

# ARTS, Multi-Media, AND SPORTS

*L*ift up your faces, you have a piercing need  
For this bright morning dawning for you.

*History, despite its wrenching pain,*

*Cannot be unlived, and if faced with courage,*

*Need not be lived again.*

*Lift up your eyes upon*

*The day breaking for you.*

*Give birth again*

*To the dream.*

*Maya Angelou*

*Poet*

*Excerpt from On the Pulse of Morning, 1992*

# City at Peace

## Washington, D.C.

<b>C o n t a c t ( s )</b>	Rose M. Wheeler, Executive Director, 202-529-2828
<b>P u r p o s e</b>	To help young people from diverse backgrounds develop the skills to cope with growing up in an urban society.

### Background

City at Peace was created in 1994 in response to the crises of drugs, violence, and racism affecting young people in the United States. The program grew out of a similar organization, Peace Child, which was devoted to fostering peace and friendship among youth. City at Peace teaches cross-cultural respect and understanding, conflict resolution skills, positive peer support, and other leadership tools for dealing with the complexities of growing up in a modern urban environment. About 70 percent of the participants are people of color.

negotiation skills, and leadership principles. Performances begin approximately 6 months after initial rehearsals. Participants perform at local schools, community centers, and a major Washington, D.C. venue. Equally important, as the youth participate in the program, they share the stories of their lives with one another, developing interpersonal and intercultural relationships.

### Outcomes

City at Peace produces two musical productions each year. The program has enabled trust, understanding, and relationships to form among the youth. Since its inception in 1994, participants have performed for more than 50,000 audience members across the United States. City at Peace has been featured in the *Washington Post* and on ABC News' "Nightline," and it has been recognized for its excellence by the executive director and president of Washington, D.C.'s National Theatre. In spring 1998, a feature-length, documentary film on City at Peace was released.

### Program Operations

Each year, City at Peace produces a musical based on struggles in the lives of its participants. The program recruits approximately 130 teenagers from the Washington, D.C., area to participate in weekend and afterschool rehearsal programs. Participants come from diverse racial and socioeconomic backgrounds. Expert staff guide students through theater training, improvisation, singing and dancing,

*City at Peace is a support network in which young people from diverse backgrounds come to know and understand each other, to respect and care for each other, and to form lasting friendships that transcend the barriers of race, culture, and class.*

Rose M. Wheeler

# Community Change, Inc.

Boston, Massachusetts

<b>C o n t a c t ( s )</b>	<b>Paul Marcus and Carol Rinehart, Co-Directors, 617-523-0555</b>
<b>P u r p o s e</b>	<b>To address issues of institutional racism.</b>

## Background

Community Change, Inc., was organized in 1968 by the Rev. Horace Seldon, a minister based in Boston who wanted to establish an organization that would address issues of citywide institutional racism and its underlying causes and consequences. The mission of Community Change has expanded from only addressing issues of institutional racism to organizing and training local community activists. Throughout Community Change's 30-year history, the organization has remained small in size but has grown to become a giant in the fight against racism.

## Program Operations

Community Change has three fundamental functions: It is a watering hole for anti-racism activists, it serves to unite voices for racial justice, and it acts as a catalyst for social change. Some of its current programs include the Drylongso Awards, the Library on Racism, and the Training Collective.

The Drylongso Awards takes their name from anthropologist John Langston Gwaltney's 1993 book, *Drylongso: A Self-Portrait of Black America*. "Drylongso" is an African word referring to ordinary

people who do extraordinary work. Community Change established these awards in 1989 to honor people who are doing extraordinary work to end racism in Greater Boston.

The Library on Racism houses an extensive collection of more than 2,000 books and resources, and it serves as a venue for holding dialogues on anti-racism organized through its lecture series. All of the Library's materials deal with race, racism, and multi-cultural issues. The Training Collective provides community members and other organizations with workshops to help them address institutional racism and build stronger networks to tackle these issues.

## Outcomes

Community Change's programs are used and attended by many. For example, the Drylongso Awards ceremony boasts an attendance of nearly 250 people, the Library on Racism averages about 300 patrons per year, and the Training Collective operates from six to eight sessions per year. Overall, the organization is credited for providing community members with a location to organize and address everyday, common discrimination issues.

