

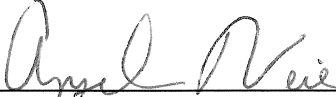
U.S. PROGRAMS, STRATEGIC OPPORTUNITIES FUND (SOF Program Code 21081)

Summary of Recommended Grants
Docket Meeting - July 26, 2010

Staff	Organization	Requested	Recommended	Term
Research & Development				
Arts & Culture National				
Erin/Tim	Alternate ROOTS	\$ 200,000	\$ 200,000	2 years
Erin/Tim	Appalshop, Inc.	\$ 250,000	\$ 250,000	2 years
Erin/Tim	National Performance Network, Inc.	\$ 150,000	\$ 150,000	2 years
Erin	StoryCorps, Inc.	\$ 100,000	\$ 100,000	2 years
		Recommended:	\$ 700,000	

Legacy				
Erin	Brennan Center	\$ 153,071	\$ 153,071	1 year
		Recommended:	\$ 153,071	

SOF TOTAL RECOMMENDED: \$ 853,071


Approval Signature

July 26, 2010
Date

MEMORANDUM

To: Aryeh Neier
From: Ann Beeson & Erlin Ibreck
Re: Strategic Opportunities Fund Grant Recommendations
Date: July 19, 2010

Attached are five grant recommendations for your review. In this docket we are pleased to present a cohort of organizations that together form essential components of our strategy to conduct research and development related to the role that art and culture play in advancing advocacy and social change. Through these grants, we hope to raise awareness of the power and potential for art as an activism tool to advance a broad spectrum of social justice concerns and issues of specific interest and relevance to U.S. Programs' priorities. We aim to ultimately support projects that advance multiple goals in U.S. Programs and, to that end, are engaging colleague funds and campaigns as thought partners.

We are recommending two year core support grants to the four art and culture organizations in this docket. This support will afford them the flexibility to continue deepening and strengthening their practice while seeking new ways to sustain their operations in an altered economic landscape. And this time frame will enable us to gain a deeper knowledge of their work over time. These recommendations are:

Appalshop, a former U.S. Programs Youth Media grantee, is a multi-disciplinary arts and education center rooted in the heart of Appalachia that produces original films, video, theater and music recordings, radio, photography and books. The organization has forty years of experience as a local, national, and international expert in community-based methodologies for creating effective artistic, cultural, and educational programs that advance civic engagement. Its program models demonstrate how struggling communities can tap into the power inherent in local people and local culture to understand pressing issues, respond to opportunities for revitalization, and participate as effective civic actors in society.

National Performance Network, a New Orleans based national network, serves artists, arts organizers, and a diverse range of audiences and communities across the country through such activities as artists' commissions, residencies, community-engaged cultural projects, and convenings. From its inception NPN has supported artists whose work has been historically marginalized, censored, or suppressed, and has advocated for independent artists and presenters through support of initiatives that value cultural equity, civic engagement, and social change. In this role it introduces the importance of networking for the field of arts and social change.

Alternate ROOTS, a former U.S. Programs Southern Initiative grantee, supports the creation and presentation of original art that is rooted in a particular community of place, tradition, or spirit. ROOTS functions as a network of more than 260 artists and cultural organizers who live and

work in Southern states and who are committed to advancing civil rights and preserving community traditions. Their work builds upon that of the above organizations and is contextualized specifically in the South as a region.

StoryCorps, a longtime U.S. Programs grantee, is renowned for its dedication to telling stories that bring neglected American voices to a national audience through audio recordings of interviews between everyday people. These recordings reach millions through the broadcasts on public radio and the Internet. This project has educational, cultural and artistic value and advances our exploration of the role of art and culture in bridging differences, broadening debates and informing advocacy on issues that mirror OSI's priorities.

The final recommendation is for renewed support of the Brennan Center's Nonprofit Rights Project, and is made at the request of Ricardo Castro. The Brennan Center is continuing litigation and public advocacy to challenge the anti-prostitution pledge requirement contained in the Global AIDS Act. It was hoped that the Obama administration would take a position different from that of the Bush administration in respect of its enforcement of the pledge. Unfortunately, it has not done so, and instead persists in enforcing the pledge requirement through the use of regulations/guidelines that continue to violate the constitution and would impose onerous requirements on NGO recipients. Acting on behalf of OSI and the Alliance for Open Society International, Brennan is pursuing litigation in the U.S. Court of Appeals for the Second Circuit as well as working closely with a coalition of organizations and the Open Society Policy Center to organize a parallel advocacy strategy to change the policy.

We look forward to discussing these recommendations with you.

Strategic Opportunities Fund 7/26/10

Name of Organization: Alternate ROOTS, Inc.

Tax Status: 501(c)(3)

Purpose of Grant: To provide general support.

FPOS Grant Description: The grant is recommended in connection to a Research and Development initiative coordinated by the Strategic Opportunities Fund (SOF) to explore the roles that art and culture play in advancing social change. Alternate ROOTS supports the creation and presentation of original art that is rooted in a particular community of place, tradition, or spirit and functions as a network of more than 260 artists and cultural organizers who live and work in Southern states and who are committed to advancing civil rights and preserving community traditions. This 2-year general support grant will support the core activities of Alternate ROOTS.

