

M O N O G R A P H S

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Cultural Diversity and the Local Arts Agency — Serving the Entire Community

by Angela Johnson, Civic Arts Coordinator, City of Berkeley, California

For the last decade or more, multi-culturalism, cultural diversity and cultural equity have emerged as critical issues facing communities and the local arts agencies, state arts councils and arts policy makers. This issue of *Monographs* will provide an overview of cultural diversity as it relates to the local arts agency field, as well as raise difficult questions, offer suggestions for the future and profile local arts agencies addressing cultural equity and cultural diversity. Given accelerating changes in demographics in many cities across America, it is no wonder that local arts agency administrators have been increasingly challenged to more accurately reflect the composition of their communities in their programming.

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Responding to our entire communities requires that we consider cultural diversity as an issue relevant to the entire local arts agency field. As stewards of our communities' cultural health, we should be compelled to carefully ascertain the measure of our programs. In appraising the level of service we provide, we need to have intimate knowledge of the composition of our communities. How can we determine if our programs and activities meet the needs of the community unless we have accurate information? (Quick! Do you know the racial and ethnic composition of your community?) Some local arts agency managers don't believe that cultural diversity is an area of concern for them because there are no “minorities” in their community. Cultural diversity is not only an issue of whether or not there is a significant percentage of African-American, Asian-American, Latinos/Chicanos or Native Americans that appear in the Federal Census data sheets. Rather, cultural diversity is whether or not your agency's programs value different cultural perspectives and provide access to the range of ethnic, racial and cultural members of your community. Local arts agencies need to be concerned that their programs mirror, or at least work toward reflecting, the composition of the community. However, even where diversity is lacking in the community, a LAA can provide a vital role in using the arts as a mechanism to expand a community's appreciation for racial and cultural diversity.

Definitions and Relativity of Cultural Diversity

Any discussion of a complicated subject should begin with the definition of basic terms. Cultural diversity for LAAs refers to the representation of a community's varied cultures and cultural perspectives in its programs, activities, allocation of resources and grant awards. In many communities, what is often at issue is how broadly or exclusively “diversity” is defined. The issue of cultural diversity has been raised to address the representation of people of color/minorities. (“People of color,” “culturally specific” and “multicultural” have replaced the term “minority” in many communities since the population of people of color make up a majority and “minority” is considered a misnomer. “People of color” and “multicultural” are terms which have replaced “minority”.) Several agencies define multicultural as cultural forms which have traditionally been under-represented or have been previously denied access.



MONOGRAPHS is one of the benefits of membership in the National Assembly of Local Arts Agencies, mailed monthly to all members. To discuss ideas for submission, contact Mara Walker, Director of Programs and Member Services, NALAA, 927 15th Street N.W., 12th Floor, Washington, DC 20005-2304, Phone 202.371.2830. Design: Deborah Wolfer Bissen.

At the heart of the matter is the extent to which the perspectives and activities of the cultures that reside in that community are valued and represented. An LAA which exists in a multiracial community must include programming that reflects not one set of members of that community but all of the different cultural perspectives of the community. What is culturally diverse in one community is not necessarily so in another; a culture or ethnic group under-represented in one community may be fully represented in the next.

The Need for Dialogue and Research

In compiling information for this *Monographs*, it is apparent that the issues and questions raised are just the tip of the iceberg. Because discussions on subject matters such as equity, lack of access and racism are often emotionally charged, local arts agency personnel sometimes shy away from instigating or participating in such dialogues in their communities. To avoid unpleasanties, people use language that often skirts the issue or even worse, patronize their communities with claims that as hard as agencies and organizations try, people of color just won't come and participate in discussions. There is no question that having conversations about race and culture in America, in general, and more specifically within a particular community, are exceedingly difficult if not outright tempestuous. But the potential conflict that arises out of such conversations should not give rise to avoiding the issue. The benefits of plunging headlong into an open dialogue about these very demanding and complex issues will place the LAA community in a position to better serve the community. Until members of communities can all actively participate with equal voices in an open, honest and forthright manner, communities will be locked in battles over resources and the ability of culturally diverse expressions to thrive. Through discussion communities can share information resources, exchange ideas and work toward developing strategies and guidelines that offer much needed assistance.

In attempting this dialogue, LAAs must first accept that they, organizationally, have the most to gain by increased community participation. Gains can be measured in grants requiring inclusiveness or in recognition of building future audiences. Often the invitation to participate in a dialogue precedes any programming reflective of the community invited to participate.