*Dialogue, social interaction, and building interracial friendships are THE work of race relations. Dialogue is part of the work; placing our words into action is empowerment.*

# DIALOGO: An Education Program to Improve Human Relations

Raleigh, North Carolina

*I encourage people who doubt the value of Latin Americans as neighbors to take the risk to engage in dialogue. Communication and trust are what it is all about. Let's exchange ideas about how we create a future based on mutual cultural respect.*

Aura Camacho Maas

<b>C o n t a c t ( s )</b>	Aura Camacho Maas, Executive Director, 919-870-5272
<b>P u r p o s e</b>	To serve as a catalyst for the development of human relations and educational initiatives and the elimination of racial and cultural stereotypes.

## Background

The initial focus of DIALOGO™: An Education Program to Improve Human Relations, a program of the Latin American Resource Center (LARC), was to introduce Latin American culture to school communities. Today, DIALOGO provides an ongoing setting for people from all backgrounds to explore issues of cultural identity, cultural understanding, and the development of human relations. Through various art forms, the program provides educational forums to discuss the value of culture, ethnicity, and race in the United States. DIALOGO includes the application of an integrated curriculum for kindergarten through 12th grade.

## Program Operations

DIALOGO achieves its goals through many avenues, including program staff working with school officials, public officials, parents, and other community members to implement multi-cultural curriculums in academic programs, providing a systemic approach to effecting change in the community. DIALOGO provides teachers with multi-disciplinary curricular units, freeing them from the often cumbersome planning process and allowing them more time to teach. It offers teachers diversity training workshops, encouraging self-reflection and dialogue—at individual and group levels—among men and women of different races and ages. DIALOGO brings to local schools a traveling art exhibit and cultural, artistic performances

that allow students and teachers to see beyond stereotypes. The program fosters learning about Latin American cultures and the United States. As a result of DIALOGO, teachers have said that it may be more important to teach about contemporary Latin American issues than about a history that encourages continued stereotypes.

## Outcomes

To date, about 10,000 students and 300 teachers have participated in DIALOGO. In 1994, DIALOGO received the North Carolina Best Arts in Education Program Award. Through outreach to school administrators, parents, public officials, and business people, DIALOGO is teaching the community about Latin American culture and multi-cultural issues. In the classroom, students express a sense of belonging; parents report feeling compelled to engage in a dialogue with family members. Because of DIALOGO, a group of non-Latin American students worked with LARC to create an afterschool mentoring exchange program for Latin American students who are having difficulty with their new language and culture.

Through DIALOGO, students are able to talk about such important issues as their fear of violence in schools and increasing gang activity. Executive Director Aura Camacho Maas presented the students' concerns to a group of North Carolina legislators, which currently is seeking to support efforts to address these issues.

# DreamYard Drama Project

## New York, New York

<b>C o n t a c t ( s )</b>	<b>Tim Lord, Jason Duchin, and Chris Hendrickson, Co-Directors, 212-828-9512</b>
<b>P u r p o s e</b>	<b>To build leadership, promote literacy, and develop multi-cultural appreciation through an integrated arts program.</b>

### Background

The DreamYard Drama Project was founded in 1992 by actors Tim Lord and Maria Bello and writer Jason Duchin. The Project places professional artists in inner-city classrooms in New York City and Los Angeles to help children learn the skills to express, write, and perform their own stories. DreamYard artists and multi-cultural professionals work closely with teachers in year-long partnerships to ensure that reflection and creativity are essential parts of the students' curriculum. DreamYard, through work in urban schools, juvenile detention camps, and an online creative writing journal coordinated by teenagers, teaches children creative ways to express and celebrate their cultural differences through art. The majority of DreamYard participants are students of color: 60 percent are black and 30 percent are Hispanic.

### Program Operations

DreamYard brings writers, directors, dancers, painters, and musicians into public schools, placement facilities, correctional institutions, and facilities offering alternatives to incarceration on a

sustained basis to work with a class for at least 1 year. Targeting districts without an arts program, these professionals work side by side with teachers to develop an integrated curriculum that cultivates artistic expression. Students learn observation, detailing and sequencing skills, and alternative forms of expression through art. Through this process, students and teachers engage in activities that foster introspection and dialogue. Additionally, the artists, students, and teachers collectively produce an annual children's theater festival that brings youth from different backgrounds to hear each other's voices and work together.

