evolving programmatic and/or community needs. In making these observations, project participants echo views long-held within segments of the nonprofit community, and especially among social justice oriented organizations. One US Plural project participant and former funder reframed these ideas when recounting a conversation he had had with the founder of a storied Black theater company many years before. This founder had turned down a large government grant aimed at building the company's capacity and had ultimately elected to close the company out of exhaustion at the idea of engaging in further institution building activities. Wrapping up his story, the project participant stated simply, "Everyone keeps trying to build institutions, but there can only be so many institutions."

Sometimes organizations close, and this fact is not always a tragedy. The more important considerations are why, and what happens next. Describing her decision to place her company on "hiatus," one US Plural project interviewee explains,

> I…recognize that what you love sometimes you have to let it go. What is more important to me, [the company] or the existence of theater in my community?
>
> That's where I'm at right now. [The company] is like my baby, but what's more important, what will have the longer life? Is it…what I have given, or is it something even beyond me? And understanding that, and being okay with that. There was a moment that I was okay with some things and then it really hit me: what if [the company] can't carry this torch? …Understanding that because what I think is, One, in order for [the company] to survive, it needs to be part of the community and the community needs to take ownership of it because I know that I can't do this by myself…
> Two, I think that – one of the challenges as well is funding. It's – does the community want to take ownership of [the company], and if so, does [it] have to make changes? And if [the company] isn't the right fit, then what is? …I want to make sure that I'm there to pass it on and leave [the next person] with whatever tools that they need that will help them move forward.

With many of the factors leading to organizational decline due to highly specific or – alternatively – highly systemic issues, in lieu of recommendations to funders and arts service organizations interested in supporting the efforts of this component of the ethnocultural arts field to reorganize, we suggest that these individuals and organizations consider the challenges listed throughout this book and focus on implementing the recommendations listed above and below. Replying to our survey question regarding what she believes to be the most important activity in which an arts service organization should engage, a Canadian survey respondent (and interview participant) writes,

> To promote Mentorship within Canadian arts organizations to foster respect and historical recognition of the contribution of the Artists and Arts Organizations that helped develop our Canadian cultural identity. Keep our senior artists' voices relevant. Provide opportunit[ies] for mature and young art practitioners to engage. Maintain the circle of sharing so experience and inexperience can learn together. Assess base level of operational funding for Arts Organizations that have proven track records and reputations for providing consistent good programming over 5 years.

3. Artistic Life Cycle – Endings and New Beginnings

A handful of Plural project participants had reached a stage of maturity and/or their desired administrative state, but reference issues on their mission-driven side that have led to decisions to halt programming in the near future. As one US project participant states, "Following [the company's] 10th anniversary season and completing a body of work that took ten years to make…I arrived at a place artistically and as a director where I felt that stage of my journey was completed – fulfilled."

While each of the organizations in this group indicate that their decisions were hastened by the arduous efforts involved in attaining their desired administrative states, it is also clear that administrative-side support, including a sudden influx of unrestricted funds and staff, would not alter their decision to close their doors. Community activists and organizational leaders, they are also artists. They founded their organizations because they each had an idea and a strong mission, and they implemented these ideas and carried out these missions. Now they are ready for new sources of inspiration, new ideas, and new challenges. Specifically asked whether, if given $10 million in unrestricted funds tomorrow, they would continue in their current work, each of the interviewed organizations said most likely no. Referring to his earlier comment, the US interview participant cited above explains,

> I arrived at a place where I felt like I had completed this body of work. And my options are either to rehash what I've been doing, which I'm not interested in, or jumping off of a cliff and going wherever, into the sea of uncertainty, to see what comes up. And what comes up may not actually be directly tied to the mission that I've been driving for the past 12 years. So I do want the freedom…now that 10 million dollars, if it was, 'You go and you explore, and see what you come up with,' I would take it.

This project participant is an award-winning choreographer who during those 12 years successfully built an internationally recognized dance company with a singular mission and repertoire. We are left only imagining the future achievements and potential contributions of the art world to our greater cultural lives if such individuals operated in an arts environment that more evenly, regularly, and equitably distributed support to allow for significant investment in promising early stage projects and new organizational forms.

4. Survival-2; Sustainable (Administrative)

> We've grown up and left the nest of Mom and Pop, and we are learning how to be that conscious adult. Although 42 years, you'd think that was a long time for an organization, 'It's old for an organization,' it's not old and the possibilities that this organization has is amazing. – US Plural project participant (August 1, 2013)

Next to Startups, we found standard depictions of Sustainable organizations the most problematic when applied to our project participants. Also termed "Mature" or "Institution" stage organizations in nonprofit developmental models, these organizations are frequently identified through an administrative lens. Typical administrative features are as follows: formal – and separated – management structures led by professional staff, an experienced board largely composed of prominent and/or high net-worth individuals, and balance sheets that reflect a highly diverse set of resources owned by and/or supporting organizational operations and activities. Such resources incorporate the results of planned giving programs and include large individual

gift-giving, multi-year institutional grants, a variety of earned income activities, ownership of real estate, the existence of cash reserves and one or more endowments.

There are unquestionably ethnocultural arts organizations that fit these standard descriptors. The financially largest of these organizations exist in the United States and include the San Francisco-based Asian Art Museum, the New York-based Alvin Ailey American Dance Theater, the Los Angeles-based Skirball Cultural Center, the New York-based Jewish Museum, and the New York-based Japan Society, all of which in recent years have reported more than a minimum of $25 million in gross income and up to a maximum reported by one organization of slightly more than $157 million. The issue we identify with the descriptors is not that they are defined in such a manner that they do not apply to ethnocultural arts organizations, but that they fail to capture the many different means of operating in a sustainable manner. Moreover, many models of nonprofit sustainability greatly underemphasize the role organizational mission and programming play in creating (different kinds of) sustainable institutions.

To address this issue, we modified the standard interpretation of Sustainable organization to apply to any organization that appears to have successfully negotiated many of the challenges identified above (e.g., taking advantage of existing supports, finding a means of supporting a stable/reliable group of individuals to manage organizational programming and administrative operations, possessing regular access to one or more spaces sufficient to meet organizational needs and financial means, and transitioning leadership), has established programming, and that appears to have developed a good relationship with its intended audience(s) and/or community/ies.

The last type of organization we encountered in our research and that we identify here are organizations in what we have termed a "Survival-2" stage. Most of these organizations have the outward appearance of organizations in Startup, Formalization, or Survival-1 stages but internally and programmatically are more similar to Sustainable organizations. Offering established and well-regarded (by their source and/or by the greater arts community) programming, these are organizations led by individuals with a solid to highly sophisticated grasp of organizational and program management and often (though not always) with little to no aspirations of "institution building." Several of these project participants had in earlier periods adopted the generally larger and more diversified organizational structures of Growth and Sustainable organizations, but had found that these structures were incompatible with organizational missions and/or artistic interests. Sustainable in certain components, due to their generally heavy dependence on a small number of founding individuals, as currently structured these organizations appear unlikely to survive past the departure of founding members/key leadership. Nevertheless, at present, these organizations also appear to have achieved their desired programmatic and administrative operating levels.

The types of **developmental constraints** self-identified and expressed by Plural project participants in Sustainable and Survival-2 life cycle stages are as follows:

- Need for greater and more stable access to unrestricted, multi-year funding
- Need to increase or raise revenue to cover additional costs associated with owning/maintaining a space
- Need to increase the number of paid staff
- Need to transition leadership
- Need to transition and/or further develop board members
- Need to develop a broad(er) donor base within origin communities that come from countries and/or cultures where individual giving in the arts is not part of the arts support system
- Need to build and develop a younger/new generation of artists
- Need to attract/reach new audiences
- Need to communicate value of art to struggling communities
- Need for stronger distribution channels for work
- Need for increased visibility and critical/media coverage and knowledgeable critical/media coverage

Possibly more so than ethnocultural arts organizations in other life cycle stages, Sustainable and Survival-2 participants point to broader cultural and systemic issues as threats to their continued sustainability. Among these many issues, we discuss below organizational concerns related to

developing a younger generation of artists and arts administrators and what we believe to be is the related issue of critical art historical attention and media coverage.

A challenge articulated by organizations across life cycle stages and ethnic groups and located in both Canada and the United States is attracting and supporting a new generation of arts leaders from an organization's origin community and the more immediate and specific challenge of leadership transition/succession. Pointing to the former issue impacting the ethnocultural arts field, a US interview participant observes, "One thing...that is troubling is the lack of arts administrators of color. There's not a lot of people [who] are coming into the field. What happens to these culturally specific arts organizations, who is going to lead them? Who is going to have that language?" These sentiments are not limited to organizations of color; a number of White ethnocultural art organization participants describe unsuccessful efforts and new initiatives directed at bringing in younger artists and organizational members.

Several factors may be attributed to the actual and perceived small(er) pool of younger ethnocultural artists and arts managers. Both early stage and later stage participants reference the changing nature of audience engagement with the arts and the impact of social media on the nature in which their work is received and digested. Plural project participants working within music and theater disciplines are particularly conscious of these greater cultural changes. Identifying their most pressing challenge as the need for "young members" to maintain the vitality of the organization, one Canadian music participant explains, "Younger. I'm not saying teenagers, I'm saying women in their early twenties, early thirties…we need our daughters and sons to go. And they don't. They don't. Is it the pull of the television or the computer? When did that change in these people's lives when they think, 'Yeah, I can sing in a choir…'"

Detailing recent shifts in programmatic focus, another Canadian music group elaborates on the larger issue of connecting with younger individuals:

> I would say in the last four years, it's really changed. The advent of electronic media has changed what young people want to see, their attention span. Everything that was a guaranteed situation and environment for us changed and I could feel it, that we needed to change our methodology and we need to reinvent ourselves because although we are highly regarded and good, it's like they've seen it…and so that's what we are undergoing right now is reinventing an infrastructure so that the individuals who are dedicated here can keep working in this art form and not give it up and so we're changing to be more 'teaching' and 'workshop' people, which we're happy to do because it's really difficult to be a performing group because of the two way nature that people want in their lives. Reality TV, this is my feeling about it, is that people want to be engaged, they don't necessarily want to be entertained anymore. And they're hoping that you can show them your talent but, 'please involve me and show me how to do it in 15 minutes and if I can do it in half an hour, great. And then I'll go to the next thing.' We are just moving faster. So that's totally fine but if you're trying to hang on to what you did and you get resentful about like, 'Man, nothing about me has changed,' well that's why you're dead.
>
> …At the last show they were saying 'Okay everyone tweet!' And we were just like, 'Oh God there's kids hanging onto their phones the whole show.' Try to go next to them and say, 'Really can you just be here with us?' Takes that much, a [character] going up to a student to guilt him to put it away…I don't know, it's a little disillusioning because no one seems to care, so you're just trying to get through it and figure out, what is the standard now? How can they watch us, be looking at their thing, tweeting and what does live performance mean then if we are not here all together being live and interacting? I don't know, they would rather look at it through their phone, not look at it. So it's been a little bit of a challenge to really understand how to change what you do and still feel like you're hitting the mark. But when has it ever been any different?

While some spoke of the challenges inherent in operating in a cultural landscape with many competing opportunities for entertainment,

Image 58. Los Cenzontles Mexican Arts Center's ensemble group, made up of advanced music students. *Seated on stage*, Lucina Rodriguez (dance and music instructor) and *clockwise*: Favio Valazquez, Emely Reachi, and Verenice Velazquez. Reproduced by permission from Los Cenzontles Mexican Arts Center.

no project participant currently led by members of the next generation ("next Gen") mentioned the increasing importance of new technology in this landscape or the increasingly participation-based cultural climate as part of developmental concerns. As with the first generation ("first Gen") participant cited above, many of these individuals are regularly incorporating various forms of social media and other online communications platforms into their work to connect with their members and audiences. For some of these organizations, social media-based technology is an important part of organizational plans to increase earned income, communicate with national and international audiences while maintaining strong brick and mortar-based and site-specific local programming, and as one Canadian participant describes it, to otherwise assist an organization that is "hitting above its weight" in the more effective execution of its mandate and programs. An individual hired by one next Gen led and civil rights era-founded US organization explains the importance of such technologies to the group's recent expanded focus:

> Perhaps one of our challenges right now is how can we get the art that has a message out there to other places beyond the physical space of [the organization], understanding that…the world right now is interconnected, and being just a physical space is one thing, being an Internet space is another thing. Making sure that the art that we present goes to areas where it's no longer presented or is not usually presented. Those components are things that we are looking into the future and thinking and trying to expand on.

This organization offers Skype sessions with guest artists, maintains an active blog that covers such items as the introduction and discussion of current and upcoming programs as well as upcoming board meetings and agenda items, and a website that audio streams selections of upcoming musical programs. Other project participants offer one or more of these Internet-based means of servicing a range of audiences and introduce other features such as podcasts of live programming.

Less concerned with the impact of changing forms of communication, several next Gen-led project participants committed to working within the ethnocultural arts field point to an issue captured in previous literature and needs assessments (discussed in Part I): frustration with what they see as an unwillingness of some first and older generation artists and arts leaders to complicate the themes, narratives, and styles of ethnically specific art and to mentor while providing these next Gen arts leaders with agency to move the field, including surrounding critical dialogue, in different directions. This sense of frustration is not aimed solely at older generation ethnocultural artists but at the arts community and our greater societies. A US theater participant describes his organization's founding by "a group of playwrights that just said to themselves,"

> 'People believe that Black theater is a certain thing, and we are all African American playwrights who write about different issues. It's not at all what Black theater once was – all about protest. It's a completely different thing. There's still some protest, but there [are] also other identity issues that people write about. So we need to do a festival of some sort of short plays that is a new kind of representation of Black theater.'

Clarifying that the desire to open up his ethnocultural arts practice is "directed to the world at large, and then more specifically to the theater community," he adds,

> As you know, in the arts there's very little opportunity for anybody to get ahead. Consistently, when theater companies are building their seasons, they might have an artist of color represented, but only one. If you look at the Black plays that are produced these days, they're still about the same old thing…Not really focused on works just written by Black people, but normally focused on works written by Black people about protesting the world that they live in…I think it was as much to the Black community as it was to the theater community to say, 'Listen, we have this complex array of issues. You know that. Let's remind you of that by showcasing plays of these writers.'

Noting that "theater is enmeshed in identity politics more than it ever has been" and the challenges this situation presents for his organization in communicating with wide audiences, a Canadian participant frames the issue as "We just can't present sunny viewpoints about what it is to be Jewish; we've got to present all the viewpoints of what it means to be Jewish."

A number of first Gen artists and arts managers agree. States one of these US participants, who is a manager of a multidisciplinary space,

> When you're culturally specific, you're rooted in a tradition. Sometimes it's hard to let go that *that* has changed. What was important to the African American community 25 years ago is much different. And so you have to adapt. But also I think as an arts organization specifically, and as artists, we have an obligation to keep that story alive. And we have a very unique position and ability to be able to carry those stories forward...We have that obligation, but at the same time continuing to realize that there are new stories, and new things that are informing those communities, and we need to be part of that dialogue.

The theater participants referenced above join others in feeling strongly that, within their field, a diverse pool of artists exists, and they are joined by project participants from other disciplines in the opinion that the arts support system needs to focus on increasing the visibility of diverse artists and their experiences.