This dialogue needs to take place on all local, regional and national levels. In order to inform that dialogue, the field would certainly profit from extensive research on culturally diverse and culturally equitable programs. Establishing policy guidelines or benchmarks for LAAs in culturally diverse and culturally equitable programs would be one way of advancing this critical issue.

CULTURAL EQUITY —

What is It, and What is the Role of the Local Arts Agency?

As local arts agency managers struggle to remain solvent in fiscally hard times, ward-off attacks from those questioning the need for public support of the arts, and seek to maintain programs that address community needs, the issue of cultural equity often falls by the wayside. Cultural equity is an attempt to address the allocation of resources to build strong, financially stable, culturally grounded arts institutions. Cultural equity is the logical conclusion to addressing the needs of a culturally diverse community.

Some assert that the scarcity model we are all operating in today, by its nature is designed to do just that, derail the voice of cultural equity. One need only "follow the money" to observe who benefits

when cultural equity is no longer a first priority for all of our cultural institutions.

Numerous local arts agencies now engaged in dialogues on cultural diversity and cultural equity are discovering that there is a lack of consistent understanding of what cultural equity entails. As well as the core issue of allocation of resources to organizations and artists of color, cultural equity encompasses issues such as awareness, sensitivity, acceptance and respect for different cultures.

In *Mixed Blessings, New Art in a Multicultural America*, Lucy Lippard writes, "Demographics alone demand that a society changes as its cultural makeup changes." This idea is one of the underpinnings of the need to achieve cultural equity. As the demographics of communities change, so does the allocation of resources to support arts organizations and institutions. Cultural equity is also about acknowledgment and the validation of other cultural expressions. "Without our stories and songs, paintings and sculpture, we have difficulties recognizing ourselves. To deny a people of their cultural expression is to deny them their existence" said Dudley Cocke from Appalshop's Roadside Theater in an interview conducted for a Cultural Equity Policy Paper.

Perhaps one of the best ways to explore the issue of Cultural Equity is through example.

Placing Cultural Equity in Context

The purpose of Cultural Equity is to develop strong cultural institutions in all communities. In most communities, the diversity of the population is not mirrored in the nature and activities of arts organizations, artists and audiences. Similarly, in most states, organizations of color are young, small and struggling to maintain their programs. The current funding system for the arts was developed to support a now outdated model. Some smaller arts groups of color find it difficult to break through the traditional corporate models of board and staff that foundations look for in their granting process.

This system was developed to serve a 1950s style environment dominated by large centralized institutions producing Western European artistic expressions. Formula-based funding practices are widely used in the field. The amount of any request using formula based funding is circumscribed to a percentage of the organization's income. This practice assumes that larger organizations require larger sums of money to successfully implement programs. Accompanying this practice is the idea that bigger is often better; smaller organizations are then limited in their access to funds for the development of their programs. Additionally, many funding agencies expect that smaller, emerging organizations follow the traditional, corporate-board organizational model.

While some efforts have been made to change historical funding priorities, multicultural arts organizations (those who serve and have artists, boards and staffs largely composed of people of color) still receive a much lower level of funding and allocation of resources from mainstream institutions.

Cultural Inequities — A Primer

- In a racially diverse urban community of 500,000 a large budget organization from a White European art form requests a \$75,000 loan from their City Council. Rather than give the organization a loan, the City Council decides to give the organization a grant. That same year, a culturally specific organization with a long standing history of programming and presenting requests a \$40,000 loan. This organization is put through a myriad of questions and required to submit substantial documentation. The City Council gives them a grant of \$15,000.

- A new funding initiative is created through the establishment of an arts tax in a rural community of 130,000. "Traditional" arts organizations such as the symphony, opera and ballet companies receive line item funding based on their budget size. The culturally specific organizations have to compete for funds through an application and review process.
- A small traditional Mexican dance organization receives a low panel score based on a site visit report completed which admits the evaluator knows nothing about the art form and comments that the company "lacks artistic quality".

While these examples sound extreme, they are based on actual occurrences in the field. Looking at them, some might see the root of the problem as discrimination based on race. We need to look beyond the issue of race. The central theme through all of these examples is that decisions affecting the entire arts community have often been made with "traditional" parameters. All of these situations illustrate how access to financial resources are prescribed to large budget organizations and traditionally White European organizations. Conversely, many organizations of color are often denied that same access. Try to imagine if your organization or community group was consistently denied access to resources by virtue of your organization's cultural expression or art form.