### Outcomes

DreamYard has expanded its program into more than 100 classrooms since its inauguration. The program is currently working with thousands of students in schools, juvenile detention centers, and community centers. In 1998, 25 artists worked in New York City schools, and 3 participated in the Los Angeles program. Every year, DreamYard is formally evaluated by Bank Street College of Education in New York City.

*DreamYard definitely connects. It helped me make up my mind about my career.... I want to get my bachelor's and master's degrees and then get a stable job and go back to school to get my Ph.D. in psychology. I know I want to help, I want to give back.*

*Meighan Ackon  
Participant  
10th Grader*



# DuPage Media and Community Network Wheaton, Illinois

Contact (s)

Rev. Andre Allen, 630-260-0190

Purpose

To improve the coverage of people of color in newspapers, television, and radio.

## Background

Following the O.J. Simpson verdict, community and media leaders in DuPage County, Illinois, explored how different racial groups can have radically divergent perceptions of the same social issue and examined the root causes of these disparities. In creating the DuPage Media and Community Network, they concluded that it was important for citizens and the media to join forces to review, discuss, and improve the representation of people of color in the media.

to increase positive coverage of people of color while decreasing the perpetuation of stereotypes. Following the meeting, the DuPage Media and Community Network organized seminars for community organizations to learn from media representatives how to disseminate their messages to the mainstream press, television, and radio. In addition to these major events, the group meets every other month to develop a strategy to involve additional media representatives in the network and examine current issues concerning news coverage of people of color.

## Program Operations

Several months after the initial meetings, the DuPage Media and Community Network organized a workshop on race relations for 60 people, including 10 media organization representatives. Participants examined how news coverage is created and how it is perceived by various parts of the community. Participants also discussed how

## Outcomes

Although no formal evaluation of the program has been conducted, most members of the DuPage Media and Community Network see noticeable changes within mainstream media. Network members continue to inform the community about media coverage, expand programming, and increase membership.

*A great deal of work is needed to build trust in the area of media relations. However, with each step, we come closer to understanding and respecting the value of diversity and ensuring proper coverage of ethnic and racial groups in media.*

# Flames

## Brooklyn, New York

<b>C o n t a c t ( s )</b>	Gerard J. Papa, Founder, 718-236-6100
<b>P u r p o s e</b>	To maintain an enduring, structured program that brings together young people from varied backgrounds and promotes their development as responsible members of a diverse society.

### Background

Flames is a non-profit organization staffed entirely by youth and adult volunteers. In the mid-1970s, the white neighborhood of Bensonhurst, in Brooklyn, New York, was sharply segregated from the black and Latino populations of adjacent Coney Island. Flames, founded 2 years earlier as a single youth basketball team, bridged this racial divide in 1976 by establishing a few integrated Flames teams in a local makeshift gym. Several years of racial violence ensued, but persistent one-on-one interaction allowed racial tolerance ultimately to prevail within Flames and the larger community. Flames quickly evolved into a prominent model of interracial cooperation in Brooklyn.

### Program Operations

Flames organizes more than basketball teams and leagues. It brings together diverse people to focus on a common cause, fosters team building across racial lines, and provides participants with a safe haven to work out personal differences. The best Flames players are required to serve as coaches and referees for designated hours during the week. Game schedules are designed to increase interracial exposure both on and off the court. Through group interaction, youth learn to work with one another.

### Outcomes

Flames currently runs the largest interracial youth program of its kind in Brooklyn. Nearly 1,000 young people of diverse backgrounds, ages 8-20, join Flames each year. Most live in or near public housing. Another 1,200 young people from youth groups in wealthy suburbs, rural areas, and other towns annually travel to Brooklyn for Flames activities. In 25 years, some 20,000 students have participated in the program.

*Prejudice stems from fear and ignorance. Once you're on a team, you're not dealing with a black kid or white kid. It's Ronald and Robert, real people.... I've learned here over the years that that's how you overcome ignorance.*

Gerard J. Papa





## Gallery 37 Chicago, Illinois

<b>C o n t a c t ( s )</b>	Elaine Rackos, Director, 312-744-8925
<b>P u r p o s e</b>	<b>To provide meaningful employment and training in the arts to Chicago's youth, coordinate mentoring relationships between youth and established artists, facilitate community outreach throughout Chicago, and foster cultural awareness.</b>

### Background

In early 1990, Block 37, a city block in the heart of downtown Chicago, was underdeveloped and still suffering from the economic recession of the late 1980s. Mayor Richard M. Daley decided to make positive use of this space. Chicago's Commissioner of Cultural Affairs, Lois Weisberg, devised a plan to revitalize Block 37 and create Gallery 37, which became a reality in 1991.