Based on a consideration of all research findings of the Plural project and current broader discussions in the arts community, it seems clear to us that the diversity, or lack thereof, of *artists* in the Canadian and US arts community depends in no small part on how that community and other terms such as "art" and "artist" are defined. It also depends on the arts discipline and geographic location in question: although categorized as "a need to build and develop a younger/new generation of artists," the issues involved in identifying and supporting visual artists of Latino descent located in the Los Angeles area or theater artists of color in Toronto are far different than the issues involved in identifying and supporting Welsh singers in Southern Pennsylvania or theater artists of color in Halifax.

The lack of a sufficient number of ethnocultural artists is an issue that appears to be highly discipline, geographically, and ethnically specific; in contrast, the lack of a sufficient number of arts administrators of color, and for our purposes viewed as a lack of a broad based pool of arts administrators knowledgeable about one or more ethnocultural art forms and communities, is a well-documented issue within the arts community.[27] Existing studies suggest an array of systemic features leading to the overrepresentation of White arts administrators in arts institutions, particularly in leadership positions, which in many ways resemble issues identified as leading to gender and racial inequity in other professional fields (e.g., unequal access to arts education beginning in early childhood, disparate levels of the quality of existing educational resources, lack of support and mentorship in educational institutions, cultural and economic constraints in pursuing certain opportunities, and unequal access to job opportunities). We add here only a few observations gleaned from our discussions with project participants.

Arguably more important than with the career development of artists, employers often require that arts administrators possess – at a minimum – a postsecondary degree and a certain history of job stability. While artists may hold multiple short-term and part-time positions (whether arts-related or not) and, for those with more marketable work product, sell artwork to generate additional income, career development for administrators generally necessitates a less rhizomatic and more linear structure. For emerging and less well-connected arts administrators, paid entry-level, career-related opportunities are rare and thus these emerging managers and leaders are directed and encouraged to seek unpaid internships. An additional problematic feature of the job market that has been well-documented is unpaid internships in the nonprofit and for-profit sectors;[28] we reference it only to highlight that, in many cases, these deceptively open but effectively prohibitive opportunities only serve to perpetuate a two-track system. For individuals from more affluent backgrounds, these opportunities may in time lead to paid positions and longer-term job stability and growth. The existence of unpaid internships as the primary means to further the career path of individuals from less affluent backgrounds, however, effectively places

these emerging administrators on a slower developmental path, if not halting it entirely. Many potential ethnocultural arts administrators are located in low-income communities.

Referring to the sluggish career paths of arts workers from lower-income backgrounds, a Canadian project participant observes,

> You can't make money successively in the arts, you can't. And so that's why I think we see the – it's just such a simple equation…if you give young artists money they will create more art. If you don't give young artists money, then they will have difficulty creating new art. So when people ask where are the new plays, where are the new artists, they're working at Starbucks.

The inability of many ethnocultural-focused and interested artists and arts administrators to accept unpaid positions creates a particular dilemma for ethnocultural arts organizations.

Another of the multiple contributing factors to the need to support a new generation of artists and arts administrators regards the often limited ability of ethnocultural arts organizations to provide financial support to this emerging group during their period of training. With many organizations highly under-resourced and lacking sufficient resources to support more than a few, if any, paid staff, a number of project participants identify unpaid internships as problematic but unavoidable. Many participants also note the difficulty in attracting qualified administrative staff, particularly in development positions, largely due to their inability to pay salaries at market rates and the loss of administrative staff trained internally to larger and – not infrequently – mainstream institutions.

Based on research for the Plural project and our own experiences as students in a graduate level arts administration program, the consistently low numbers of existing arts administrators of color and/or other ethnocultural administrators, and the particular difficultly of a number of ethnocultural arts organizations in recruiting these individuals, may also be attributed to the following: (i) lack of substantive efforts on the part of many postsecondary institutions to recruit and support students expressing these career interests, (ii) the focus of targeted support programs on encouraging minority recruitment and training in mainstream arts institutions through the provision of additional funds to these institutions, and (iii) the under-prioritization by more than a few ethnocultural arts organizations of integrating financial support of emerging arts workers and future leaders into short-term and long-term organizational planning. Expressing sentiments shared by many next Gen staff members of project participants, the Canadian participant cited above states, "[U]npaid internships, I hate more than anything. I think it has more value to just get one grant and have them assistant direct on one show for eight weeks than to have them filing paperwork for a year." This participant works for an organization that has developed a policy wherein no individual may work for the organization without payment, even if only in the form of a small daily stipend. The organization also manages a paid apprenticeship program in various areas of arts management that mentors individuals directly and, due to the organization's mid-size budget, four person staff, limited number of productions, and lack of a performance venue, works to place individuals with larger companies of their choice to provide them with greater visibility and exposure to opportunities. Several of these apprentices were subsequently hired by the organization, and others secured positions at a range of other arts institutions.

Within the many greater cultural shifts and challenges impacting the availability of staff and the creation and distribution of work fall participant concerns regarding leadership transition and the need to increase critical media and art historical attention. During the course of research for the Plural project, we met with one ethnocultural arts organization that is in the middle of a crisis due to the recent death of its well-connected and prominent founder. Over the course of the organization's history, it had presented a range of programming aimed at supporting the development of origin community artists and showcasing the contributions of origin community art to wider local and national audiences. The organization was funded by a vibrant membership base, large contributions from individual donors, foundations, and corporate support, which collectively enabled it to draw further support from, and present programming featuring, internationally acclaimed origin community artists. Virtually all of this support and activity could be attributed to the efforts of the organization's charismatic founder.

Slowly over the past two decades, demographic and cultural shifts combined with the founder's failing health had resulted in a substantial drop in revenue from all previous sources and a retrenchment of programming. While the organization's volunteers were, and are, wholly committed to the organization's vision and mission, it appears that none of these individuals possess(ed) the singular mixture of artistic skill and knowledge, origin community familiarity, management skills, and access to high-wealth individuals and other donors to lead the organization into its next stage. One of the organization's board members and a close associate of the founder explains,

> It never expanded. There were a couple of people that were around. I would do all the artwork and stuff like that. I'm not one of those persons that do administrative [work]…[The founder], he came up with names of this guy from Africa, and this PhD from here, and they would get funding from different places to send [the artists]…he knew all the right people to make it work.

Since we met, the board has continued some local programming and continues to search for a means to restructure the organization, which includes possibly changing its mission.

Other later stage interview participants in both countries are more pro-actively engaged in leadership succession planning and/or broadening their pool of organization-affiliated artists who are familiar with the cultural contexts of these organizations. Resembling the situations of these project participants, a US interviewee describes her organization's challenges in identifying appropriate individuals to take over management roles within the organization. "People who come here have to have a real sense of mission work," she observes. "It's not an 8 to 5 job, or a 9 to 5 job. It just isn't going to happen, it's not realistic, and you shouldn't even put your foot in here if you think that's what's going to happen." As the founder of a well-known and long-established institution providing a wealth of artistic and educational programming to an ethnically diverse but overwhelmingly low-income community facing many challenges, she is intimately familiar with the long hours, multiple roles, and often extremely low pay involved in managing an ethnocultural arts organization. She also realizes that low pay may preclude her from recruiting a sufficiently qualified successor and thus has already begun searching for a sufficient level of resources to hire and mentor this yet-unidentified individual:

> We've gone through all kinds of training, you name it, over the years, but what we have to do is get a Deputy Director that I could train…Then we have to get the money because we don't have the money for that Deputy Director… we cannot bring on someone in that kind of position and pay them what I get paid because they're not going to have that kind of commitment as a founder.

In addition to the particular challenges confronting ethnocultural arts organizations in identifying new leadership, media and art historical coverage, or the lack thereof, is another developmental constraint identified by organizations in all life cycle stages though, based on participant responses, it appears to be slightly more heavily prioritized by Growth and Sustainable stage organizations. Illustrative participant comments regarding media-related challenges include the following:

- I spent quite a bit of….resources hiring these publicists, and they did a lot of work and …we had ads in newspapers, that had never been done in [the organization]…It paid off in audience members. For the first time we packed houses and we had to tell almost a hundred people every night [that] we didn't have seats for them. It was fully sold out. It was amazing. [The organization] had never seen that amount of people come to a play, and we were in a really big theater, so in terms of audience it paid off. No critics went to see the play. So why? I don't know, you know? It was very very discouraging actually. – Canadian interview participant

- Another thing: We are the first group from [this region] to represent the American Association of Community Theaters in Monaco, in the most prestigious international theater festival. Nobody knows about us. When we try to do something, I don't know, either we email the wrong people or we don't do it in a correct way, or some way that….it [just] doesn't get us anywhere. – US interview participant

- It's telling me that we have to put our thoughts out there in a different format. Not just in the work that we're doing, and maybe this is just a little bit of my own academic background, but I do think we should be reading and writing, but who has the time to prioritize those things? If I had the time, I would like to be writing reviews of shows… but we spend so much of our emotional and physical labor just trying to parse out what's happening that it's hard to be productive and engage in those arguments. – Canadian interview participant

Despite their achievements and, for those possessing the requisite financial resources, funds spent on marketing, these participants join many other organizations in reporting difficulties in attracting (better) media coverage outside of their ethnocultural communities and broader ethnocultural arts circles. Either because they lack the marketing budget or greater marketing efforts have been less successful, a number of project participants rely on networking and more informal means of reaching current and new audiences. For more than a few ethnocultural arts organizations, the constant inability to garner critical attention for their successes has only contributed to isolation and heightens the pressures on these organizations to (continue to) succeed or risk reinforcing persistent negative stereotypes of the field. Explains one US interviewee in commenting on the Plural project,

> When we encounter people such as yourself, and the people that you're working with on this project, that are interested in culturally specific arts organizations, it just makes more people in the world aware of the work that we do. And that's very important because sometimes you can feel like you're in a vacuum, that because you don't have the advertising dollars…that maybe you're not able to reach as many people. A lot of our audience is word of mouth.

Noting that their small marketing budget is due to the organization's more general lack of resources, she adds, "That's why it's so much pressure for the plays to be the best that they can be. Not just because they should be. But I'm saying because…how would I say this? You almost can't fail. You almost can't ever fail…And that's difficult because failing is a part of growing."

In Part I, we referenced ongoing dialogue concerning the historic and continuing negative effects of critical attention misinformed and/or misrepresenting ethnocultural art. While there is widespread agreement among project participants that the general media and broader arts community has much to learn, in this area at least the situation appears to be changing. Observes one US organization regarding this evolution,

> [The environment] is noticeably better because there's competition. The blogosphere has made the environment better because the bloggers have come into the mix like, 'I'm going to see all of it'…apparently people out in the world had been just as frustrated as the art community of color because they didn't see reviews about what was playing…that was the environment. So social media and the access to building webpages and creating your own blogs, as this has started to take shape, as with music and every other discipline, the bloggers have literally changed the game.
> Some of the mainstream papers are, because they're losing readership, starting to take notice that they have to come out. And critics are getting younger…there's a whole generation of critics that believed that theater was inherently white and anything else was an exception, and they couldn't get around to it unless it was at one of the 'white' houses…
> It is clear as the country has changed, especially in the last twenty years since I've been professional, and the reviewers get younger, and it's a different generation, there has been a considerable amount of movement forward. Is it enough? Absolutely not. But we were so far behind, and it was such a hostile environment before, the fact that the environment is no longer as hostile or grating, and the fact that there are people in the community, that when what happened with Silk Road and Hedy [Weiss] that the entire community of color actually was like, 'This is not acceptable,' means that there is progress.

Leadership Transition

For ethnocultural arts organizations concerned with leadership transition, we present the following experiences of two project participants who are navigating and have navigated, respectively, this challenge.

Formed in 2005 by a group of Iqaluit-based arts leaders, the Alianait Arts Festival (Alianait) works with schools and local, national, and international organizations "to promote creativity, healthy lifestyles, and traditional cultural performances."[1] Led by Co-founder and Festival/Executive Director Heather Daley, the organization has grown from a grassroots initiative with no funding to an international event that hosts an annual, alcohol-free four-day festival of music, film, storytelling, circus arts, dance, theater, and the visual arts and that showcases the work of emerging and renowned artists from around the world, with a particular emphasis on the circumpolar region. In addition to the festival, Alianait presents concerts and other events throughout the year.

Shortly after the festival's formation, Daley began planning to transition Alianait's leadership. As she works closely with a number of other community-based organizations to produce the festival, during the festival's early years she identified several local young arts leaders interested in various aspects of the festival's mission and work and has actively worked to further develop the skills of these youth. Daley is more closely mentoring one of these individuals, a particularly promising young woman and performer who has been with Alianait for the past five years in the roles of trainee and part-time festival coordinator. Having discussed with this emerging arts administrator Daley's desire for her to take over the Executive Director position, Daley has been slowly exposing her to the many responsibilities involved in managing the organization. To assist this process and ensure that the young woman is ready, Daley has enrolled both of them in CAPACOA's Succession Plan program, which connects future successors with a wide network of mentors located throughout Canada, and is seeking additional funding to cover tuition costs so that the young woman can take arts administration courses. Daley is also focusing on increasing operating support: while for many years she volunteered her time in the management of Alianait and has in recent years waived her salary as Director to open up additional financial resources for programming, she is well-aware of the Arctic's high costs of living and that such a precarious financial arrangement would be unacceptable to most individuals carrying on someone else's dream. With Daley considering retiring within the next few years and the near certain likelihood that her chosen replacement will not be prepared by this time, Daley is also planning on identifying a temporary replacement who will continue to train Alianait's new leader.

Ballet Hispanico New York (Ballet Hispanico) has within the past five years completed a successful transition of leadership. Founded in 1970 by dancer and choreographer Tina Ramirez as a "dance school and community-based performing arts troupe," Ballet Hispanico "explores, preserves, and celebrates Latino cultures through dance."[2] Through its now professional dance company, school, and education and outreach programming, the internationally-acclaimed organization has for over 40 years worked to build and facilitate cross-cultural dialogue, educate audiences on the diversity and dynamism of Latino artistic traditions, and develop young artists and leaders.

In 2009, Ramirez stepped down and Eduardo Vilaro took over as Ballet Hispanico's new Artistic Director. A choreographer, arts educator, former member of the Ballet Hispanico Company, and a founder of his own company (Chicago-based Luna Negra Dance Theater), Vilaro is especially well-equipped to continue to grow the organization. Reflecting on the transition process, Vilaro observes that it was relatively smooth: the organization hired a good search team, the board selected an individual with experience as a dancer and founder (as opposed to the selection by many ballet companies of individuals more narrowly focused on choreography), and Vilaro was provided with space to lead.

He notes that, in hindsight, the existence of certain measures prior to the change in leadership would have further smoothed the transition. Asked by us to share a few insights gained during this process, Vilara provides the following observations and recommendations for other organizations preparing to transition leadership:

- Leadership succession involves not simply transitioning a position but transitioning an organization; think of it as a *process*, a series of events, rather than a specific date that change will occur.
- During the search process, all parties should be clear as to expectations, identify potential challenges and new needs, and develop and agree upon a transition plan to cover the next several years *after* a new leader takes over (Vilaro recommends a five-year plan).

Since Vilaro began his tenure as Artistic Director, Ballet Hispanico has continued to thrive. Honoring its history while challenging itself to explore new directions through the presentation of new works and expanding its reach to open conversations with new audiences, the company, like the ethnocultural arts field, is here to stay. "The vision for this company is about moving it from – it was started as saying, 'We need a voice at the table,'" explains Vilaro. "And now the vision for this company is, 'We are the voice that makes change.'" Speaking of the field more broadly, he adds, "We are going to be the beacons of cultural discourse in ways that people have yet to imagine."