Working Towards Cultural Equity in Our Communities

A community's first step toward cultural equity is identifying the need for a more supportive environment for arts groups and organizations of color. This realization can come from the leadership of a local arts agency or at the urging of the community members themselves. If the LAA takes the lead, it has the ability to be proactive rather than reactive to community demands, and the LAA may find it is easier to create an atmosphere of trust and cooperation. Once a community has identified cultural equity and cultural diversity as a desired outcome, an assessment of both the community residents and the cultural community must take place.

Local arts agencies must also be prepared for a less-than-welcoming response from communities of color, particularly if the agency's track record for engaging culturally diverse communities is limited. Cynicism is one possible response. Organizations in communities of color have often experienced "well intentioned" entities involving them in a process to collect information, then missing the mark with programs or activities contrary to the needs and issues established by the community. Once an agency begins to solicit input and participation, it must actively demonstrate its commitment to the process. LAAs should be prepared for significant changes in the way business gets done. It is essential that once a dialogue is established, the community comes to an agreement on how to develop ways of improving the cultural climate. New strategies and programs need to be developed over a long term period. Continuity and historical understanding of the situation are essential.

A recently published policy paper on Cultural Equity commissioned by the California Confederation of the Arts, conducted by Concepts Cultural Gallery in Oakland, California, "Strategies for Cultural Enfranchisement," identified key issues and conclusions for the achievement of cultural equity:

- Focus strategies on common needs and goals
- Develop and execute solutions within the communities themselves
- Develop strong cultural institutions in all communities
- Create mechanisms for professional development of arts administrators
- Cultivate methods of providing access to intellectual, material and capital resources
- Establish an infrastructure of support personnel in communities of color

Review of other cultural diversity and cultural equity plans have similar findings. Several plans have specific recommendations in the areas of technical assistance, facilities, arts education, communication, leadership and support for individual artists. Examples of culturally diverse programs and activities include:

- Collaborative programs between organizations rooted in different cultural traditions
- Marketing and outreach programs to under-represented audiences with long-term impact
- Collaborations between culturally diverse organizations and other arts organizations in the community
- Innovative approaches for including diverse populations in programming and policy making in the arts
- Increased exposure of audiences to diverse art forms
- Grants to organizations that do not fit the traditional 501(c)(3) mold

There are no cookie-cutter methods of achieving cultural diversity and cultural equity. Each community must determine for itself what strategies will comprise success.

PROFILES OF LAAS ADDRESSING CULTURAL DIVERSITY AND CULTURAL EQUITY

In profiling local arts agencies addressing cultural diversity and cultural equity, several trends and conditions emerge.

- **Success requires moving beyond numbers and statistics.** By integrating cultural diversity with all agency programs and addressing issues of attitudinal change, recognizing that cultural diversity and cultural equity issues need to be included in areas other than funding.
- **Leadership is a fundamental element to provide assistance in building diversity.** Arts administrators must recognize that individuals both within their organization and out in the community must work together to make a difference. When individuals representing both traditional and multicultural organizations step forward and declare the need for cultural diversity and equity and their commitment to working on its achievement, there is a greater likelihood that the community will respond.
- **Foster an attitude in which there is a mutual respect and consideration for all those involved.** The process is not a “bottom/down” or “expert and novice” approach. All viewpoints deserve to be aired, and the process is one which validates the diversity of experiences and establishes an understanding and respect for differences.
- **Continued and long term commitment on the part of the agency and the community to deal with the complexities and hardships of achieving cultural diversity is necessary.** Communities that have sustained significant changes in the areas of cultural diversity and equity have done so as a result of continued efforts over a period of at least five or more years.
- **Policy statement that defines cultural diversity for the community.** Development of specific language which defines cultural diversity and equity for the entire community and agency. This provides clarity for those involved in the process.

Most agencies addressing cultural diversity and equity issues are doing so through a formal planning process. This process may be agency driven or at the request of the community. In many cases, cultural diversity and equity are identified as part of a comprehensive cultural planning process. In other cases, consideration of cultural diversity and equity are the intended outcome of a targeted plan.