Gallery 37 was formed in response to concerns about a lack of meaningful job opportunities for young people ages 14 to 21 as well as a decline in arts funding. Gallery 37 addresses these concerns by using the arts as a medium to develop job skills of youth entering the workplace. It also works to dismantle the de facto segregation in the public elementary school and secondary school systems by bringing together youth from all backgrounds. Every year, the program offers young people an opportunity to become apprentice artists, receive paid arts training, and create art in a stimulating environment. Gallery 37 provides an integrated experience that attracts young people from diverse racial and socioeconomic backgrounds by keeping one variable constant: the opportunity to create art.

### Program Operations

Every year, thousands of young people become apprentice artists with Gallery 37 and work under the supervision of professional artists in such programs as architecture, woodcarving, African dance,

textile design, and video production. Through art, participants develop an increased self-awareness, broaden their horizons and perspectives, reduce their fears of human differences, and become increasingly comfortable with diversity. The program currently runs year round at the original downtown site as well as in Chicago public schools, neighborhoods, and parks. The apprentice artists work 3 to 5 hours a day for 8 to 12 weeks. The program enables participants to develop valuable skills applicable to full-time employment and produce quality artwork that is sold or displayed in public spaces while gaining a better understanding of one another.

### Outcomes

From its modest beginning in 1991, when Gallery 37 employed 260 students, the program had grown to employ more than 3,000 youth in 1998. By bringing together the Federal youth jobs program, the arts, the private sector, and a diverse group of students, Gallery 37 has created a unique and innovative solution to numerous social and economic problems. This empowering program has attracted national and international attention. Currently, 15 U.S. cities as well as Adelaide, Australia, and London and Birmingham, England, have similar programs. In 1997, Gallery 37 was selected for an Innovations in American Government award (administered by the John F. Kennedy School of Government at Harvard University) for creative government approaches to civic problems.

*I have learned about so many cultures.... Being here has taught me that what I am and what I have to say and what I represent are important and should be shared. Each of us is an important part of the human race... we can make things better for all of us.*

Margaret Elrod  
Apprentice Artist  
Age 18



# Multi-Cultural Advisory Committee on the Media

Chicago, Illinois

<b>C o n t a c t ( s )</b>	<b>Cheryl Zaleski, Project Manager, 312-456-7745</b>
<b>P u r p o s e</b>	<b>To serve as a resource for the entire Chicago metropolitan area’s print and electronic media on issues of race, ethnicity, and religion.</b>

## Background

In 1992, after the *Chicago Sun-Times* printed an article that some believed made unfavorable parallels between the behavior of raccoons and certain communities of color, the Human Relations Foundation of Chicago and the *Sun-Times* convened a group of individuals representing the city’s racial, ethnic, and religious makeup and formed the Multi-Cultural Advisory Committee of the *Sun-Times*. In March 1995, the responsibility of developing the means for sustained monitoring of Chicago’s media was transferred to the Human Relations Foundation, and the Advisory Committee’s name was changed to the Multi-Cultural Advisory Committee on the Media (MCAC). The Foundation’s goal was not merely to react to derogatory and inaccurate articles and news programs but to take a proactive stance in creating accurate media portrayals. For this reason, MCAC not only monitors media, it also works to establish mutually beneficial relationships between Chicago’s major media outlets and the changing ethnic and religious communities that are reflected in MCAC’s membership.

## Program Operations

MCAC holds regular meetings between its members and the editors and general managers of the area’s newspapers and television stations to ensure fair and accurate coverage of all of Chicago’s communities of color. Participants at these meetings discuss story assignments, hiring policies, and how best to use MCAC as a resource for broadcast and print media organizations, including providing them with contact names in various fields of expertise, information on events happening in communities of color, and ways to collaborate on special projects. In addition, MCAC asks journalism schools to research various topics and organizes forums following each report’s release.