Notes

1. All information herein regarding Alianait is based on a review of the festival's website (http://www.alianait.ca) and an interview held at Alianait's offices conducted by Mina Matlon with Heather Daley (Co-founder & Festival Director, Alianait Arts Festival), May 10, 2013, audio recording on file with Plural project co-leads.

2. All information herein regarding Ballet Hispanico is based on a review of the company's website (http://www.ballethispanico.org) and an interview held at Ballet Hispanico's offices conducted by Mina Matlon with Eduardo Vilaro (Artistic Director, Ballet Hispanico New York), August 1, 2013, audio recording on file with Plural project co-leads.

Alternative media outlets particularly praised by US ethnocultural theater participants are the "online knowledge platform" HowlRound,[29] and Canadian visual arts participants praise more established publications such as *FUSE* Magazine, which is "a venue for timely and politically engaged publishing and programming reflecting the diversity of the contemporary art world."[30] After 38 years of publications, *FUSE* is dissolving this year (2014). Long-term undercapitalization, largely due to the nonprofit's inability to obtain sufficient operating funds to hire a full-time staff person, led to the organization's decision.[31]

Looking forward, many project participants point to the need for a continued focus on the mainstreaming of ethnocultural art as an important avenue of supporting the longer-term sustainability of organizations; that is, conveying the message that we are all culturally specific, and thus the universal is the specific. Echoing views expressed by the overwhelming majority of interview participants, one of the US interviewees cited above emphasizes,

> That's the beauty of a diverse culture. We have the choice once we're adults to take a little bit of everything and create the world that we're in…We have to learn from each other. That's the way life is. I can't just live in a Black world. That's not reality. But my art speaks from the experience that I come from, which is an African American woman, who went to Catholic schools all her life but was taught by my parents that I needed to know where I come from….So when people say to me, 'Why an African American theater company?' I say, 'Why not? Why shouldn't our stories be told? They're universal stories. They happen to be told by African American artists. When you go to other theater companies, they're not African American artists up there telling those stories. They're other, mostly Caucasian, artists that are telling those stories. You want me to believe and understand that story as an African American. I'm telling you to do the same thing.' That's where the equal-ness has to come in.

For organizations that spoke with us about educating a broader arts consuming public on ethnocultural arts activity, there is a split in their evaluation of efforts to address the situation through such approaches as adding diversity-focused programming to arts services and creating cultural diversity committees. Several organizations, particularly survey respondents, specifically recommend such programming. Others reject such diversity training as ineffective and lacking in substance. States one Canadian interview participant,

> I don't think another forum on diversity between many, many companies is what is needed. These forums on diversity, they seem to happen quite a bit in different formats, where everybody comes together. It's an opportunity for a white person to say something awkward that you didn't think that they felt, and then everybody feels awkward. That's what the opportunity is, is to figure out who is actually a secret racist or accidentally racist…And if it's not me, then I did a good job through the thing.

Adds another Canadian less humorously, "I sit in [a major national arts service organization's] meetings once in awhile, and they keep talking about the things that just don't offer anything concrete. So they've formed a committee, a culturally diverse committee. If diversity is a national concept, why does it have to be in the form of a committee? Why can't it be a governing concept?" He then notes that this organization has yet to revise policy or the structures of any of its core programs to accommodate diversity or equity.

Organizations holding separate points of view with respect to the effectiveness of diversity and equity programs at the professional arts and arts services levels all agree that diversifying arts studies at the grade, high school, and post secondary levels would have far greater impact. Returning to Covarrubias and the need for a holistic approach to addressing the many inequities permeating the arts community and its system(s) of support, these academic programs have the ability to play a large role in increasing the visibility and understanding of the field as a whole and in the work of artists operating outside of the assimilated Western mainstream. To this end, most interview participants find that the educational environment has – slowly – improved. Observes one Canadian interviewee, "[Students] are learning about people, actually. They're learning [that] there are other art forms. I think that race, ethnicity, feminism, post colonial studies, they have had some impact,

so some of the course material is beginning to include the history of others." Borrowing the words of one of the US project participants quoted above, we ask, Is it enough? Absolutely not. In outlining the multiple systemic constraints faced by ethnocultural arts organizations and artists as they seek to continue to grow and attain sustainability, another Canadian interview participant concludes, "I think the problem is in the schools. The beginning part is important. The rest – artists usually are able to work together to find good solutions."

Do the services offered by support systems correlate with the needs of ethnocultural arts organizations? (Survival-2; Sustainable)

Research for the Plural project indicates that the current support system does not meet the needs of ethnocultural arts organizations in Survival-2 and Sustainable stages. While there are a range of services aimed at supporting the ethnocultural arts field, largely absent are arts services focused on addressing systemic issues at the grassroots level; specifically, advocacy directed at educational institutions at all levels to teach subject matter that promotes broader awareness of the field, alternative organizational models, and to cultivate knowledge within the next generation of arts administrators, researchers, scholars, and advocates of the ethnocultural arts field.

Drawing from our own experiences in a graduate-level arts administration and policy program, and from the stories of peers in other arts administration programs, courses were taught from a "generalist" perspective that lacked the necessary complexity to address the multitude of complex issues experienced by ethnocultural arts organizations, and rarely were these organizations mentioned or the subject of case studies. This omission is not entirely due to the lack of information on the field: during our literature review, we identified research over the last 20 to 30 years that offers valuable information on ethnocultural arts organizations and other organizations operating outside of mainstream arts environments. The development of courses, certifications, or degrees at educational institutions focused on the ethnocultural arts field and/or alternative organizational models shows promise of having a more lasting impact in the strengthening of the field by creating greater knowledge and awareness of these organizations and models by funders, administrators at arts service organizations and mainstream institutions, and in supporting tomorrow's future ethnocultural arts leaders.

The following are **recommendations to funders and arts service organizations** interested in supporting ethnocultural arts organizations in Survival-2 and Sustainable stages:

- For funders, provide multi-year, unrestricted funds not tied to such features as a minimum required size of operating budget, a certain number of paid staff, or, as applicable, the production of a certain amount of annual or seasonal programming
- For arts service organizations, advocate at the city and state level to support city/state financing for ethnocultural arts organizations to own and operate their own spaces
- For arts service organizations, generally increase political advocacy on behalf of ethnocultural arts organizations
- For arts service organizations, serve as a cultural broker by creating (more) opportunities for communities and artists to interact
- For arts service organizations, create and expand programming that provides shared resource opportunities for small and mid-size organizations
- For both, support and expand existing efforts to increase the racial diversity of arts schools and arts administration programs
- For both, increase opportunities for emerging artists and arts administrators of color and individuals interested in working with ethnocultural art forms to obtain financial assistance to support internships at individuals' institutions of choice
- For both, provide financing and customized support programs to assist in the identification and mentoring of emerging and mid-career ethnocultural arts leaders; for example, offering and expanding programming similar to CAPACOA's "Succession Plan," which is a mentorship and peer network development program
- For both, hire and empower individuals committed and knowledgeable of cultural equity principles to manage general programming and equity-related initiatives

* * *

Image 59. *Contrary Clowns*, Debajehmujig *Storytellers. Seven Minute Side Show*, 2013. *Left to right*: Ashley Manitowabi, Elisha Sidlar, Bruce Naokwegijig, Joahnna Berti, and Serina Merling. Photograph by Ron Berti. Reproduced by permission from Ron Berti.

Throughout this book, we have touched on the many challenges facing ethnocultural arts organizations, and the achievements of the field despite those challenges. For those working outside of the field, we hope to inspire further interest and better means of supporting ethnocultural arts organizations. For the dedicated volunteers and staff working within it, we hope that this work serves as a reminder that you are not alone and as a documentation of how much you have accomplished.

We are well aware that many of the challenges illustrated herein have existed for decades; so have many of the proposed solutions, and our research provides a mixed picture of the support systems in both our countries. In examining the systems we have in place, the one finding that is clear to us, however, is that a tremendously diverse and complex field is currently served by systems born out of one cultural background, one point of view. "It's time," as musician and philanthropist Peter Buffett states in a critique of the "charitable-industrial complex," "for a new operating system. Not a 2.0 or a 3.0, but something built from the ground up. New code."[32] Just as we cannot solve a problem with the same mindset that created it, we cannot achieve cultural democracy or equity with the same tools, strategies, and structures that built and have maintained our current inequitable systems. To move forward, we must look, think, and act widely. We must also allow for flexibility to fail and flexibility to change direction.

One more story.

The Debajehmujig Creation Centre

In 1984, on West Bay-Manitoulin Island (M'Chigeeng First Nation) in northern Ontario, a group of artists and educators led by Shirley Cheechoo and her husband Blake Debassige started a children's theater camp.[33] Soon regularly performing at area cultural centers and other local venues, the young troupe's work began to attract attention and, notes one of the company's earliest supporters and Debajehmujig Cultural Community Liaison Audrey Wemigwans, "the people really enjoyed it." Encouraged by community members to expand the group's activities, Cheechoo built a board of directors and began to formalize the organization, which was incorporated in 1986 and became a registered charity in 1988. Named "Debajehmujig," which translates as "storytellers" in Cree and Ojibway, and also known as Debajehmujig Theatre Group, the organization was the first, and remains the only, professional theater company located on an Indian reserve. The first of several "firsts."

"Dedicated to the vitalization of the Anishinaabeg culture," Debajehmujig's mandate is to educate and share original creative expression with Native and non-Native people.[34] Initially more focused on creating a platform for Native youth to see their "stories reflected on stage,"[35] the storytellers quickly made progress in turning this vision into reality. Cheechoo, writer and director Larry Lewis, and other members drew together a group of adult actors, both emerging and established, and began touring to schools, cultural centers, theaters, and other performance spaces across Canada and in the United States – the first Native company to do so. Between 1984 and 1988, operating for most of this time out of a former shed that was transformed into two small offices with no washroom, Debajehmujig produced and presented seven plays and workshopped others, including Tomson Highway's soon-to-be award winning *The Rez Sisters*. By 1988, Debajehmujig was travelling to San Francisco to receive a *Spirit of Sharing* festival award for its work, and in 1989, the group moved northeast on Manitoulin and into an old school building located on Wikwemikong Unceded Indian Reserve. In the same year, Debajehmujig fully staged *The Rez Sisters* and went on to perform that work alone in 37 locations in Ontario, "from Wapo Island to Fort Francis, Thunder Bay to Ottawa," recounts Wemigwans. Many of these performances were at venues located on reserve communities that had little exposure to this form of storytelling.

Wemigwans, who played the role of Annie in the production, tells one story from these early touring experiences:

> At Eagle Lake, for instance, there was bingo going on. 'Oh, there's a play.' To the Native communities, they weren't used to live theater. So I remember we were in Eagle Lake, and [another actor], she looked out at the audience and goes, 'There's a whole bunch of kids out there, I ain't swearing in front of all of those kids.' We didn't know what to do – her whole monologue is all about swearing anyway, so what are we going to do? We can't really change the lines, you know? This is the way it is. All of the people had gone to the Bingo and just dropped their kids off, not realizing that this is a play for adults. There we were performing – there were

> a few adults, but there were *a lot* of kids. I think… it took awhile to change that around. But I think a lot of people started to realize. So now when we go places, a lot of the audiences, it's an adult audience. That has changed. The way theater is looked at in communities now.

Over the next two decades, the group continued to entertain and educate audiences around the world, mostly through tours to remote fly-in communities but also on occasion to large urban centers.

During its early years, Debajehmujig's robust programming was heavily supported by individual contributions of time and, Wemigwans notes, "a lot of fundraising, art auctions." The organization was also supported by project-to-project grants from OAC, the Canada Council, and various other sources, with Lewis, Wemigwans, and others pitching in to write and prepare grant applications. Wemigwans describes this administrative component to their work:

> I remember those old machines. You put a disk in and it was like a typewriter – that's the machines we used in those days. And I remember we had… all three machines going. We put them all together and we were printing out these letters, about 500 letters to foundations, and sorting them all out and mailing them all out. That was our funding, funding application process back in the day.

Around the late 1990s, the organization began receiving operating support from the federal and provincial arts agencies, support that continues to this day. Earned income has also remained an important source of revenue. Other sources of income, however, have been difficult to obtain. In the organization's response to the Plural project survey, Executive Director Ron Berti writes,

> We have no municipal level of support, and we receive no support from the Corporate Sector, either in donation or sponsorship, nor do we receive donations. We are eligible for very few foundations, because we are never in their catchment area. As a result, we have three sources of revenue – Federal Grants, Provincial Grants, and Earned Revenue. We are not 'visible' enough, or 'sexy' enough, or something, to attract investment. You would think with the diamond mines and gold mines and everything else that there would be a desire to support the local community based cultural organizations, but no. There are many assumptions about our funding made by others, like the fact that we are a 'cultural' organization must mean we receive money from the Department of Canadian Heritage, "because Aboriginal cultural is a part of our Canadian Heritage right?" Wrong.

Despite the lack of support from key sources of revenue for mainstream arts organizations, the organization has found a means to grow. And it has done so, both historically and to date, on its own terms.

In 2008, after 25 years of operating out of multiple locations and performing, in Berti's words, in "other people's homes," Debajehmujig finally opened its own space. Through this new location, an expanded multidisciplinary center, the organization also visibly embarked on a new path. Unpacking the broader cultural movements that led to the group's transition, Berti explains, "Initially, Aboriginal artists in the country, when they finally started to set up organizations, they just did what everybody else did. That was the model, was the Western model." Native theater companies replicated the artistic and administrative roles defined by mainstream theater companies, along with such features as their rehearsal and production schedules, "assuming that's how you do it, that's how you get funded, and that's the form." For the first 10 to 15 years in the development of these companies, including Debajehmujig, and in the work of many Native playwrights, "that's the kind of exploration you saw," notes Berti. "Structurally it was mainstream theater with subject matter that was related to their culture." Situations and thinking about art then began to change.