Descriptions of LAA Programs Responding to Cultural Inclusion

● San Francisco Art Commission Cultural Equity Grants Program San Francisco, California

The Cultural Equity Endowment Fund was established by a City Ordinance in October 1993 to move San Francisco arts funding toward cultural equity. The Endowment Fund supports four program areas: (1) Cultural Equity Initiatives; (2) the Program for Commissions to Individual Artists; (3) Project Grants to Small and Mid-size Organizations; and (4) The Facilities Fund. The ordinance states:

“The goal of cultural equity will be achieved when all people that make up the City have fair access to information, financial resources and opportunities vital to full cultural expression, and the opportunity to be represented in the development of arts policy and the distribution of arts resources; when all the cultures and subcultures of the City are expressed in thriving visible arts organizations of all sizes; when new large-budget arts institutions flourish whose programming reflects the experiences of historically underserved communities, such as: African American; Asian American; disabled, Latino; lesbian and gay; Native American; Pacific Islander; and women.”

The **Cultural Equity Initiatives (CEI)** is divided into two categories, Level I and Level II. Level I grants up to \$15,000 for one year for a specific initiative consistent with the organization’s mission and plans. Grants up to \$30,000 may be awarded for eligible cross cultural collaborations. Level II grants up to \$105,000 over a three-year period to support major initiatives that require an extended period of support in order to be realized, for example the implementation of an aspect of a strategic plan.

CEI is open to not-for-profit San Francisco-based arts organizations that meet all of the following conditions:

- The organization’s mission must be **focused** on the development, production and/or presentation of arts activities in San Francisco that express the experiences of **historically underserved communities** such as African-American, Asian-American, disabled, Latino, lesbian and gay, Native American, Pacific Islander, women.
- Organizations must be deeply rooted in one or more historically underserved communities; at least half of the organization’s board and management must be from historically underserved community(ies) in which the organization is rooted.
- Organizations must have at least three ongoing members — e.g. its board. These may be volunteers or paid personnel.
- The organization’s headquarters or IRS address must be in San Francisco, and most of its arts activities must be in the city.

- Organizations must be 501(c)(3) tax-exempt, although small non-501(c)(3) organizations can be considered if they are operating in a consistently not-for-profit manner.
- Organizations must have successfully completed at least two productions, exhibitions, or similar arts activities in San Francisco within the 18 months prior to the application deadline.
- Organizations must be up-to-date in meeting reporting and invoicing requirements for any outstanding San Francisco Art Commission grant.

Creative Space is the San Francisco Art Commission's Cultural Equity Grants program which supports the enhancement of cultural facilities in the city. Its aim is two-fold: (1) to advance the improvement of existing arts facilities along with the successful development of new ones that will support the work of San Francisco's arts organizations; and (2) to promote the availability of affordable live/work space for low- and moderate- income artists. Creative Space offers **Planning** grants and **Capital Improvement** grants.

Regardless of their background, Organization Project Grants and Individual Arts Commissions programs are available to any and all eligible artists. Each program application includes the notation indicating:

The San Francisco Art Commission is required by ordinance to award a majority of Organizational Project Grants and Individual Artists Grants in any program year to organizations and artists who are deeply rooted in and able to express the experiences of historically underserved communities.

Organizations cannot receive Organizational Program Grants and Cultural Equity Initiatives grants in the same fiscal cycle. It should also be noted that San Francisco organizations may also apply to the San Francisco Hotel Tax Fund/Grants for the Arts, whose emphasis is on large budget organizations.

● Department of Arts and Cultural Affairs Arts Funding Program San Antonio, Texas

In July 1993, the San Antonio City Council adopted the strategic plan of the Department of Arts and Cultural Affairs, which includes the City's Arts Funding Program. The Arts Funding Program is the process utilized by the Department to purchase arts and cultural services for the community. Contracts are awarded for Operational or Project Support. The FY 96-97 review process incorporates changes recently brought about by the Department and approved by the City Council, utilizing input from the Cultural Arts Board (CAB) and panelists as well as agencies and individual artists that participated in the 1995-96 process:

- Contracts for arts services will support excellence in artistic product and in meeting organizational goals.
- A panel review process will be used to rank Operational and Project support applicants and to provide a funding recommendation to the CAB.
- Funding is designed and intended to serve a broad multi-cultural constituency, and to encourage growth and viability within arts of diverse cultures.
- Funding should affirmatively encourage and facilitate the participation of culturally diverse populations, geographically underserved neighborhoods and economically disadvantaged populations and the disabled.

- Funding is intended to promote the development of agencies and expansion opportunities for artists, and to provide leverage in helping organizations and artists secure additional support from other sources, both public and private.
- Funding will support organizational growth through strategic planning and professional development.