## Outcomes

In 1997, MCAC released several reports for its “Media and Public Policy” series. In spring 1998, MCAC issued a report on local television news coverage of Chicago’s ethnic and racial communities. MCAC is establishing community organization-based media monitoring groups to watch local television news programs and read newspapers for a specified length of time, after which town hall forums or panel discussions will be held. During these forums, media executives will be available to listen to community feedback and address concerns about coverage or policies.

*Our strength is  
our diversity.  
When we meet  
with management,  
it is important  
that they don’t see  
us as instigators  
but as constructive  
partners who are  
concerned with  
the portrayal of  
minorities in the  
media industry.*

*Cheryl Zaleski*



# Multicultural Music Group, Inc.

## Yonkers, New York

<b>C o n t a c t ( s )</b>	<b>Luis Mojica, Executive Director, 914-375-4096</b>
<b>P u r p o s e</b>	<b>To promote multi-cultural arts instruction as a tool for global understanding, cultural awareness, and academic improvement.</b>

### Background

The Multicultural Music Group (MMG), Inc., is a non-profit organization created in 1996 to incorporate multi-cultural instruction in classrooms. Because of the lack of multi-cultural topics in the teachers' training curriculums for arts education, MMG has been adopted by several schools and community school districts in New York City.

### Program Operations

Through its programs, MMG strives to increase students' arts and academic proficiency in the New York City public schools as well as to increase the amount of teacher training programs in multi-cultural instruction. The organization also seeks to heighten aesthetic sensitivity for multi-cultural arts and to decrease the racial tensions among ethnic groups in New York City schools and surrounding communities. Through the Teacher Training Program, MMG contacts schools in multi-ethnic communities and provides a summer institute in multi-cultural student education for music teachers. This program comprises ten, 6-hour sessions in which teachers learn the historical and technical aspects of music from around the world.

To train the teachers, MMG developed a second component, the Integrated Arts Program. This Program comprises four artistic residencies: dance, music, drama, and the visual arts. Using this Program, teachers collaborate with artists and are taught ways to present the arts as a vehicle to

understand concepts from other disciplines such as language, grammar, reading, and phonics. This use of multi-cultural artistic concepts as an enhancement to student academic achievement is used in kindergarten through grade 12. In addition, MMG's Residence Program provides musicians from different cultures with the opportunity to work with educational institutions as artists in residence. As such, these musicians teach music educators and students how to create and perform the music of their expertise. Furthermore, MMG offers direct music instruction with a multi-cultural focus to schools where music classes either never existed or have been eliminated from the curriculum.

### Outcomes

During the past 3 years, MMG has annually supported an average of 25 music educators and approximately 600 of their students to develop multi-cultural repertoires with the cooperation of artists from the Residence Program. Through the work of MMG, two schools in New York were removed from a list of schools under review for having low reading levels. This accomplishment helped MMG expand the Integrated Arts Program to other schools and districts in New York City. Moreover, as part of the Integrated Arts Program, MMG has collaborated with Columbia University on professional development and assessment. A multi-cultural arts curriculum increases racial harmony in the community and gives children the opportunity to develop a sense of cultural awareness and global understanding.

*Music transcends most social barriers. It is a method to understand and learn to appreciate the uniqueness of our cultural heritage.*

# News Watch Project

## San Francisco, California

<b>C o n t a c t ( s )</b>	<b>Fernando Quintero, Director, 415-398-8224</b>
<b>P u r p o s e</b>	<b>To monitor the media and advocate for fair and accurate coverage of communities of color and gay and lesbian communities.</b>

### Background

The News Watch Project was conceived in 1994 to promote the goals of Unity '94, the historic gathering of the Nation's largest professional organizations representing journalists of color: the Asian American Journalists Association, the National Association of Black Journalists, the National Association of Hispanic Journalists, and the Native American Journalists Association. For more than 1 year, members of the four professional organizations monitored newspapers, magazines, and radio and television broadcasts for news coverage about or related to blacks, Asian Pacific Americans, Latinos, American Indians and Alaska Natives, and other ethnic groups. A News Watch team of journalists, educators, and research assistants critiqued these pieces; the four professional organizations each appointed a blue ribbon advisory board to participate in the review process. A report of the findings was published in 1994.

In 1997, News Watch expanded to include the National Lesbian and Gay Journalists Association as a Project partner. The Project receives foundation funding and operates as a non-profit program of the Center for Integration and Improvement of Journalism at San Francisco State University. The News Watch Project's operating principle is that news content free of stereotypes, personal and institutional bias, and cultural ignorance greatly improves the quality of journalism. To that end, the Project's mission involves a variety of monitoring and outreach activities.