> As we started to develop more confidence and more language, we also wanted to explore more and to not be limited by the definitions. Because in fact we were still really just figuring out what is our contemporary form of our traditional ways? ...Then our organization started thinking about things differently, the kind of

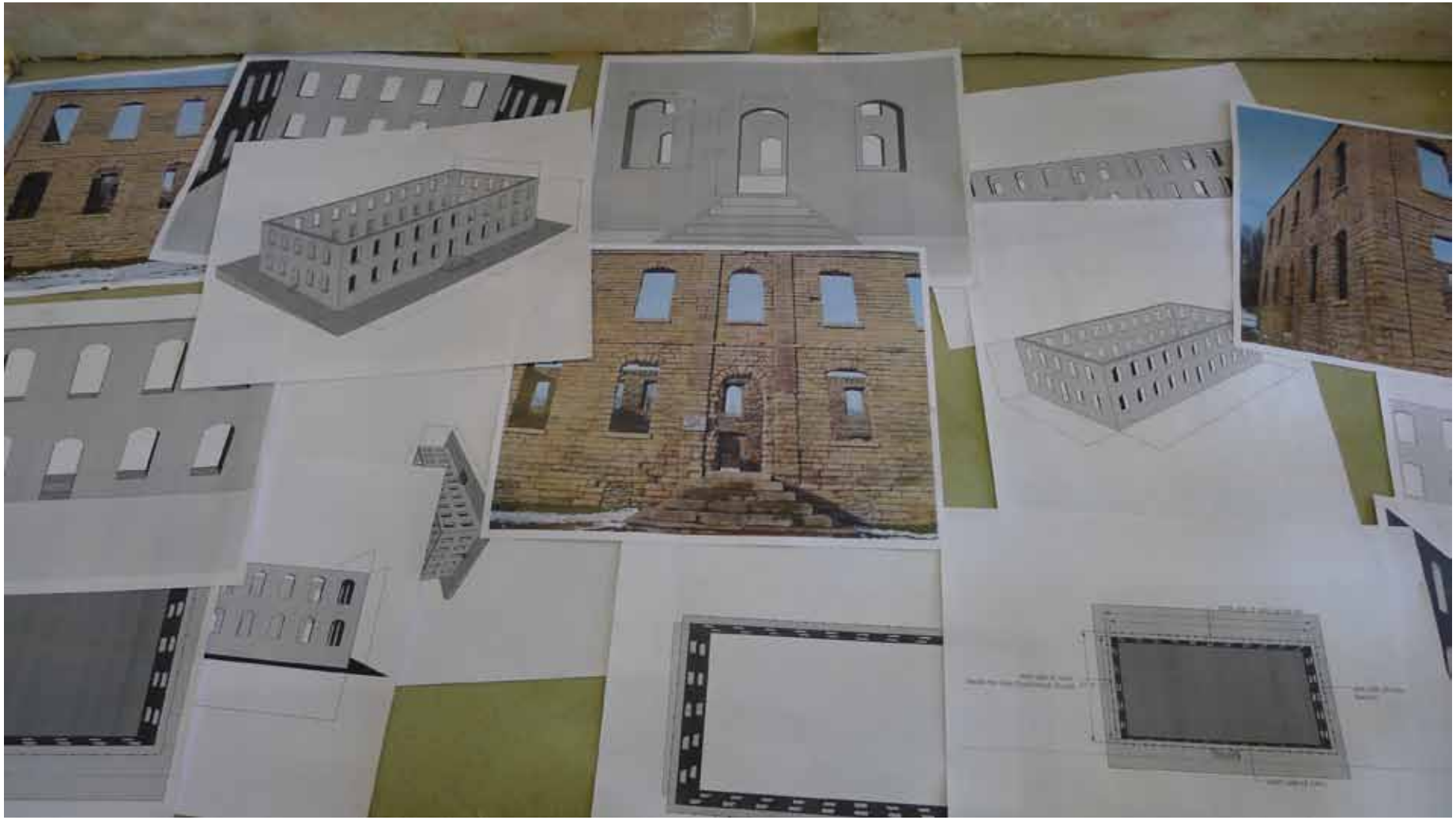


Image 60. Debajehmujig *Storytellers*, 2013. Architectural plans for converted performance space located on Wikwemikong Unceded Indian Reserve. Photograph by Mina Matlon. Reproduced by permission from Mina Matlon.

> conversations you would hear would be more around that 'our bodies are where our stories are carried,' whether it's dance, music, or anything else. That it's the process, it's the journey that's important, not the thing at the end. This kind of language started to evolve. And we started to realize that we weren't using the theater language anymore. I think the desire and the maturity to want to explore farther, to really find out what our own form was – is – and frankly to have access to the tools that everyone else gets to play with, you know? Multimedia, all those sorts of things. Rather than being stuck in this very old definition of what a storyteller may be, is to open it up, and say, 'Oh, wait a minute. A story is a story is a story. Can be told a million ways. We don't need these silos around disciplines, it's not helping us, so let's stop thinking that way.'

"[But] then," Berti adds, "you have to start thinking in another way." To continue to access funding, Debajehmujig began to employ other terms accepted by funders: words such as "integrated arts" and "multidisciplinary." This shift in thinking and terminology was one part of the organization's move from operating solely as a theater company to that of "storytellers that will use any form or medium to tell the story and to pass on the traditions and the traditional teachings." Occurring around the same time as Debajehmujig was redefining its work, direct exposure to movements taking place in other communities around the world inspired the organization's rethinking of the implementation of that work. Berti describes the company's travels to Europe, particularly to towns in northern Holland, and witnessing artists and theater companies engaging in different manners of exploring and connecting the arts, history, and community.

Bringing these experiences back home to Wikwemikong, Debajehmujig's artists looked anew at their own resources and contemplated where to start. "What we did know, what we had invested a long time in, was traditional teachings," says Berti. "So we knew them. We knew the stories. We'd spent 15 years collecting these and earning the right to hear these stories and telling them back." However,

> It wasn't until we went to Europe that we realized, 'Wait a minute, we have a bigger responsibility then just *knowing* these things. Knowing the teachings, knowing the way to do something is not the same as doing it. We have to *actualize* these things. We have to put them to work, put them into motion.' And the answer for us was in realizing the great similarity between the transition movement and other kinds of eco-based movements, land-based movements, sustainability movements, and the teachings. They're saying the same thing. Respect the earth, look after the earth. Once those two things lined up, then, to me, that's as much a part of the shift that we're experiencing as the form that we were talking about earlier, the actual form of the story. To me, it's this alignment of what we deeply, deeply believe about our teachings and the value of that information is echoed globally by people who know a lot about the earth and the environment, and these things are consistent. And because they're consistent, we don't need to draw lines around things anymore, we can all move together, bringing our part to the story. It's really been a different way of looking at each other, and our neighbors, and everything. It really has changed all of those things.

The "Debajehmujig Creation Centre" was born.

Evident in the programming and operations of the organization, as well as the physical structure of its new space, is that the shift Berti describes is very new and very much in progress. On a daily basis, organizational staff is learning and experimenting with ways to integrate these new – and inherited – perspectives into Debajehmujig's work. For many years, the organization had "an artistic director, stage manager, production manager, lighting designer, costume designer," and "now," states Berti, "we're something different." Identifying a continued need for certain positions, modifying these positions to account for the changing nature of the organization's interaction with its local community and use of resources, and finding a need for new positions, the artists are figuring out their new roles and responsibilities. Although in a period of uncertainty, the company's metamorphosis is igniting new energy and conviction in its artists and more generally within the 30-year old organization.

There is also a measure of practicality in Debajehmujig's transformation. Berti notes that, since the global economic downturn,

Canadian funders are directing more attention to organizational "self-sustainability." This shift in the funding environment has in turn given rise to several sustainability initiatives and project grants. Pointing to one of these grant programs, he says, "I thought [it] was a pretty interesting concept…the idea that 'Here's some money, go and focus on your self-sustainability with this money.' It's like, 'Okay, you're only giving it to me once, so what do I turn it into? How do I use the money? What does self-sustainability really mean anyway?'"

Eventually, Debajehmujig used the funds to advance the organizational changes it was already implementing. Explains Berti,

> We finally determined that self-sustainability is not how many memberships or season subscriptions you have or any of those things. It's if we lost our funding, if there was a global downturn, if the ferry stopped running, if any of these things happened, who's going to keep the doors to the Debaj Creation Centre open? Who's going to be standing there with us when the funding is gone? Oh, our neighbors, our friends, our families, the people around us, that's who this matters to, that's who our sustainability is linked to. No one else…It's right here, it's the people right around us. So our absolute priority has got to be the relationships with those closest to us...

Remarking on the company's long history of touring, he observes that the constant travel was partly due to Debajehmujig's geographic isolation and the lack of their own physical space in which to perform. With the move into a sizable and permanent new space, Debajehmujig's artists are now free to more deeply explore new and different modes of arts presentation and channels of communication with their many audiences. Shortly after the move, the company made the decision to stop touring.

Since 2010, Debajehmujig has been conscientiously and playfully blurring the boundaries of its work and artistic disciplines. In addition to a form of staged storytelling performances, which are broadcast to Indigenous and non-Indigenous communities around the world through a variety of online and other electronic means, current programming includes visual arts exhibitions, a radio station, the support of an in-house musical group, and the presentation of a land art festival. The organization also operates a community garden.

Debajehmujig's new structure is further designed to not only support its local Native and non-Native communities but the development of its artists: the group's transformative approach to art making is equally about individual transformation. Observes Berti,

> Even for the artists, you start to approach things differently. You don't make up a material list, and then do a budget, and then go shopping and look for the stuff. You don't do it that way. You start off by going, 'What are my resources? What's around here, what do I have a lot of? What can I get my hands on?' And start from there creating instead of creating in a vacuum in your head…again, everything is that point of view, that way of approaching things, from resources. It's a resource – and identity – those two things together. What are our resources, what do we have to work with? And then identity-based work in that all of the work, because of our actual *process* for creating work, it relies on the fact that the participants are honestly contributing stuff from their own lives that ends up in the story, in the mix, on the stage. Yes we fictionalize, but not hugely. It's barely fictionalized. If it's a story about teen suicide, you can be sure that people in the stage have all experienced suicide, and they're speaking from that experience. Or whatever the issue or topic may be.

He adds that the company's process also "means a different kind of attachment to the work as well; not a lot of the work would be easily transferred to another group of actors, for example, because it's identity based." Referencing one aspect of Debajehmujig's work, the creation of fictional characters that reappear in the company's artistic productions and which have become so popular that audiences "phone and ask for these characters to attend things rather than have the story or the play," Berti comments that the nature of the invention of such characters is so closely tied to the artists' work and earned rights to tell a particular story that, ultimately, the stories do reflect reality.

The atmosphere of intense artistic challenge and growth is coupled with significant financial investment in these artists. Born out of survivalist needs, early in its history Debajehmujig prioritized salarying

all of its artists and other staff. "From the beginning," says Berti, "We looked at it as, 'Wait a minute, once the contract ends, what are you going to do? Are you going to leave here, and go down to the city after I've invested all of this time and resources into developing your skills for you?'" He continues,

> That outsourcing would happen over and over unless you can offer them something better than what they're going to. Even though they would only get one or two shows anyway, the idea is that they imagine they're going to get a ton of work by being in the city. So we had to be able to counteract that. It meant putting artists on salary, but also looking at what…other service can you provide besides being an actor? What else can you do? Oh…you can train other youth, youth training youth. We can give you skills and then send you out there to train people who are just slightly younger than you.

In creating a physically and emotionally supportive environment, Debajehmujig has built a true home for its artists. And not surprisingly, Debajehmujig's high value of its human resources is reciprocated – over the last 20 years, it has had little staff or board turnover, with a number of its staff members having grown up contributing to the organization.

It is unclear where the organization's work will lead. For the former theater company, whose isolated location has, throughout its history, served to stimulate and reinforce culturally grounded innovation in the arts and in organizational models rather than hinder it, this unpredictability is okay. Debajehmujig's artists describe their new direction as "internationally linked and intentionally localized," which applied directly to their work involves "knowledge and sharing from around the world applied intensely right here at home." Berti adds: "Then to see where that takes us and to build out from there."

Talking about the greater idea of capacity building and the journey over the years. It has been hard, no doubt. And I know I'm not alone in that journey. It is a process that, for me, has been one that has experienced many ebbs and flows. There were moments where I felt supported and having the resources – and I mean resources in a very broad way that's about people, that is about systems, that is about space, that is about finances. Because I recognize that oftentimes resources amount to finances only or money only, and that's not the case for me. It's a broader picture. And so there have been some moments of incredible strength and energy, and feeling that I had what I needed to move forward in the mission of the company and the work. But by the same token, there were moments experienced where I as a company was evolving, growing…it required different needs and it required further assessment of what does it mean to be at capacity, or to have the capacity that's necessary to move forward.

- Helanius Wilkins, Founder & Artistic Director of Edgeworks Dance Theater (August 21, 2013)

Notes

1. Michel F. Sarda, *Visions of my Land: the art of Jim Covarrubias* (Phoenix: Bridgewood Press, 2013), 16; Jim Covarrubias (Founder, Ariztlan Studios), interview conducted by Mina Matlon at Ariztlan Studios, June 28, 2013, notes on file with Plural project co-leads.

2. Sarda, *Visions of my Land: the art of Jim Covarrubias*, 9.

3. Neil C. Churchill and Virginia L. Lewis, "The Five Stages of Small Business Growth," *Harvard Business Review* (May-June 1983).

4. During interviews, we posed a life cycle question to all ethnocultural arts organizations; however, we intentionally did not provide organizations with a standardized definition of "life cycle." As a result, organizations took a variety of approaches and employed a range of terms in describing their current life cycle stage. Organizations more familiar with business terminology expressly assigned themselves to "traditional" stages such as "start-up," "growth," or "maturity." For other organizations, we were able to surmise their stage through self-descriptions of organizational developments.

5. As detailed in the Methodology, our interview participants were purposively selected based on a variety of characteristics shared and/or appearing to diverge from the ethnocultural arts organization field as a whole.

6. See, e.g., ongoing debates and lobbying regarding implementation of the Ontario Not-For-Profit Corporations Act.

7. Interview questions are listed in Appendix E.

8. The characteristics listed throughout this section draw on a range of life cycle models identified both through specific research for the Plural project and as part of our education in the Master of Arts in Arts Administration and Policy program at the School of the Art Institute of Chicago. As previously noted, most of these models contain more specific identifiers with respect to size of staff, the development of different departments (e.g., curatorial, development, marketing), and programmatic features that, for various reasons discussed throughout this book, do not apply to ethnocultural arts organizations. We have therefore not listed these features when describing previously identified life cycle stages, but instead have drawn on the more general characteristics of Growth, Stagnant, and Sustainable/Mature organizations.

9. Eileen Cunniffe, "Why is the Arts Funding in These Two States so Vastly Different? Minnesota and Wisconsin Compared," *Nonprofit Quarterly*, August 15, 2013, https://nonprofitquarterly.org/policysocial-context/22758-why-is-the-arts-funding-in-these-two-states-so-vastly-different-minnesota-and-wisconsin-compared.html.

10. "Minnesota's Arts and Cultural Heritage Fund," Minnesota State Arts Board, last accessed July 15, 2014, http://www.arts.state.mn.us/grants/machf.htm.

11. "About the Funds," Minnesota's Legacy, last accessed July 15, 2014, http://www.legacy.leg.mn/about-funds.

12. "Arts & Cultural Heritage Fund," Minnesota's Legacy, last accessed July 15, 2014, http://www.legacy.leg.mn/funds/arts-cultural-heritage-fund.

13. "Minnesota's Arts and Cultural Heritage Fund," Minnesota State Arts Board.

14. Ibid.

15. "Operating Support grant program," Minnesota State Arts Board, last accessed July 15, 2014, http://www.arts.state.mn.us/grants/operating-support.htm.

16. Ibid. (italics added).

17. Ibid.

18. Also known as the "e-Postcard" and to be completed by tax-exempt organizations with annual gross receipts of under $50,000.

19. We have not named the foundation here as, although we reviewed information concerning the foundation's arts grants programs available on its website, we were unable to ascertain precise funding eligibility requirements. The foundation offers grants on a "request-for-proposal" and invitation basis, which may account for the minimal information provided on its website.

20. "Loans Overview," Nonprofit Finance Fund, last accessed July 15, 2014, http://nonprofitfinancefund.org/loans-financing/loans. On its website the Fund notes that "NFF lenders evaluate smaller nonprofit and social enterprise organizations on a case-by-case basis."