All organizations considering making applications to the Department are **required to attend workshops that address application instruction and diversity activity**. The Diversity Workshop includes: (1) Welcome and Introductions; (2) Diversity Definition Discussion; (3) Organizational Assessment of Five Years Ago and Current Day; (4) Discussion of Assessment Tool; (5) Discussion of Next Steps; and (6) Summary and Closing. All workshop participants complete a detailed evaluation form. The workshop packet includes material on diversity activities and training, quotes on diversity, and an additional resource list.

- **Civic Arts Commission**
Civic Arts Funding Program
Berkeley, California

Like many smaller local arts agencies, the City of Berkeley has limited funds to grant for arts activities. However, the Civic Arts Commission has developed a policy statement that defines its commitment to organizations of color and underserved communities. The following language is included in the Funding Program Guidelines:

The City of Berkeley is committed to:

- The growth and stabilization of Berkeley arts organizations and its artists.
- The support of organizations and artists that represent diverse cultures including ethnic and racial minorities, deaf and disability cultures, seniors, youth, gay, lesbian and feminists.
- The empowerment and equal representation of cultural perspectives that have been traditionally/historically under-represented via access to funding programs.
- Encouraging collaborations between organizations, artists, and the communities in which applicants reside.
- Activities that contribute to the development and enhancement of the Berkeley community or specific neighborhood or particular constituencies.

The Civic Arts Program maintains its commitment to organizations of color and underserved communities by awarding a majority of its funds to organizations dedicated to providing activities to Berkeley's diverse communities. Subsequently, large budget organizations (which Berkeley defines as organizations with budgets over \$150,000) can apply only for Community Outreach and Arts in Education projects. All other small and emerging organizations can apply for support in the former funding categories in addition to, Project and Production Support, Technical Assistance and General Operating Support. Criteria used to evaluate applicants focuses on specific diversity and outreach activities.

● **Alexandria Commission for the Arts**
The Alexandria Cultural Plan
Alexandria, Virginia

In 1994, the Alexandria Commission for the Arts, sponsored in part by a grant from the National Endowment for the Arts, embarked upon a cultural planning process to identify goals and objectives for the next five years. The process was facilitated by ArtsMarket Consulting, Inc. Although cultural diversity and equity were not explicit goals of the plan, opportunities to address these issues were present.

Goal One: *Create public awareness and build public interest in the participation and support of Alexandria's cultural resources.* Of eight objectives and strategies, two were particularly pertinent to addressing cultural diversity and increased access to underserved audiences.

- Expand the visibility of Alexandria's arts organizations of color through collaborative marketing and marketing technical assistance by working in partnership with Alexandria's churches and neighborhood associations to better publicize performances and events.
- Create neighborhood art/cultural development plans by utilizing Commission granting programs and services to help further neighborhood-based cultural development, through the support of new and emerging organizations and through support of programming that is neighborhood focused. Provide technical assistance and collaborative opportunities for audience development/marketing for neighborhood-based organizations and artists, to enable them to become more visible throughout the city.

Goal Two: *Utilize Alexandria's cultural resources to address community needs.* The following objectives and strategies reflect opportunities for greater participation by the entire community:

- Develop and expand models for partnerships between arts and Neighborhood Recreation Centers to address social and community development needs;
- Expand the Commission's role in programming, utilizing the recreation centers, building on the 1994 Kennedy Center/Dance Theater of Harlem Community Residency model of special workshops and classes open to residents regardless of financial ability to participate.
- Ensure the development, upgrading and maintenance of appropriate performing, visual, and educational arts facilities for Alexandria by continuing to develop plans for the proposed arts incubator, modeled after small business incubators, to serve small and emerging cultural organizations.

● **Commission for Arts and Culture**
A Plan for Cultural Equity and Diversity
San Diego, California

In September 1993, the City of San Diego, in cooperation with the San Diego Commission for Arts and Culture, contracted services to assist in the development of a plan for cultural equity and diversity in the City's arts and culture community. Previously, the Commission contracted a San Diego consultant to conduct an initial needs assessment process through in-depth interviews and

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The National Assembly of Local Arts Agencies represents the nation's 3,800 local arts agencies in developing an essential place for the arts in America's communities. It helps member agencies with leadership and professional development, research, information and publications, public policy development and public awareness.

focus group sessions with representatives of culturally specific arts organizations and artists of color. Building on this work, a team of four consultants met with more than 100 people. The project was overseen by an ad hoc community Steering Committee. The final report includes: key findings; recommendations; and suggestions toward implementation.