### Program Operations

The primary activities of the News Watch Project include its news monitoring and journalist education programs and publications (the *News Watch Project Journal* and a Web site). The *News Watch Project Journal*, a quarterly, publishes indepth analyses and multi-cultural insights into the news-gathering process. Past journal issues have included a look at the disproportionate representation of blacks in stories, headlines, and photographs about the poor. The Web site provides a forum for discussion and analysis of stories that perpetuate stereotypes of people of color, lesbians, and gay men; a style guide; and back issues of the *News Watch Journal*. Project staff also provide training on news content analysis to journalists, journalism educators, and community activists.

### Outcomes

The News Watch Project has been a leading force in bringing together journalists, editors, journalism educators, and community activists to talk about diversity in news content as well as in newsrooms. On average, Project staff receive about four requests for speakers each month. A listserv has been established to facilitate dialogue among journalists on news coverage issues. Several colleges and universities, including the University of Missouri-Columbia, have incorporated the Project's journal and Web site into their journalism curriculums.

NATIONAL ORGANIZATION

*News Watch continues to expand its dialogue with journalists about news coverage of people of color. It is only through engaging each other on these issues that we can develop more fair and accurate news media.*

*Judy Gerber  
Assistant Director*

# Publicolor

## New York, New York

<b>C o n t a c t ( s )</b>	<b>Ruth Lande Shuman, President and Founder, 212-722-2448</b>
<b>P u r p o s e</b>	<b>To train students as volunteer painters, using the power of color to transform public spaces in neglected neighborhoods.</b>

### Background

Publicolor is a not-for-profit organization that organizes inner-city students as painters using the power of color to transform public spaces, concentrating on dilapidated urban schools. Publicolor was founded by industrial designer Ruth Lande Shuman to encourage young people to value education and to develop job skills by training them as community painters. Through Publicolor’s emphasis on color and collaboration, dismal public spaces are transformed into places of hope and positive energy, and the designs always reflect cultural diversity. Program participants are Asian, Hispanic, African American, Caribbean, and White. In July 1997, Publicolor won a contract with the New York City Board of Education to transform the 15 lowest performing schools, with \$15,000 for each school.

prime and paint hallways, stairwells, cafeterias, and entrance halls. During this time, members of the Paint Clubs develop potentially marketable skills by learning strong work habits, leadership skills, the value of collaboration, and professional painting skills. After the original assignment, Paint Club members continue to hone their skills on Saturday paint projects in community centers, homeless shelters, and medical facilities in their neighborhoods. Corporate and community volunteers painting alongside students act as mentors.

### Outcomes

A recent evaluation by the Bank Street College of Education in New York City notes that students feel safer in schools transformed by Publicolor, incidents of graffiti are reduced, and the rise in morale leads to improved attendance. According to feedback from school administrators, some significant transformations take place inside schools participating with Publicolor. The vibrant and positive environment created by Publicolor leads to an improved attitude for both students and teachers alike, and a sense of pride and ownership appears to develop. The rise in self-esteem observed in Paint Club members who begin and end a project together leads Publicolor to conclude that “color, community, commitment, and completion” is a formula for success.

### Program Operations

Publicolor organizes students, teachers, parents, and community members in Paint Clubs at each school. After group discussion of design fundamentals, Paint Clubs are taught how to transform their schools into inspiring and inviting places through the imaginative use of color. Club members select colors that will celebrate the diversity represented in their schools. Groups meet after school and on Saturdays for 8 to 12 weeks to

*Publicolor makes lasting change by engendering a new sense of pride and ownership through the school transformations: Morale is up, graffiti is vastly reduced, communities exist where none had taken root.*

# Television Race Initiative

## San Francisco, California

<b>C o n t a c t ( s )</b>	<b>Ellen Schneider, Executive Director, 415-553-2841</b>
<b>P u r p o s e</b>	<b>To harness the power of televised storytelling to focus sustained community dialogue and problem solving on race relations.</b>

### Background

The Television Race Initiative (TRI) is a multi-year media effort designed to stimulate and sustain community dialogue on issues of race relations through a “virtual link” of high-profile documentary films on the Public Broadcasting Service (PBS). Recognizing that most people find race difficult to talk about, TRI builds relationships with community coalitions dedicated to problem solving on race relations.