21. See, e.g., Canada Council for the Arts, "Guidelines and Application Form; Theatre: Multi-Year Grants to Professional Organizations" (requiring that an "independent producing company" applicant without the responsibility of a venue, excepting rehearsal spaces, "must produce a minimum of four productions over four years, of which two are Premieres of original Canadian works or New Productions"), http://canadacouncil.ca/en/theatre/find-grants-and-prizes/grants/theatre-multi-year-grants-to-professional-organizations; Canada Council for the Arts, "Guidelines and Application Form; Creation/Production in Dance: Multi-Year and Annual Grants" (requiring that an applicant company must "have completed a minimum of five years of sustained activity, including full-evening programs of the company's work" and "operate on the basis of a season or have a **sustained** level of activity; by sustained level we mean a volume of activity that is ongoing, above and beyond producing and performing a single project per year") (bolding in the original), http://canadacouncil.ca/en/dance/find-grants-and-prizes/grants/creation-production-in-dance-multi-year-and-annual-grants; Canada Council for the Arts, "Guidelines and Application Form; Music: Production Grants" (requiring professional Canadian groups/ensemble applicants to possess a "minimum of one year of regular professional public presentation together"), http://

canadacouncil.ca/en/music/find-grants-and-prizes/grants/music-production-grants; Canada Council for the Arts, "Guidelines and Application Form; Professional Music Organizations Program: Annual and Multi-Year Grants" (requiring applicant organizations to "have completed at least two seasons of local performances" and to "have been successful with two consecutive applications to the Music: Production Grants program"), http://canadacouncil.ca/en/music/find-grants-and-prizes/grants/professional-music-organizations-program-annual-and-multi-year-grants.

22. Ontario Arts Council, "Operating Grants for Arts Organizations Guidelines 2014: Theatre Organizations," http://www.arts.on.ca/AssetFactory.aspx?did=9634; Ontario Arts Council, "Operating Grants for Arts Organizations Guidelines 2014: Dance Organizations," http://www.arts.on.ca/AssetFactory.aspx?did=9498.

23. "About NPN," National Performance Network, last accessed July 10, 2014, http://npnweb.org.

24. "Mission/History," Pentacle, last accessed July 20, 2014, http://www.pentacle.org/about/missionhistory/.

25. "Music/New Jewish Culture Network 2013-14 Commission and Tour," Foundation for Jewish Culture, last accessed July 21, 2014, http://jewishculture.org/music/.

26. Ibid.

27. See, e.g., Abe Flores, "A Diversity Problem in Arts Administration: The 2013 Salary Survey Reaction," *Artsblog*, July 22, 2013 (noting that 86 percent of respondents of a recently released national research report on local arts agency salaries are White), http://blog.artsusa.org/2013/07/22/a-diversity-problem-in-arts-administration-my-reaction-to-the-salary-survey-2013/; Strategic National Arts Alumni Project, *An Uneven Canvas: Inequalities in Artistic Training and Careers; Annual Report 2013* (Strategic National Arts Alumni Project, 2013) (finding that arts institutions afford certain advantages for women, minorities, and lower income students but that "significant gaps remain and inequalities persist related to minority enrollment in postsecondary arts institutions, school debt, racial diversity within artistic occupations, and disparities in earnings by gender"), 8, http://snaap.indiana.edu/pdf/2013/SNAAP%20Annual%20Report%202013.pdf. Many of our project participants told us stories of a drop in the number, or consistently low numbers, of students of color in local art schools, and this comports with our own experiences at the School of the Art Institute of Chicago where members of the Plural project team made up almost the entire cohort of artists and arts administrators of color in our graduate program.

28. See, e.g., Alex Williams, "For Interns, All Work and No Payoff," *New York Times*, February 14, 2014, http://www.nytimes.com/2014/02/16/fashion/millennials-internships.html?_r=0.

29. "About," HowlRound, last accessed July 19, 2014, http://howlround.com/about.

30. "Public Notice Regarding Copyright," *FUSE* Magazine (stating "[u]pon dissolution of Artons Cultural Affairs Society and Publishing, the incorporated not for profit organization that published *FUSE* Magazine from 1976 to 2014," the magazine's publications will be deposited in an open-access digital repository managed by Artexte), last accessed July 19, 2014, http://fusemagazine.org/2014/07/public-notice-regarding-copyright; "About," *FUSE* Magazine.

31. Gina Badger (Editorial Director, *FUSE* Magazine), telephone conversation with Mina Matlon, July 21, 2014.

32. Peter Buffett, "The Charitable-Industrial Complex," *New York Times*, July 26, 2013, http://www.nytimes.com/2013/07/27/opinion/the-charitable-industrial-complex.html?smid=fb-share&_r=0

33. All information herein regarding the Debajehmujig Creation Centre is based on information contained in the organization's website (http://www.debaj.ca) and interviews held at the Debajehmujig Creation Centre's office conducted by Mina Matlon with Ron Berti (Executive Director, Debajehmujig Creation Centre), Joe Osawabine (Artistic Director, Debajehmujig Creation Centre), and Audrey Wemigwans (Cultural Community Liaison, Debajehmujig Creation Centre), May 14, 2013, audio recordings on file with Plural project co-leads.

34. "Mandate," Debajehmujig *Storytellers*, last accessed July 23, 2014, http://www.debaj.ca/content/Artistic-Director?q=content/About-Company.

35. "Brief History," Debajehmujig *Storytellers*, last accessed July 23, 2014, http://www.debaj.ca/content/Artistic-Director?q=content/About-Company-History.

Image 61. Uzume Taiko, 2011. *Left to Right*: Naomi Kajiwara, Bonnie Soon (Artistic Director), and Jason Overy (Musical Director). Photography by Keith Robertson. Reproduced by permission from Uzume Taiko.

Performing in Liminal Spaces; The Future of North American Taiko

by Kaitlyn Wittig Mengüç

In October 2004, video game company Namco Limited released *Taiko: Drum Master* in the United States for Sony's PlayStation 2.[1] The rhythm-based video game has its own taiko shaped controller which measures approximately one foot in diameter and is paired with a set of plastic drumsticks. Players may select from a list of over 30 songs spanning the genres of pop, rock, and classical music, including songs such as The Jackson 5's "ABC" and Beethoven's "Symphony No.5." Once a song is selected, the music begins and a scrolling bar indicates when, how, and where to hit the drum controller.[2] Attempting to provide the rhythm for the song, players can strike the drum on the head or on the rim, and are prompted to strike with one drumstick or both. Players may also beat the drum in rapid succession during a specified length of time to hammer out a flashy drum solo. The goal is to earn as many points as possible to secure a passing score for each song and move on to the next, all the while gradually increasing in difficulty. Throughout the game play, smiling cartoon taiko drums and drumsticks dance, jump, and cheer when the player does well. *Taiko: Drum Master* has received positive reviews from the New York Times,[3] popular video game websites,[4] gaming magazines,[5] and the players themselves.[6] Though Namco has continued to develop and publish taiko games in Japan for multiple video game platforms, *Taiko: Drum Master* is the only English language taiko game to have been released in the United States,[7] a decision that is likely tied to low sales numbers as the game sold approximately 100,000 copies in North America as of June 2014.[8] Regardless of how well *Taiko: Drum Master* sold, a corporate decision was made to invest significant resources into developing, marketing, and publishing the game, thereby translating and packaging an art form, whose North American roots are steeped in a political movement, into an electronic media bundle designed to push taiko towards mainstream, popular American culture. A video game spin-off does not necessarily indicate a broader cultural acceptance of the art form itself, however, and this corporate mainstreaming serves as a cautionary tale. Can taiko exist within the mainstream North American arts ecology without cultural appropriation?

The word taiko translates into "big/fat drum"[9] though the drums come in a variety of sizes. In North America, taiko is often used to refer to the art form kumi-daiko, or ensemble drumming.[10] While a variety of traditional taiko styles have been around for hundreds of years, it was the development of kumi-daiko in the 1950s that prompted taiko to move from the background to the foreground and find its way to the United States and Canada.[11]

The origin of North American kumi-daiko is rooted in the Asian American and Asian Canadian activism of the late 1960s and 1970s. Third generation Japanese Americans and Japanese Canadians (called sansei) rose up against widespread racism that persisted in a post World War II, and post Japanese internment, landscape.[12] Sansei sought a connection to their cultural heritage and with their peers, and kumi-daiko became one such avenue for those wishing to reject prescriptive mainstream ideals. In "Taiko as Performance: Creating Japanese American Traditions," Hideyo Konagaya writes of the connection between the Asian American activists and the well-aligned embrace of their cultural heritage: "The resonance of the drumming worked as a metaphor for breaking out of silence and releasing long-suppressed voices of anger. Sansei physically acted out their resistance against inequality and injustice in American society and against their own passivity and weakness through actions such as whirling sticks over the heads, shouting, jumping, turning, and pounding on *taiko*."[13]

Kumi-daiko came to the United States in the late 1960s when Seiichi Tanaka sought to "teach a positive and accessible Japanese art form" and thus started the first North American taiko program, San Francisco Taiko Dojo, in 1968.[14] Tanaka is widely accepted as the father of North American kumi-daiko as his teaching inspired many young Japanese Americans and Japanese Canadians to form taiko ensembles of their own at a time when it was most needed. As Konagaya explains,

> Tanaka's commitment to taiko mirrored the counter-culture movement among youth both in Japan and the United States where students and activists used folk expressions as vehicles to convey their social and political messages. The forceful performing style Tanaka exercised in his group, San Francisco Taiko Dojo, incorporating the disciplines and movements of martial arts, depicted the empowerment of youth and ethnic minorities.[15]

Following the establishment of San Francisco Taiko Dojo, Kinnara Taiko, located in Los Angeles, and San Jose Taiko (SJT) were founded in 1969 and 1973 respectively, in the process transforming California into a home for taiko ensembles outside of Japan.[16] When SJT was founded, the group set out to define a North American kumi-daiko style.[17] Formed as a collective that anyone could join, SJT's sound was noted for pushing limits by incorporating jazz, pop, rock, and soul with traditional taiko drum sounds.[18] In "Reconsidering Ethnic Culture and Community: A Case Study on Japanese Canadian Taiko Drumming," Masumi Izumi writes of the significance that the Asian American movement had on Canadian sansei and notes that in 1979, SJT travelled to Vancouver to perform at the third annual Powell Street Festival[19] in Oppenheimer Park, an area known prior to World War II as "Little Tokyo."[20] As part of the government's internment policies and practices, Japanese descendants, regardless of Canadian citizenship, had been stripped of their possessions and forcibly relocated from the area during and for several years following the war, and thus Oppenheimer Park and the greater Powell Street area later became a hub of Asian activism in Canada.[21] Izumi also highlights the particular role that North American kumi-daiko played in connecting likeminded sansei and spreading the art form across the US and Canadian border: "Some of the sansei who saw the performance were inspired by the energy and power of San Jose Taiko. After the Festival, Mayumi Takasaki, a sansei community activist and the coordinator of the Powell Street Festival, went to California and asked Seiichi Tanaka to teach some Canadian sansei how to play taiko."[22] Tanaka agreed and later that year Katari Taiko Drum Group Association became Canada's first taiko ensemble. Members from the group would go on to establish additional taiko ensembles in both Canada and the United States.[23]

The total number of active taiko organizations in North America today is hard to measure. However, steady growth within the art form over the last few decades is apparent. The Plural project located a minimum of 22 taiko-specific, registered nonprofit ethnocultural arts organizations in the United States and 5 in Canada. It is important to note, however, that these numbers do not include the numerous collegiate taiko ensembles nor the growing number of taiko ensembles whose missions champion empowerment within feminist, gay, lesbian, bisexual, transgender, and/or queer communities. In 2001, Izumi cited an estimate of "over 100" taiko ensembles in North America, 12 of which were located in Canada,[24] while in 2005, Paul J. Yoon, author of "Development and Support of Taiko in the United States," cited an estimate of "over 200" groups.[25]

Since the birth of North American kumi-daiko in the late 1960s, the art form has incorporated political, stylistic, and geographical border crossing. From championing Pan-Asian empowerment in the Western world, to the development of a punctuated physicality, and the inclusion of genre-defying, intercultural musical collaborations, the art form took off spreading outward in many directions from the same artistic center: ingenuity.

One early innovator is Kenny Endo, co-founder and artistic director of the Taiko Center of the Pacific (TCP), located in Honolulu. Endo first started playing kumi-daiko in the 1970s with Kinnara Taiko and later spent the summer of 1975 playing with San Francisco Taiko Dojo. In 1976, Endo moved to San Francisco where he continued to study under Tanaka for the next four years. At the time, Tanaka was the only kumi-daiko instructor in the United States.[26] Eager to learn more, Endo travelled to Japan in 1980 where he studied kumi-daiko with Oedo Sukeroku Taiko and Osuwa Daiko, considered to be the two original kumi-daiko groups.[27] Intending to stay for only a year or two, he stayed in Japan for 10 years; by the time he returned to the United States in 1990, taiko was everywhere: "There were a lot more groups. There were groups now on the East Coast, there were groups now all over the place. It was actually exciting to see…there were also some groups starting to be established in other places. In Europe, in South America…almost every continent in the world now, you can find taiko."[28]

In 1994, Endo and his wife, Chizuko Endo who works as managing director, founded TCP to teach taiko to Hawaii's youth and adults—a possibility that did not exist when they were young.[29] In addition to offering classes to all age groups, TCP has two performance groups targeting youth and adults respectively. Since its inception, TCP has worked "to preserve traditional Japanese drumming and to create new music for taiko."[30] The work of TCP is supported through class tuition and ticket sales, the group's primary sources of earned revenue.[31] Serving as a fiscal sponsor for TCP, the Taiko Arts Center was later established as a nonprofit support organization for the school and performing groups. The Taiko Arts Center assists with fundraising for concerts, workshops, educational programs, scholarships, and the development of new work.[32]

At the time of its founding, TCP was the only taiko school in Hawaii open to the public and one of only a few taiko ensembles in Hawaii before TCP. Now, however, Endo believes there are "over 20 taiko groups in the state of Hawaii."[33] When asked about the demographic makeup of taiko students and performers at TCP, Endo stated that the participants are primarily Asian, representing many different ethnicities, and could be seen as "a cross-section of the demographics that you'd find in Hawaii."[34]

Prior to studying kumi-daiko, Endo had trained as a jazz musician,[35] and upon returning from Japan, he received a Master of Arts in Music with a specialty in Ethnomusicology from the University of Hawaii.[36] Endo's artistic practice, and subsequently his work at TCP, has developed to include the broad spectrum of his musical training. Over the years, Endo has received multiple grants from the city of Honolulu for the presentation of new work, and through this support TCP has been able to produce collaborative taiko performances including a project that featured Indian bharatanatyam dance, a collaboration with two jazz musicians, and a performance with an African drummer, and more recently, the group brought in a kumi-daiko player from Japan who composed a new piece for the ensemble.[37] Though TCP has received grants from municipal, state, and federal levels, Endo notes that funding across the board has been cut back "quite a bit over the years" and, as it is a challenge for performers who take taiko seriously to be able to make a living at it, many must rely on teaching.[38]

Mu Performing Arts (Mu), an ethnocultural arts organization located in Saint Paul, Minnesota, was founded in 1992 with a mission to produce "great performances born of arts, equality, and justice from the heart of the Asian American Experience."[39] Mu has offered taiko classes and performances since 1997 when Rick Shiomi, Mu co-founder and former artistic director, and former member of Canada's Katari Taiko, gave a taiko performance that excited company actors who wanted to learn the art of taiko themselves.[40] The mission of Mu "is born of two needs: the need to gain due recognition and acceptance as Asian Americans in 21st century America, and the need to facilitate a clearer understanding of our identity and responsibilities within our own diverse community."[41] Like many North American taiko groups, Mu's taiko ensemble, Mu Daiko, develops new work in addition to engaging in both educational performances and concerts, which the organization estimates as involving over 100 performances a year.[42]