The key findings included:

- Few of these interviewed knew about the project to develop a cultural plan for equity and diversity.
- There was confusion about the initial needs assessment and the consultant-led process.
- Several who had been involved in the Commission's initial needs assessment on cultural diversity expressed frustration over the lack of results from their efforts.
- Technical assistance and space were two of the major needs for organizations of color.
- Representatives of larger, "mainstream" cultural organizations felt "cut out" of the planning process.
- Leadership was seen as critical to addressing issues of cultural diversity and equity.
- The initial fact-finding process provided few opportunities for dialogue.
- Among those with a non-arts orientation, the arts were seen as being more effective in San Diego in addressing cultural diversity than other sectors.
- San Diego's economic climate was having a substantial impact on how issues of equity and diversity were being discussed.
- There is polarization between organizations of color and larger, predominantly white institutions.
- There was some question about the Commission's commitment to issues of equity and diversity.
- There is not consistent understanding of what "cultural equity" entails.

The Recommendations section included recommendations in the following areas:

- Technical Assistance and Professional Development
- Communication
- Leadership
- Facilities — centralized, downtown oriented and neighborhood oriented
- Education and Outreach
- Funding

Next Steps included the following recommendations for implementation:

- The Steering Committee should review the report, revise it in a facilitated session, and accept the report as revised. The revised document should be submitted to the Commission for Arts and Culture.
- After getting the report, the Commission for Arts and Culture should expand its committee on cultural diversity to oversee implementation of the plan.
- Immediate steps should be taken to begin implementation of the planning document, and concrete, action-oriented items should be developed within three months of unveiling the plans.
- A plan to inform both the arts community and the general public about the cultural diversity initiative should be developed and implemented.
- Public and private sector funding, to sustain the enhanced level of activity of the Commission for Arts and Culture envisioned in the report, should be increased.
- Consideration should be given to undertaking a community cultural planning process.

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CONCLUSION

The need to confront issues of race and culture in our communities is growing in light of the condition of racial tensions and the continuing divide between citizens of different cultural backgrounds. The arts can be a bridge that dispels myths and fears about different cultures. Participation in and exposure to the arts can help individuals build cultural pride and self-esteem.

It is essential that the local arts agency field continues the discussion began in this *Monographs* and works toward the development of standards to achieve cultural diversity and equity within our communities. With the legislative attacks on affirmative action and the reorganization of the National Endowment of the Arts, the challenge of attaining cultural diversity and equity is great. In reviewing the terrain of this challenge facing local arts agencies and their communities, it is apparent that achieving true diversity and equity requires both contemplation and rigorous action. These are not issues relegated to examining when it is convenient or politically expedient for policy makers. Affirming cultural diversity does not automatically bring happy endings or create harmonious alliances.

However, working to bring about cultural diversity and cultural equity will imbue a community with a stronger base of support and increase the number of citizens and organizations served. In the long run, when all of a community's arts organizations and artists are provided equal access and decisions are made based on the health of the entire community, the cultural environment will be a more vital one. ▼

This Monographs was prepared with information and material from Diane Mataraza (the National Endowment for the Arts), Edsel Matthews (Koncepts Cultural Gallery, Oakland, CA), Lawrence Thoo (San Francisco Cultural Equity Fund, San Francisco, CA), Marc Brackley (San Antonio Dept. of Arts & Cultural Affairs, San Antonio, Texas), Stephanie Kimmel (Public Corporation for the Arts, Long Beach, CA), and Cheryl Anne Powalisz (Alexandria Commission for the Arts, Alexandria, VA). Their assistance, cooperation and contributions are greatly appreciated.

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Caribbean Cultural Center, 408 West 58th Street, New York, NY 10019, 212.307.7420.

Fulton County Arts Council, 141 Pryor Street, SW, Suite 2030, Atlanta, GA 30303, 404.730.5780.

Koncepts Cultural Gallery, 247 Fourth Street, Oakland, CA 94607, Edsel Matthews, 510.451.5231.

National Endowment for the Arts Education and Access Office, 1100 Pennsylvania Ave. NW, Washington, DC 20506 — Expansion Arts Specialist Dinah Walls, 202.682.5438.

San Antonio Department of Arts and Cultural Affairs, P.O. Box 839966, San Antonio, Texas, 78283-3966, Marc Brackley, 210.222.2787.

San Diego Commission for Arts and Culture, 1010 Second Avenue, Suite 555, San Diego, CA 92101-4903, 619.533.3050.

San Francisco Cultural Equity Grants Program, 25 Van Ness Avenue, Suite 240, San Francisco, CA 94102, Lawrence Thoo, 415.252.2553.

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