### Program Operations

From 1998 through 2000, high-profile, provocative programs that deal with race will air nationally on PBS. TRI builds audiences and magnifies the impact of each PBS broadcast by creating a context for discussion and activities, such as hosting viewer and dialogue groups in conjunction with the programs, linking media stories to programs, and, most importantly, supporting opportunities to sustain citizen coalitions over time. Through rigorous support and ongoing technical assistance, TRI encourages these coalitions to use the broadcasts to support their particular objectives, such as recruitment, public policy campaigns, alliance building, media outreach, and dialogue.

TRI partners include national non-profit organizations, local and national media, public television stations, community groups, interfaith networks, businesses, and educational institutions. Based on local needs assessments and shaped by community members, TRI is an innovative tool for organizers to increase community problem-solving activities and stimulate race-related dialogue. Customized activities, designed by public television stations in collaboration with community groups, are focused in six pilot cities: Baltimore, Boston, Minneapolis-St. Paul, Norfolk, Raleigh-Durham, and San Francisco. Each television program will invite viewers to events, sneak previews, and other public forums to encourage long-term, race-related coalition building. For example, Raleigh-Durham will use the broadcasts to foster guided dialogue around rapidly changing local demographics. In San Francisco, community partners are building sustained relationships among non-profit organizations, faith-based institutions, and local media. At a recent event at Grace Episcopal Cathedral in San Francisco, approximately 100 people viewed and discussed the implications of Macky Alston’s moving film *Family Name*, a poignant search for the descendants of the slaves and slave owners from his family’s North Carolina plantations.

NATIONAL ORGANIZATION  
 ARTS,  
 Multi-Media,  
 AND SPORTS

*It takes significant time to build community partnerships. These partnerships, however, play a significant role on how media—public television in particular—can play a supportive role in the effort to find and promote solutions on race relations.*

*Ellen Schneider*

## *Television Race Initiative (continued)*

### **Outcomes**

TRI is a multi-year experiment designed to be a replicable model long after the actual implementation. Thorough evaluation is a cornerstone of the project. Immediately after each broadcast, exhaustive interviews are conducted with a full range of participants, from public television station outreach staff to directors of national organizations, from community activists to independent filmmakers. Currently, evaluators experienced in both media practices and community-based models are surveying partner groups to determine, for example, if TRI enriched their educational services, increased their access to local media sources, fostered new relationships, or helped sustain community

involvement. Current and future TRI programs are accessible to virtually all Americans. Nationally, audiences will benefit from a multi-dimensional, diverse “virtual series” of ideas, perspectives, and voices. In the six pilot cities, the programming provides interracial community coalitions with a media tool that supports their educational goals. In the future, TRI will be evaluated to explore the potential of storytelling on television as a tool to foster civic engagement. TRI also will serve to support the development of a new media model that can be extended and replicated. TRI is being closely monitored by its funders such as the Ford Foundation, the MacArthur Foundation, and the Corporation for Public Broadcasting.



# UNITY: Journalists of Color, Inc.

## Arlington, Virginia

<b>C o n t a c t ( s )</b>	(Ms.) Walt Swanston, Executive Director, 703-841-9099
<b>P u r p o s e</b>	To advance the coverage, increase the number, and promote leadership of journalists of color as well as to ensure inclusion of people of color in the discussions and decisions regarding diversity issues within the news industry.

### Background

UNITY's foundation was forged by Will Sutton, an African-American reporter, and Juan Gonzales, a Puerto Rican reporter, who realized they shared common issues as journalists of color. What began as a series of coalition-building meetings blossomed into a national, multi-ethnic movement of journalists who were committed to making the news industry more representative of the communities it serves. In 1994, more than 6,000 journalists converged in Atlanta for UNITY '94 to begin working together to promote diversity issues in the media.

In January 1998, UNITY '94's board of directors voted to shift the organization's focus and change its name. The new organization, UNITY: Journalists of Color, Inc., is a powerful strategic alliance of journalists of color acting as a force for positive change in the fast-changing global news industry. This alliance includes the National Association of Black Journalists, the Native American Journalists Association, the Asian American Journalists Association, and the National Association of Hispanic Journalists.