Coinciding with numeric growth throughout North America, the art form has been rapidly diversifying as illustrated by the demographic makeup of taiko workshop participants and students. Speaking to the demographics of the Mu Daiko performance group, Mu's managing director, Don Eitel, reflected on the link between the performers and the organizational mission. "In terms of social justice," Eitel explains, "most of our taiko players are women. And that's a gender issue for us, for an art form that is traditionally played by men in Japan. And so we see, when we go out to schools or community centers, for other people to see Asian American women in a position, in a place of leadership and power banging the drums with confidence has a huge impact."[43] The popularity of the art form has also resulted in 'nontraditional' enrollment in taiko classes: "We have about 200 students that go through our doors and I'd say 98 percent of them are white."[44]

What may appear as the mainstream acceptance of Japanese American and Japanese Canadian art forms could arguably be seen as the outcome of years of advocacy. While an increasing number of kumi-daiko ensembles were formed to empower Pan-Asian North Americans and to promote Japanese culture, many organizations are now teaching both the technique and the history of kumi-daiko to any student who wishes to learn. The outcome of this growth is the continual diversification of taiko players and teachers, and an increase in visibility through the participation of these taiko ensembles in music and cultural

festivals and national and international performances. This expansion suggests that as an art form, kumi-daiko and its ethnocultural roots are being met with acceptance by a growing number of arts patrons, participants, and presenters. To weigh the Asian North American advocacy efforts against the trajectory of kumi-daiko, success is necessarily linked to whether or not this increase in plurality and visibility of a singular ethnocultural artistic expression also signals the broader acceptance and respect of Japanese and Pan-Asian North Americans along with their various and distinct cultures. The heterogeneity of the art form is accompanied by questions regarding the future of taiko and taiko players. The most pressing question is whether the continual diversification of taiko players, teachers, and audience members signifies that kumi-daiko is losing its ethnocultural identity. As Eitel observes,

> …it's a conversation....cultural appropriation like what's happening in karate, where everyone now looks to Chuck Norris instead of someone who's actually from the culture, to be the leader in that field…we've been wrestling with that over the last three years and we realized it's because we haven't been deliberate in recruiting Asian Americans in the same way that we have been in the theater side. Because we've had to for theater. So now with taiko, our plan is to create a kind of internship-type process, recruitment process, so that … more [Asian Americans] can reach the top to the point where they're playing professionally. So representation is important, we think.[45]

Despite the continual evolution of kumi-daiko, ensembles face the challenge of being defined by misinformed mainstream perceptions of taiko. There is a multiplicity of taiko ensembles with a broad spectrum of mission statements and artistic visions. While some groups require members and performers to be of Pan-Asian descent, Vancouver's Uzume Taiko hires musicians independent of their race or ethnicity. Uzume was founded in 1988 after members from Katari Taiko, considered to be a community group at the time, wanted to pursue taiko at a professional level and make new compositions for the art form.[46] Uzume works "to promote the artistic development of taiko music in Canada and to educate the Canadian public about taiko music and its history in Canada."[47] Bonnie Soon, artistic director of Uzume, observes that audiences, presenters, and managers often expect Uzume performers to look Asian under the guise of what these outsiders deem to be an authentic or traditional taiko performance, a situation that has led to narrowed performance opportunities:

> But my faith in where the community is going as an art form, your overall question, 'Where is the art form going': I think we're all wondering, 'Who adopts this? [Is it] White people now? Middle-aged white women do this?...where are the young Asians? Does it need to be Asians? … who's going to play, taiko, North American taiko, anymore? Who is it—What is it saying? Why do people do it? Is it going to be like martial arts now; lots of different colors can do it? It doesn't matter?'…This used to be for Asians, mostly, and now it's not. But when I go to Europe, they don't want to see a white [taiko player], they don't want to see an East Indian [taiko player], they don't want to see a black [taiko player]. They want to see [Asian taiko players] and 'If you can give me those kind, we'd be happier.' It's against everything I've worked for and I'm confused. It's like, 'Are you asking me to go back in time?' And now because there's so much mix[ing]…they just want you to go back, 'Be with your own, I can classify you better, I can go home and sleep. It bothered me that there were all these colors and I couldn't figure you out. Why did I pay my ticket? I don't get it!' … So, I'm a bit confused too because you hear those things and you're just trying to fight to be a more peaceful society. And that we can be Canadian, and you…can study and be a Taiko drummer…I'm just trying to get over it and allow people to see beyond this. Just see your energy. 'Wow, she can play Taiko! She's got blonde hair!' …So what?[48]

As Soon suggests, these notions of what constitutes authentic and traditional taiko performers are contrived and to some audience members, performers of Pan-Asian descent meet this ill-conceived archetype. The message appears to be that being Pan-Asian is a specific enough requirement for embodying the role of a traditional taiko performer while those same audience members have simultaneously broadened

the scope: though Soon identifies as a Chinese Canadian woman, her authenticity is not questioned.[49] Soon stresses the importance of Uzume defining themselves rather than being defined. "I'm happy for it to morph to become a North American taiko. Guerilla taiko. Different taiko. It's not Japanese taiko; it's North American West Coast taiko. Yeah, it can [take] so many different forms…I don't think I'm being disrespectful to the art form because I'm not telling you I'm Japanese and I'm not telling you this is traditional Japanese taiko," says Soon.[50]

Though not a traditional group, Uzume incorporates history lessons into their educational performances as the ensemble recognizes the need to teach audiences both about the history of kumi-daiko and ongoing discrimination against Pan-Asian Canadians. As Soon notes, nowadays both students and many parents are too young to know that kumi-daiko grew out of the Asian Canadian activism following World War II, "So that's history, that's why we keep doing this."[51]

The increasing popularity of the art form is not without its challenges and North American kumi-daiko is continually performing in a liminal space, straddling both the mainstream and the margin. Taiko has become more visible in that there are more ensembles, more opportunities to see a taiko performance, and more spaces to learn about and train in the art form. However, this increased visibility does not mean that taiko ensembles have unlocked access to mainstream support. The Plural project research suggests that taiko ensembles struggle to obtain operating funding for their organizations, pay their performers, escape exoticism, or secure performance fees that mirror the hours worked and the creative energy that each new creation and performance demands. Furthermore, taiko ensembles do not appear to have the same level of fiscal and organizational support available to mainstream, nonprofit music organizations with comparable missions and programming.

Based on data from the Plural project database, in 2011 the range of reported gross income for 24 of the 27 taiko-specific organizations in the United States and Canada stretched from a low of approximately $8,100 to a high of approximately $890,200.[52] Seventeen of these organizations, or approximately 63 percent, reported a gross income of under $100,000. Included among the taiko groups listed in the database are organizations that hire performers, instructors, designers, managers, and/or other staff in addition to producing original content including compositions and local, national, and international performances, CDs, and DVDs. Yet no organization broke the one million dollar mark.

Since first arriving in the United States in the 1960s, new ensembles performing North American kumi-daiko have organized for reasons including social justice, empowerment, and artistic innovation, thus generating a more diverse body of students, teachers, and audience members. As is typically the case, the plurality of those involved in kumi-daiko depends in part on the ensemble's geographic location. Taiko ensembles continue to teach the history of the art form while composing original works and interpreting and expanding upon the traditions for their own contemporary artistic pursuits. Project participants express uncertainty regarding who will take over the leadership of their organizations when founding members and long term leadership retire, a reality made even more ambiguous by the uncertainty of funding. Plural project participants are aware of the diversification of their art form and the move away from its cultural specificity, as Endo observes,

> In Japan, where I was for many years, to me it is very culturally-specific, and there are a lot of interesting things going on in Japan in terms of pushing the tradition and innovating on that. There [are] a lot of really great artists coming up, a lot of really great compositions [being created]…But I think, as taiko becomes more international, then it's going to become less culturally specific. To me, it's important…to learn about the culture and some of the traditional art forms, but I think it's inevitable that it's going to get away from that, and I don't necessarily see that as a bad thing, but I see that as a kind of evolution of the instrument…what will survive is quality.[53]

Notes

1. "Taiko Drum Master: Bang a drum. Get it on.," Ed Lewis, IGN, http://www.ign.com/articles/2004/10/26/taiko-drum-master-2?page=2.

2. In order to best understand how *Taiko: Drum Master* is played, I have consulted many sources including video game websites and dedicated video game fansites. For a more detailed looked at what the taiko game controller looks like, see https://www.youtube.com/watch?v=JuB_NTG9Pro; for a look at what the video game looks like, see https://www.youtube.com/watch?v=HED_PagJHpM.

3. Charles Herold, "New Breed of Games Is Not All Thumbs," *New York Times*, December 9, 2004, http://www.nytimes.com/2004/12/09/technology/circuits/09game.html.

4. "Taiko Drum Master: Bang a drum. Get it on.," Ed Lewis.

5. "Taiko Drum Master: PlayStation 2," metacritic, CBS Interactive, http://www.metacritic.com/game/playstation-2/taiko-drum-master/critic-reviews.

6. Ibid.

7. Nintendo 5-Star, "Taiko Time Blog," Blogger, http://taikotime.blogspot.com/2010/10/taiko-drum-master-song-list.html.

8. "Taiko Drum Master," VGChartz, http://www.vgchartz.com/game/29894/taiko-drum-master/.

9. "Overview and History," Rolling Thunder: Your Total Taiko Resource, http://www.taiko.com/index.php?option=com_wrapper&Itemid=39.

10. Ibid.

11. Kenny Endo (Artistic Director, Taiko Center of the Pacific), phone interview conduced by Mina Matlon, September 17, 2013, transcript on file with Plural project co-leads. For more specific information regarding the history of taiko and kumi-daiko, see Rolling Thunder, "Overview and History."

12. Masumi Izumi, "Reconsidering Ethnic Culture and Community: A Case Study on Japanese Canadian Taiko Drumming," *Journal of Asian American Studies* 4, no. 1 (February 2001): 40.

13. Hideyo Konagaya, "Taiko as Performance: Creating Japanese American Traditions," *The Japanese Journal of American Studies*, no. 12 (2001): 107.

14. Paul Yoon, "Development and Support of Taiko in the United States," in *Artistic Production and Cultural Identity in U.S. Immigrant and Diasporic Communities* (Asia Society, December 2005), 52.

15. Konagaya, "Taiko as Performance: Creating Japanese American Traditions," 106.

16. Endo, interview.

17. Yoon, "Development and Support of Taiko in the United States," 53.

18. Ibid.

19. The Powell Street Festival Society is a Plural Project participant. The festival has been operating in the greater Powell Street area continuously since 1977. For more information on the Powell Street Festival, see "About," Powell Street Festival Society, http://www.powellstreetfestival.com/about/.

20. Izumi, "Reconsidering Ethnic Culture and Community: A Case Study on Japanese Canadian Taiko Drumming," 41.

21. Ibid.

22. Ibid., 39.

23. Don Eitel (Managing Director, Mu Performing Arts), interview conducted by Mina Matlon at Mu Performing Arts, July 23, 2013, audio recording on file with Plural project co-leads; Bonnie Soon (Artistic Director, Uzume Taiko), interview conducted by Mina Matlon at Uzume Taiko, April 12, 2013, transcript on file with Plural project co-leads.

24. Izumi, "Reconsidering Ethnic Culture and Community: A Case Study on Japanese Canadian Taiko Drumming," 39.

25. Yoon, "Development and Support of Taiko in the United States," 52.

26. "About," Kenny Endo Taiko Artist, http://www.kennyendo.com/about; Endo, interview.

27. Endo, interview.

28. Ibid.

29. Ibid.

30. "Taiko Center of the Pacific," Kenny Endo Taiko Artist.

31. Endo, interview.

32. "About," Taiko Arts Center, http://taikoartscenter.org/blog/about/; Endo, interview.

33. Endo, interview.

34. Ibid.

35. "About," Kenny Endo Taiko Artist.

36. Endo, interview.

37. Ibid.

38. Ibid.

39. "Mission," Mu Performing Arts, http://www.muperformingarts.org/mission/.

40. Eitel, interview.

41. "Mission," Mu Performing Arts.

42. "About Mu Daiko," Mu Performing Arts, http://www.muperformingarts.org/mu-daiko/.

43. Eitel, interview.

44. Ibid.

45. Ibid.

46. Soon, interview.

47. Bonnie Soon (Artistic Director, Uzume Taiko), email message to Kaitlyn Wittig Mengüç, July 18, 2014, email on file with Plural project co-leads.

48. Soon interview.

49. Ibid.

50. Ibid.

51. Ibid.

52. All data highlighting the reported gross income has been sourced from the Plural project databases and rounded to the nearest 100. The Plural project has limited data on reported gross income for taiko-specific organizations in 2012. While not enough data is available to look at ranges for 2012, the organization citing $890,200 in 2011 reported an annual gross income of $704,743 in 2012.

53. Endo, interview.

Image 62. Photograph of art work in storage at the Ukrainian Institute of Modern Art. Photograph by Mina Matlon. Reproduced by permission from Mina Matlon.

Suggested Areas for Future Research

We have cited, referenced, and discussed only a few of the many artists, organizations, and initiatives that have shaped the ethnocultural arts field. Throughout the research process, the more we searched and the more questions we asked, the more there was to find and to learn, and we spent many hours and, sometimes, days, trying to track down more precise information on specific organizations and initiatives. Not all of it was "work." At times, the joy, loss, triumph, humor, or anger captured in the artwork and in the art forms we were simultaneously learning about would demand our full attention and take our research down unexpected paths. Time and resource constraints finally required that we stop researching and start writing.

The unfinished state of our research leaves us with a few final comments. First, we are conscious of the great amount of information that we have not included in this work, and the far greater amount of information that we were unable to obtain but that would have assisted our efforts to further, and better, contextualize the primary research we gathered for the Plural project. Second, existing literature and our project participants referenced initiatives that sounded particularly promising as strategies for improving support of the field, or as case studies to further knowledge and learning, but about which we were unable to find additional information – again given time and resource constraints. Third, we note that project participants point to the lack of knowledge within, regarding, and including the field as a need.

For all of these reasons and more, we have included this list of suggested areas for future research in hopes that future researchers will continue what those before us have started.

Specific Programs, Organizations, Initiatives

Set forth below are specific programs, organizations, and initiatives that were identified during the research process, additional knowledge of which may serve particularly valuable as learning opportunities for the field as a whole.

- In the early 1990s, the Philadelphia-based Coalition of African American Cultural Organizations inaugurated an annual African American Cultural Fund to unite fundraising efforts.
- The Texas Association of American Cultures, the New York-based Network of Cultural Centers of Color, and the Global Network of Cultural Centers of Color.
- The NEA Expansion Arts Capstone Program.

General Research Areas

Set forth below is more general data on ethnocultural arts organizations and the broader arts field that would assist in better informing conversations on, and advocacy for, ethnocultural arts organizations.

- Data in Canada and the United States on the age distribution of arts organizations, the average and median operating budgets of arts organizations, and the number of paid employees, specifically including very low-income organizations (organizations posting under $50,000, and in the United States, up to $5,000). Most existing data we identified omits low-income organizations and/or only exists for certain regions or contains other omissions that render such data unrepresentative of the incorporated, tax-exempt segment of the arts field.
- General art historical research on ethnocultural arts organizations, especially African Canadian groups and White ethnocultural arts organizations (both countries).
- General research on Section 7871 arts organizations.
- General research on incorporated but unregistered Canadian ethnocultural arts organizations, and informally organized Canadian and US ethnocultural arts groups to obtain a more complete picture and understanding of the field.

Image 63. *Sal Capone: The Lamentable Tragedy of,* Urban Ink Productions, 2014. *Left to right*: Letitia Brookes, Tristan D. Lalla, and Kim Villagante. Written by Omari Newton and directed by Diane Roberts. Photograph by Jennifer Gauthier. Presented by Urban Ink Productions in association with Black Theatre Workshop. Reproduced by permission from Urban Ink Productions.

Artwork in Context

The artists and arts organizations whose work appears in these pages provided the following supplemental information to help contextualize their work. The artwork is listed below in order of appearance.

Cover Image. Chanel Kennebrew, *OVERGIVE*. Chanel Kennebrew is a Brooklyn based mixed media artist. She uses bold typography, illustration, photography and discarded familiar imagery to recompose concepts. The use of bold color and playful compositions is significantly important reflecting the energy of the pieces. In 2004 she formed Junkprints, which is a creative experiment focusing on using art as a catalyst to explore value through the eco-design, manufacturing, distribution of clothing and accessories. Junkprints started out as her surface exploration of race and gender in the media. Junkprints is a response to mainstream media's exclusion and skewed representation of the rest of the American people. Junkprints was created as a lifestyle choice put into place to attempt to create a balance of perspectives. Kennebrew was born in Inglewood, California and has lived and studied in Denver, Colorado and Toronto, Ontario. *OVERGIVE* was donated to the American Cancer Society and was auctioned to benefit Look Good Feel Better and the American Cancer Society.

Image 1. The McIntosh County Shouters, 2011. The Shouters performing a traditional ring shout at the Hofwyl-Broadfield Plantation. iii

Images 2 and 3. Julianne Beaudin-Herney, *Inner Parts of Me* (Part 1). Julianne Beaudin-Herney is of Metis, Cree, and Mi'kmaq ancestry. She uses motifs from Mi'kmaq and Cree beading to influence the way she compiles designs. This photo portrays the birth of art from an artist and the tribute art pays to becoming a signature of the artist. vii

Image 4. No additional information provided. viii

Image 5. Oinkari women perform *Lapurdiko Makil Dantza* during Trailing of the Sheep. The Trailing of the Sheep is an annual celebration of the sheepherding cultures held in Idaho's Wood River Valley every October. ix

Image 6. No additional information provided. xiii

Image 7. *MU*, First Voice, Brenda Wong Aoki and Mark Izu, 2013. Pictured are the red tipped worms. *MU* (a dance theater piece with live music) is the story of a lonely, ordinary boy from the Land Above who journeys to the Deep Blue Sea and learns from the Sea People that we are all connected. 1

Image 8. No additional information provided. 18

No image number assigned. ["Check One" from *From the Belly of My Beauty*] No additional information provided. 19

Image 9. No additional information provided. 21

Image 10. *Ashes on the Water*, 2011 by Quelemia Sparrow and Noah Drew. *Ashes on the Water* is an invitation into a sensory landscape of words, movement, breath, and song. A podplay/site-specific dance piece unearths the story of two women divided by culture and the waters of the Burrard Inlet. The work charts their fateful meeting ignited by the Great Vancouver Fire in 1886 and spurred on by a song's desire to be born. 35

Image 11. Promotional postcard for Stir-Friday Night's *This Asian American Life* sketch comedy revue, 2012. *Postcard Content:* "This Asian American Life, we're Stir Friday Night. Each year in our show we choose a theme, and bring you a variety of sketches on that theme. This year: this Asian American life. Being Asian, in America. And what it means to laugh." 39

Image 12. No additional information provided. 47

Image 13. No additional information provided. 50

Image 14. No additional information provided. 58

Image 15. Members of the Vesnivka Choir in Rome for the ensemble's European debut, 1969. The woman in the light blue dress (center of the photograph) is Halyna Kvitka Kondracki, Vesnivka's then and current conductor. 62

Image 16. *Dark Diaspora … in Dub*, b current, 1992. b current's first mainstage production at Beaver Hall in Toronto, Ontario (1992). *Dark Diaspora … in dub* is a poetic sojourn exploring the contemporary experiences of black women worldwide. Written and directed by founding Artistic Director Ahdri Zhina Mandiela, it inspired her to found b current, a company rooted in developing and producing stories and artists of the Black diaspora. Initially produced by Mandiela during the Toronto Fringe Festival at the Poor Alex Theatre (Summer 1991), *Dark Diaspora … in dub* was one of the first theatrical pieces told through dub poetry, a form now often used on stages small and large in fringe and mass media. 65

Image 17. No additional information provided. 66

Image 18. *Miss Lebron*, Breath of Fire Latina Theater Ensemble, 2009. A 2008 Breath of Fire Latina Theater Ensemble *New Works Festival* Finalist, *Miss Lebron* tells the story of the controversial life of Puerto Rican Nationalist Lolita Lebron, a wife and mother in the 1950s who grew from a former beauty queen into one of the most feared and respected martyrs for Puerto Rican independence. On March 2, 1954 three Puerto Rican Nationalists and Leader Lolita Lebron charged and shot up the US House of Representatives. 73

Image 19. No additional information provided. 81

Images 20 and 21. Dakota Hoska, *Birch Branch 1* and *Birch Branch 2* from the series *Consulting the Birch*, 2013. Hoska explores the intricacies of birch bark, not only as an item of beauty, but also as an item frequently used by Native Americans from her area. Contemplating the historically artistic and utilitarian uses of birch bark, Hoska examines this subject from a different perspective. Hoska is also thinking about her own relationship to her Native heritage and how, because of her adoption, this connection also differs from tradition. 87

Image 22. Longtime students at Los Cenzontles Mexican Arts Center, Marissa Bautista, and Bianelle Vasquez, participate in a special fashion show. The show highlighted a selection of traditional costumes made and collected by Los Cenzontles over the past 20 years. Linda Ronstadt served as the emcee. 94

Image 23. No additional information provided. 111

Image 24. No additional information provided. 137

Image 25. [*Bhopal* script excerpt] No additional information provided. 147

Image 26. Bruce Naokwegijig (Pictured performer) and Josh Peltier (Visual Artist) with Debajehmujig *Storytellers*. At 11:00 am and 2:00 pm a street-facing garage door opened for exactly seven minutes, then closed. People gathered to watch, never knowing what would be revealed. The *Seven Minute Side Show* was held on Queen Street, Manitowaning, Canada. 159

Image 27. No additional information provided. 162

Image 28. *Hurricane in a Glass* by Kimberly del Busto, Breath of Fire Latina Theater Ensemble, 2009. In *Hurricane in a Glass*, three generations of Cuban-American women struggle to preserve their fading culture. A 2008 Breath of Fire Latina Theater Ensemble *New Works Festival* Winner, *Hurricane in a Glass* was the 2009 season opener. 177

Image 29. Jamal Ari Black and Mervin Primeaux with EDGEWORKS Dance Theater, 2011. This photograph was part of a studio photo shoot in preparation for EDGEWORKS's 10th anniversary season and gala. 180

Image 30. Raul Pizzaro / Self-Help Graphics & Art. Serigraph based off of Islamic Law (Sharia) and the common narratives it weaves through Christian ideals and suspension of will. 189

Image 31. No additional information provided. 195

Image 32. No additional information provided. 199

Image 33. No additional information provided. 216

Image 34. Holly Calica. *Mag-Anak – Family*, 2013. In this diptych, Holly Calica re-created a photo of her father's family, taken on the steps of their 1940s home. The 2013 rendition took place on the steps of her home on Belvedere Street with her sons and granddaughters. 217

Image 35. Merián Soto, *Three Branch Songs*, 2006. The branch dances are simple, yet powerfully communicative, works centered on consciousness in action, in performance, in practice. They are grounded in a meditative movement practice involving the detailed sequencing of movement through inner pathways, the investigation of gravity through dynamic shifting of balance and alignment, and the investigation of a spectrum of tempi. The simplicity of the performance task — to connect/harmonize (body/mind/place/) while approaching stillness always results in heightened consciousness and a sense of centering for both dancers and viewers. Ms. Soto, is an award-winning dancer and choreographer, and began developing the work in 2004. 220

Image 36. *MU*, First Voice, Brenda Wong Aoki and Mark Izu, 2013. Pictured is KK, The Man from the Sea. *MU* (a dance theater piece with live music) is the story of a lonely, ordinary boy from the Land Above who journeys to the Deep Blue Sea and learns from the Sea People that we are all connected. 223

Image 37. *Wise.woman,* b current, at the Theatre Centre in Toronto, Ontario, 2009. King Solomon and the Queen of Sheba embrace in *Wise. woman's* retelling of their legendary love story through the perspective of a modern day Ethiopian-Canadian as she returns to her birthplace. 227

Image 38. [*A Raisin in the Salad: Black Plays for White People* script excerpt] No additional information provided. 227

Image 39. No additional information provided. 231

Image 40. No additional information provided. 241

Image 41. No additional information provided. 255

Image 42. Wanda Ortiz and Arthur Aviles in *Ring*, produced by Pepatian in collaboration with the Bronx Museum of the Arts in 2002. *Ring* was a performative installation directed by Ibrahim Quraishi, with Véronique Ruggia-Saura, Sam Gassman, Ron Kiley, Arthur Aviles, Wanda Ortiz, among other Bronx-based performing artists like Pedro Jimenez and Dennis Darkeem. 260

Image 43. No additional information provided. 263

Image 44. No additional information provided. 266

Image 45. No additional information provided. 275

Image 46. Enrique Castrejon / Self-Help Graphics & Art. *Heart Measured in Inches,* 2013. *Artist note:* Print based on collage drawing also called Heart Measured in Inches. Hand drawn based on drawing – re-measured to reflect the various lines in heart. Measurements are used to describe the lines and shapes of heart. Scale is 1/8" = 1/8". The numbers are all inches in bold print - lines may reflect - needle like piercings or rays of lines - exploding outward. 1/8", 1/4", 1/2", 3/4", 1" - 3/16", 1/32" are repetitive in a humorous chaotic chorus - measurements - beam outward in energetic force. This image was influenced from my father's heart attack in Dec '12 and his double by surgery in June '13. In order

to keep a good outlook and stay calm and not get nervous and anxious, I reflected on the heart - drawing it, measuring a healthy heart to see what it is - my father is well and very healthy. 278

Image 47. No additional information provided. 279

Image 48. No additional information provided. 283

Image 49. No additional information provided. 285

Image 50. No additional information provided. 291

Image 51. Sue Herne. *Mohawk Samsonite*, 2002. *Mohawk Samsonite* was part of the *On the Trail of the Iroquois* exhibition in Berlin, Germany in 2013. The exhibition had over 500 works by Haudenosaunee (Iroquois) artists – historic and contemporary. 293

Image 52. Promotional flyer for *rock.paper.sistahz* Festival #11, b current, 2012. b current's 11th annual festival of new works featured plays, dance, visual art, youth events, and live music. While all previous festivals were curated by the artistic director, the 11th started a new game of *play*. b current's resident artists curated the entire festival featuring 8 jam-packed days which included three nights of new play readings and staging. 295

Image 53. *A Girl's War*, Golden Thread Productions, 2009. Joyce Van Dyke's award-winning play, *A Girl's War* was first produced at Boston Playwrights' Theatre in 2001. Named one of the "top ten" plays of the year by the Boston Globe, *A Girl's War* won the John Gassner Playwriting and the Provincetown Theatre Company Playwriting Awards. In 2003, New Repertory Theatre produced the play, again to critical acclaim and sold-out houses. *A Girl's War* was nominated in 2003 for the prestigious American Theatre Critics Association Steinberg New Play Award and published in the anthology Contemporary Armenian American Drama (Columbia Univ. Press, 2004.) *A Girl's War* made its West Coast premiere at Golden Thread Productions and received a positive review from The San Francisco Bay Guardian. 298

Image 54. [*The Elephant Ant: A Modern Day Fairytale*] No additional information provided. 301-302

Image 55. *Luk Täga Näche: Salmon Girl Dreaming*, Raven Spirit Dance, 2006. *Salmon Girl Dreaming* explores the emotional landscape and dreams of a young woman trying to remember what has been lost. Through contemporary dance and puppetry, *Luk Täga Näche* delves into the questions of identity and cultural inheritance. 303

Image 56. Scottish Partnership for Arts and Education (SPAE), 2013. Poem by Charlie Teeter. This poem was written after a fieldtrip for students at Steger Sixth Grade Center to Powder Valley Nature Center as part of the SPAE workshop, *Community and the Environment*. 307

Image 57. Scottish Partnership for Arts and Education (SPAE), 2013. Students at Steger Sixth Grade Center composing a song. SPAE students studied the contribution of John Muir (Scottish immigrant and founder of the Sierra Club) and Charles Young (African American troop commander at Sequoia and Yosemite National Parks in 1903) as part of a workshop entitled, *Community and the Environment*. Students learned traditional Scottish songs, made felt, created art objects, and composed two songs. 312

Image 58. No additional information provided. 317

Image 59. *Contrary Clowns*, Debajehmujig *Storytellers*. *Seven Minute Side Show*, 2013. *Pictured:* The *Contrary Clowns* retreat back inside as the garage door closes. At 11:00 am and 2:00 pm a street-facing garage door opened for exactly seven minutes, then closed. People gathered to watch, never knowing what would be revealed. 327

Image 60. No additional information provided. 330

Image 61. No additional information provided. 337

Image 62. No additional information provided. 345

Image 63. *Sal Capone: The Lamentable Tragedy of*, Urban Ink Productions, 2014. Produced by Urban Ink and premiered in Vancouver and Montreal (2013-14) in association with Black Theatre Workshop, *Sal Capone: The Lamentable Tragedy of* is a theatrical powerhouse that follows a young hip hop group caught in the aftermath of a violent police shooting. 347

Image 64. Gregory Manalo from *Palau'an Bird Call- Huni Ng Tandikan*. Commissioned by Kularts, Master Choreographer Jay Loyola created a powerful dance work blending the core elements of courage and healing, Palawan Island's own beautiful but illusive tandikan peacock, with aesthetics viscerally anchored in Palawan's vigorous dance, haunting chants, driving percussion music, and the indigenous belief in nature's divine mysteries. The 90-minute piece premiered in three performances, Nov 2-3, 2012, at YBCA Forum, brought to life by performers Amada G. Rey Arcilla, June Arellano, Alexandria Diaz de Fato, Ritchel Tan Gazo, Vince Hutalla, Chariss Ilarina, Ronald Inocencio, Major Julian, Greg Manalo, Jonathan Michael Mercado, Lydia Neff, Nick Obando, Bryan Pangilinan, Von Parsario, Kim Requesto, Renalyn Tan Salazar, and Jonathan Tioseco, to a music score by Nick Obando, and light design by Alejandro Acosta. 353

Image 65. No additional information provided. 358

Image 64. Gregory Manalo from *Palau'an Bird Call- Huni Ng Tandikan*, by Philippine Master Choreographer Jay Loyola, 2012. Commissioned by Kularts. Photograph by Wilfred Galila. Reproduced by permission from Kularts.

Selected Bibliography

Set forth below is a list of works that our research team identified during the literature review process and found particularly helpful in informing our work; it includes certain writings that are cited in the body of the text and other suggested materials. We note that this bibliography is not intended to be a complete record of all the sources that we consulted, and that it notably omits the important oral contributions of practitioners in the field, many of whom are acknowledged elsewhere in this book. Rather, we hope that it will prove useful for those who wish to delve deeper into a particular area and to assist in locating materials that are difficult to find.

Alberta Foundation for the Arts. *Aboriginal Arts Programming: A Synopsis*. Edmonton: Alberta Foundation for the Arts, June 2005.

———. *Aboriginal Arts Programming: Consultations with Service Providers*. Edmonton: Alberta Foundation for the Arts, October 2005.

———. *Aboriginal Arts Research Recommendations*. Edmonton: Alberta Foundation for the Arts, April 2006.