### Program Operations

UNITY '94 fulfilled the promise that journalists of different backgrounds could work together to reach a common goal. For the journalists who attended UNITY '94, the convention introduced new ways of thinking and solving problems that included diverse perspectives. UNITY '94 also allowed journalists to learn about one another's cultures and gave participants a sense of the combined power of journalists of color.

UNITY sponsors town hall meetings to get reporters and editors into communities of color. UNITY also supports News Watch, a national news-monitoring campaign. News Watch publishes a quarterly bulletin and has a Web site that examines how the news media cover people of color and gay men and lesbians. UNITY also has a mentoring project to help keep young professionals in newsrooms.

Leading up to the 1999 convention, UNITY members will work with the chapters of the four associations of journalists of color to help them improve news coverage in communities of color and teach those who are not journalists about

NATIONAL ORGANIZATION

ARTS,  
Multi-Media,  
AND SPORTS

*Unity, like democracy, is hard work. Balancing every aspect of UNITY by race, gender, geographic origin, political ideology, print or broadcast, was one tough task.... And then there were... turf-protection tendencies of the four associations to deal with. UNITY was a miracle. I still can't believe we did it.*

*Joe Rodriguez  
UNITY Program  
Committee Co-Chair*



## *UNITY: Journalists of Color, Inc. (continued)*

career options in the news industry. Moreover, the 1999 convention will present 200 workshops to assist news media practitioners in improving their professional skills. The convention will also feature four sessions on current issues in the news and two luncheons featuring high-profile newsmakers. The primary goal of the UNITY '99 convention is to inspire and motivate the Nation's media companies to fully embrace diversity not only in words but also through action.

### **Outcomes**

The 1994 convention had an extraordinary impact on how journalists of color are perceived by industry leaders and their colleagues. The convention was a testament to the fact that partnerships can work for the benefit of all. The UNITY town hall meetings have been held every year since 1994 in several cities. The UNITY '94 job fair resulted in 3,700 journalists of color being interviewed and 288 getting hired. Recruiters from companies that had never participated in the separate associations' job fairs attended. UNITY '99 will continue to work to advocate a multi-cultural agenda that promotes diversity in the news industry.

# Voices United

## Miami, Florida

<b>C o n t a c t ( s )</b>	Katie Christie, Director, 305–274–1851
<b>P u r p o s e</b>	To promote cross-cultural understanding through the arts and to empower young people to cultivate solutions to community problems and promote intercultural appreciation and understanding.

## Background

Voices United, formerly Peace Child Miami, was created in 1989 by 17-year-old Katie Christie, a high school senior at Miami’s New World School of the Arts. Christie believed that young people of different races and cultures did not get along or respect one another’s differences. She also believed that young people faced a multitude of problems without ways to address their concerns. To respond to these challenges, Christie created Voices United to give the young people in Miami a voice. Voices United, a nonprofit organization, empowers young people to cultivate solutions to community problems and promote intercultural appreciation and understanding. Voices United also develops forums in which young people can share their visions and concerns using conflict resolution principles.

## Program Operations

Each year, Voices United assembles a diverse cast of 150 young people ages 4 to 18 from more than 60 Dade County elementary schools, middle schools, and high schools. These young people participate in workshops and rehearsals from 10 a.m. to 5 p.m. every Saturday, from January through

June, that culminates in an original musical theater production. The process begins with workshops that focus on team building; conflict resolution; communication; leadership; development of self-esteem; and racial, religious, and cultural tolerance. The cast decides what message it wants to convey to its audiences, then writes the script and the music to reflect that message. At the end of the 5-month rehearsal process, the cast gives three performances to the public in Miami’s Ashe Auditorium and a free performance in the city’s Gusman Theater of Performing Arts for more than 1,600 Dade County students. To continue sharing their message, cast members also present workshops and performances at area schools.

## Outcomes

Since 1989, Voices United has included more than 1,000 young people and has reached an audience of more than 25,000 people. The project has inspired many young people to become leaders. Program participants have created school-based clubs called “United Students” in six area high schools. Voices United also coordinates the “Leadership Forum,” an annual 2-week summer retreat that teaches leadership skills to young people.

*Breaking down racial barriers, promoting cultural diversity, and keeping hope alive are what the youth group Voices United is all about.*

*Jasmin Thompson  
Participant*