Alvarez, Maribel. *Strike a Global Pose: Considerations for Working with Folk and Traditional Cultures in the 21st Century*. Santa Fe, NM: Fund for Folk Culture, 2008. https://scholarworks.iu.edu/dspace/handle/2022/3851.

An Ideal Theater: Founding Visions for a New American Art. Edited by Todd London. New York: Theatre Communications Group, 2013. See esp. chap. 2, "About Us. By Us. For Us. Near Us."

Ardali, Azade. *Black & Hispanic Art Museums: A Vibrant Cultural Resource*. New York: Ford Foundation, December 1989.

Asia Society. *Artistic Production and Cultural Identity in U.S. Immigrant and Diasporic Communities*. New York: Asia Society, December 2005. http://asiasociety.org/files/pdf/Artistic_Production.pdf.

Asian American Arts Alliance. *Asian American Arts in NYC: A Snapshot of Current Trends and Issues*. New York: Asian American Arts Alliance, September 2009.

Bedoya, Roberto. *The Color Line and US Cultural Policy: An Essay with Dialogue*. National Alliance for Media Arts and Culture, 2011. http://namac.org/node/25774.

———. *U.S. Cultural Policy: Its Politics of Participation, Its Creative Potential*. New Orleans: National Performance Network, 2004.

Bowles, Elinor. *Cultural Centers of Color: Report on a National Survey*. Washington, DC: National Endowment for the Arts, 1993.

Brown, Alan S., Jennifer L. Novak, and Amy Kitchener. *Cultural Engagement in California's Inland Regions*. Wolf Brown, September 2008. http://irvine.org/assets/pdf/pubs/arts/CulturalEngagement_FullReport.pdf.

Brown, DeNeen. "What is the state of black theater in D.C.?" *Washington Post*, January 6, 2012. http://www.washingtonpost.com/lifestyle/style/what-is-the-state-of-black-theater-in-dc/2011/12/22/gIQArcQLfP_story.html.

Cabrera, Rosa M. "Beyond Dust, Memories and Preservation: Roles of Ethnic Museums in Shaping Community Ethnic Identities." PhD diss., University of Illinois at Chicago, 2008.

Carrillo, Juan M. *The California Arts Council and Cultural Diversity: A Review of 1998-99 Funding to Arts Organizations Within the CAC's Organizational Support and Multi-Cultural Entry Programs*. California Arts Council, 1999.

Centre for Innovation in Culture and the Arts in Canada. *Equity within the Arts Ecology: Traditions and Trends*. Canadian Public Arts Funders, October 2011. http://www.cpaf-opsac.org/en/themes/documents/CPAFEquityWithintheArtsEcology-FINAL-EN_000.pdf.

Ceynowa, Andrzej. "Black Theaters and Theater Organizations in America, 1961-1982: A Research List." Black Theater Issue, *Black American Literature Forum* 17, no. 2 (Summer 1983): 84-93.

"Cultural Equity Dialogues: Sustainability." *Alliance for California Traditional Arts* no. 4 (blog) (August 10, 2010). http://www.actaonline.org/content/cultural-equity-dialogues-sustainability.

Davila, Arlene. *Culture Works: Space, Value, and Mobility across the Neoliberal Americas*. New York: New York University Press, 2012.

———. "El Barrio's 'We Are Watching You' Campaign: On the Politics of Inclusion in a Latinized Museum." *Aztlán* 30 (Spring 2005): 153-178.

DeCode. "Ontario Arts Council: Strategic Planning Consultation Sessions." Unpublished report, Ontario Arts Council, Fall/Winter 2007.

Diaz, Virginia. "On Modeling Civic Engagement: Case Studies of Culturally Specific Museums and Latino Constituencies." Master's thesis, John F. Kennedy University, 2005.

Dowell, Kristin L. *Sovereign Screens: Aboriginal Media on the Canadian West Coast*. University of Nebraska, 2013.

Ellis, Adrian. "The Changing Place of the 501(c)(3)." *GIA Reader* 18, no. 3 (Fall 2007). http://www.giarts.org/article/changing-place-501c3.

Equinox. "Final Report: Consultations with the Franco-Ontarian arts and culture community." Unpublished report, Ontario Arts Council, February 2008.

Farrell, Betty and Maria Medvedeva. *Demographic Transformation and the Future of Museums*. Washington, DC: AAM Press, 2010.

First Nations Development Institute. *Charitable and Sovereign: Understanding Tribal 7871 Organizations*. Longmont, CO: First Nations Development Institute, 2009.

Fleming, John E. "African-American Museums, History, and the American Ideal." The Practice of American History: A Special Issue, *Journal of American History* 81, no. 3 (December 1994): 1020-1026.

Ford Foundation. *Native Arts and Cultures: Research, Growth and Opportunities for Philanthropic Support*. New York: Ford Foundation, 2010.

Four Winds & Associates. *Listening to Aboriginal Artists in Alberta: Results from Nine Focus Groups*. Alberta Foundation for the Arts, April 2006.

Fred, Morris and Betty Farrell. "Diversifying the Arts; Bringing in Race and Ethnic Perspectives." In *Entering Cultural Communities: Diversity and Change in the Nonprofit Arts*, edited by Diane Grams and Betty Farrell. New Brunswich, NJ: Rutgers University Press, 2008.

Fye, Rebecca L. "Native American Tribal Museums, Cultural Centers and Heritage Centers and Their Communities." Master's thesis, State University of New York College at Oneonta, 1998.

Gaither, Edmund Barry. "'Hey! That's Mine': Thoughts on Pluralism and American Museums." In *Museums and Communities: The Politics of Public Culture*, edited by Ivan Karp, Christine Mullen Kreamer, and Steven D. Lavine, 56-65. Washington, DC: Smithsonian Institution Press, 1992.

Goldbard, Arlene. *New Creative Community: The Art of Cultural Development*. Oakland, CA: New Village Press, 2006.

Gómez-Peña, Guillermo. "The Multicultural Paradigm: An Open Letter to the National Arts Community." In *Beyond the Fantastic: Contemporary Art Criticism from Latin America*, edited by Gerardo Mosquera, 183-195. MIT Press, 1996.

Graham, Andrea. "Meeting Summary: A National Gathering Focusing on the Development of Support Systems for Immigrant and Refugee Arts in the United States." Meeting notes from gathering organized by the Fund for Folk Culture held at the Wheelwright Museum, Santa Fe, NM, June 3-4, 2005.

Grams, Diane. "Producing Local Color: A Study of Networks and Resource Mobilization in Three Local Chicago Communities." Working paper, Cultural Policy Center Workshop, University of Chicago, March 2, 2004.

Graves, James Bau. *Cultural Democracy: The Arts, Community, and the Public Purpose*. Chicago: University of Illinois Press, 2005.

Harder+Company Community Research. *Issue Brief: Latino Arts in San Francisco*. Harder+Company Community Research, November 2011. http://harderco.com/wp-content/uploads/SFAC-Latino-Arts-Issue-Brief-2011.pdf.

Johnson, Angela. "Cultural Diversity and the Local Arts Agency – Serving the Entire Community." *Monographs* (National Assembly of Local Arts Agencies) 5, no. 3 (April 1996): 1-11.

Jorgensen, Miriam, Manley Begay, Nathan Pryor, Alyce Sadongei, Julius Snell, Rachel Starks, and Joan Timeche. *Native Cultural Arts Organizations: What They Are and What They Need; An Analytic Summary of Atlatl's National Survey of Native American Controlled Cultural Arts Organizations*. The Native Nations Institute for Leadership, Management and Policy at the Udall Center for Studies in Public Policy, The University of Arizona, October 2005.

Kealiinohomoku, Joann. "An Anthropologist Looks at Ballet as a Form of Ethnic Dance." In *What is Dance?*, edited by Roger Copeland and Marshall Cohen, 533-549. Oxford: Oxford University Press, 1983.

Killacky, John. "Regrets of a Former Arts Funder." *Blue Avocado*, June 23, 2011. http://www.blueavocado.org/content/regrets-former-arts-funder.

Kitchener, Amy and Ann Markusen. "Working with Small Arts Organizations." *GIA Reader* 23, no. 2 (Summer 2012). http://www.giarts.org/article/working-small-arts-organizations.

Kitchener, Amy and Betsy Peterson. "Survey Results about the Effects of the Economic Recession on the Folk and Traditional Arts: 2008-2009." Report prepared for the Alliance for California Traditional Arts, the Fund for Folk Culture, and the National Council for the Traditional Arts, 2009. http://www.actaonline.org/sites/default/files/images/docs/effects_recession_national_8_2009.pdf.

Kitchener, Amy. "Learning and Legacy at the Fund for Folk Culture: An Interview with Betsy Peterson." By Amy Kitchener. *GIA Reader* 21, no. 1 (Spring 2010). http://www.giarts.org/article/learning-and-legacy-fund-folk-culture.

LaLonde, Robert, Colm O'Muircheartaigh, Julia Perkins, Diane Grams, Ned English, and D. Carroll Joynes. *Mapping Cultural Participation in Chicago*. Chicago: University of Chicago Cultural Policy Center, 2006.

Loukaitou-Sideris, Anastasia and Carl Grodach. "Displaying and Celebrating the 'Other': A Study of the Mission, Scope, and Roles of Ethnic Museums in Los Angeles." *Public Historian* 26, no. 4 (Fall 2004): 49-71. http://www.jstor.org/stable/10.1525/tph.2004.26.4.49?origin=JSTOR-pdf.

Moreno, María-José. "Art Museums and Socioeconomic Forces: The Case of a Community Museum." *Review of Radical Political Economics* 36, no. 4 (Fall 2004): 506-527.

Nanibush Innovations. "Ontario Arts Council Strategic Planning; Community Consultations Report." Unpublished report, Ontario Arts Council, February 11, 2008.

National Association of Latino Arts and Culture. *Latino arts and cultural organizations in the United States: a historical survey and current assessment*. Edited by Pedro A. Rodriguez. San Antonio, TX: National Association of Latino Arts and Culture, 1998.

National Association of Latino Arts and Culture 1992 Conference Proceedings; Crossing Borders: The Next 500 Years. Edited by Pedro A. Rodriguez. San Antonio, TX: National Association of Latino Arts and Culture, 1994.

New York State Council on the Arts. "Black Theatre's Next Renaissance: A Dialogue Between In-State and Out-of-State Black Theatre Professionals." Conference report, New York State Council on the Arts Theatre Program, revised December 8, 2002.

Peterson, Elizabeth. *The Changing Faces of Tradition: A Report on the Folk and Traditional Arts in the United States*. Written, edited and compiled by Elizabeth Peterson. Washington, DC: National Endowment for the Arts, 1996. http://arts.gov/publications/changing-faces-tradition-report-folk-and-traditional-arts-united-states.gm.

Pluralism in the Arts in Canada: A Change is Gonna Come. Compiled and edited by Charles C. Smith. Ottawa: Canadian Centre for Policy Alternatives, 2012.

Poirier Communications. *Findings from the Survey with Aboriginal Dance Groups and Artists in Canada.* Canada Council for the Arts, May 2003.

Poulin, Louise. *Stories from the Field: Perspectives on Innovative Management Practices for Aboriginal and Culturally Diverse Arts Organizations*. Canada Council for the Arts/Canadian Heritage, November 2004. http://canadacouncil.ca/council/research/find-research/2004/stories-from-the-field.

Reel Asian: Asian Canada on Screen. Edited by Elaine Chang. Toronto: Toronto Reel Asian International Film Festival, 2007.

"(Re)Presenting America: The Evolution of Culturally Specific Museums." Smithsonian Institution, film recording of Special Symposium proceedings. April, 25, 2012. http://www.youtube.com/playlist?list=PLADEF599C6214F327.

Rosenstein, Carole. *Cultural Heritage Organizations: Nonprofits that Support Traditional, Ethnic, Folk, and Noncommercial Popular Culture*. Washington, DC: The Urban Institute, March 2006.

Rosenstein, Carole and Amy Brimer. "Nonprofit Ethnic, Cultural, and Folk Organizations: Baseline Data from the National Center for Charitable Statistics." *Journal of Arts Management, Law and Society* 35, no. 3 (Fall 2005): 189-203.

Roque, Sara. "Aboriginal Arts Projects Programs Report." Unpublished report, Ontario Arts Council, May 29, 2012.

Ruffins, Fath David. "Culture Wars Won and Lost: Ethnic Museums on the Mall, Part I: The National Holocaust Museum and the National Museum of the American Indian." *Radical History Review* 68 (Spring 1997): 79-100.

———. "Culture Wars Won and Lost, Part II: The National African-American Museum Project." *Radical History Review* 70 (Winter 1998): 78-101.

Sidford, Holly. *Fusing Arts, Culture and Social Change: High Impact Strategies for Philanthropy*. Washington, DC: National Committee for Responsive Philanthropy, October 2011. http://www.ncrp.org/paib/arts-culture-philanthropy.

Smith, Charles C. "Opening the Gate: Town Hall on Pluralism in Performing Arts." Unpublished report, April 2010.

Staub, Shalom. *Small Organizations in the Folk and Traditional Arts: Strategies for Support*. Santa Fe, NM: Fund for Folk Culture, 2003. https://scholarworks.iu.edu/dspace/handle/2022/3851.

Strategic Moves and CAPACOA. *Supplementary Report on Presenting and Aboriginal Communities; The Value of Presenting: A Study of Arts Presentation in Canada*. Ottawa: Strategic Moves/CAPACOA, August 2012. http://www.diffusionartspresenting.ca/wp-content/uploads/2012/08/Special_Report_Aboriginal_Presenting_AmendedAug2012.pdf.

The Revolution Will Not Be Funded: beyond the non-profit industrial complex. Edited by INCITE! Women of Color Against Violence. Cambridge, MA: South End Press, 2007.

Trépanier, France. *Aboriginal Arts Research Initiative: Report on Consultations*. Ottawa: Canada Council for the Arts, June 2008. http://canadacouncil.ca/~/media/files/research%20-%20en/aboriginal%20arts%20research%20initiative%20aari/aarifinalreport.pdf.

———. *Final Report: Aboriginal Arts Administration Forum*. Banff: Banff Centre, September 2008. http://www.banffcentre.ca/indigenous-leadership/library/pdf/aaa-final-report.pdf.

Trépanier, France and Chris Creighton-Kelly. *Understanding Aboriginal Arts in Canada Today: A Knowledge and Literature Review*. Ottawa: Canada Council for the Arts, December 2011. http://www.canadacouncil.ca/en/council/research/find-research/2012/understanding-aboriginal-arts.

Vega, Marta Moreno. "The Purposeful Underdevelopment of Latino and Other Communities of Color." In *Voices from the Battlefront: Achieving Cultural Equity*, edited by Marta Moreno Vega and Cheryll Y. Greene, 103-108. Trenton, New Jersey: Africa World Press, 1993.

Whang, Vanessa. "Arts Funding and Cultural Diversity in the United States." Unpublished report, Ford Foundation, April 2004.

Wilks, Talvin. "The Tradition of Defining a Tradition." *HowlRound* (blog) (March 10, 2013). http://www.howlround.com/the-tradition-of-defining-a-tradition.

Image 65. Members of the Arlekin Players Theatre rehearse for their production of *The Bear* at the International Theater Festival in Monaco, 2013. Pictured: Igor Golyak, Alana Kumalagova, Edward Snitkovsiy, and Gene Rzvvin. Photograph by Mikhail Gorbatov. Reproduced by permission from Arlekin Players Theatre.