Previous OSI Support: \$25,000 (2001 US Programs' Arts Initiative)
\$15,000 (2003 US Programs' Arts Initiative)

Organization Budget: \$458,101 (FY10)

Project Budget: N/A

Sources of Support:

Kresge Foundation	\$200,000
Nathan Cummings Foundation	\$200,000
National Endowment for the Arts	\$70,000

Amount Requested: \$300,000 over two years

Amount Recommended: \$200,000 over two years

Term: October 1, 2010 – September 30, 2012

Description of Organization:

Alternate ROOTS is an organization founded nearly 35 years ago, based in the U.S. South, and headquartered in Atlanta. The mission of the organization is to support the creation and presentation of original art that is rooted in a particular community of place, tradition, or spirit. Directed by Carlton Turner, a Mississippi-based artist and advocate, ROOTS functions as a network of more than 260 artists and cultural organizers who live and work in Southern states and who are committed to advancing social and economic rights and preserving community traditions.

In 1976, when a group of Southern artists met at the historic Highlander Center for Research and Education in Tennessee, they were gathering at a critical juncture in the development of the nation's growing arts field. There was little doubt then – as the field underwent profound and rapid professionalization and consolidation – that the major art institutions in the largest cities would be supported. But for artists working in coal mining country in Appalachia or farm country in the Carolinas, and for poor rural or urban communities up and down the southeastern seaboard and the Gulf Coast, the future was uncertain. At this convening, Alternate ROOTS was established to enable these artists to support one another and help themselves. The organization derived its name from an acronym for

Regional Organization of Theaters South. Thirty-four years and literally thousands of artists later, it is a vibrant and energized network of artists working across disciplines and forms and throughout the South.

Over the past three decades, the organization has established itself as a thought leader in the field of community-rooted art and cultural practices and has evolved into a multidisciplinary member-based and artist-driven organization. Member artists develop programs, and ROOTS supports them to access the resources they need to create and share their work. As an arts organization that seeks to advance democratic practices, ROOTS today works at the forefront of regional cultural organizing and participatory democracy in the United States. The organization is guided by the principles of equitable partnership, shared power, open dialogue, individual and community transformation, and an aesthetic that embraces both beauty and justice – sustaining a model for regional organizing that is responsive to and reflective of the needs of its artistic community. As community-based artists, ROOTS members are grounded in the continuum of the citizen-artist working for change. The principles of participatory democracy are manifested in the organization’s structure and core programs. Unlike a typical arts service organization whose members pay dues, access services, and have little impact upon policy or program development, ROOTS members have voting power related to core programmatic decision-making.

The demographics for the majority of ROOTS members reflect the communities they serve in terms of earning power, as more than 50% of member artists earn less than \$20,000 per year. Members tend to be educated and well-trained professionals; they are skilled and extremely talented artists, many of whom are sought after by international partners; and the majority of members are people of color. As importantly, ROOTS artists are deeply committed to the idea that stories of their communities are vital, rich, universal, and significant for the larger society. Given the demographics, history, and extraordinarily conservative politics of the South, and a region that is suspicious of things perceived of as elitist, such as the arts community-based artists working to advance social change in the region work at a clear disadvantage. They fight a battle on two fronts: one of politics; the other of perceived class differences. Southern artists also lack a critical mass of other artists in close proximity who share their values, vision, or priorities.

ROOTS core programs – the **Annual Meeting, Resources for Social Change**, and the **Community/Artist Partnership** regranting program – are focused upon community engagement and have been tested by time and practice. In order to better serve both mission and membership, in 2008 the organization underwent an eighteen-month planning process. The current three-year strategic plan articulates long and short-term goals and objectives and positions ROOTS to better reflect changing conditions in the South and across the nation. In January 2010 ROOTS launched a multi-year initiative called *Aesthetics of Diversity in the New South: Place, People, Traditions*. Devised to explore issues, challenges, and opportunities created by the shifting demographics in the South, *Aesthetics of Diversity* will explore these issues through the lens of the region’s newest residents. Across its programs, ROOTS addresses four major goals:

- Promote communication and networking, sharing information and resources from artists and local community presenters;
- Nurture artistic development and support the creation and development of new work;
- Stimulate diverse audience development, enabling artists to work with broader audiences; and
- Encourage communities and artists to engage in mutual efforts, creating sustainable long-term relationships that contribute to advancing social change.

As one of the organization’s core programs, the Community/Artist Partnership Program (C/APP) lends a highly specific degree of capacity and impact to collaborative projects that link the arts to civic engagement. Each C/APP grant creates an opportunity for an artist to form a partnership with a local entity to develop work, either in the performing, media or visual arts. Unlike working with large established and well-resourced presenting organizations, most C/APP projects are short-term residencies (less than six months) that occur in non-traditional venues such as local cultural community centers, schools and universities, senior centers, and churches. This expands the audience base for artistic work to every corner of a community. In addition to grant support for these projects, ROOTS offers technical

assistance and additional resources to community partners, thereby strengthening the capacity of these communities to take a short-term artistic project and build upon its success in the interest of longer term community engagement and civic participation. For example, through C/APP support in 2010, artist Teo Castellanos will work in collaboration with Tigertail Productions (a 30-year-old visual and performing arts production organization in Miami) to develop WordSpeak, an eight-month teen spoken word language and literacy performance program that will reach 1,000 high school aged young people from inner city neighborhoods.

In 2003, the Alternate ROOTS membership committed to the practice of undoing racism as a core tenet of the organization's work. Since that meeting the organization has addressed the issue at each Annual Meeting and through its peer re-granting panels. Working with culturally specific organizations such as the First People's Fund (a Native American organization), and continuing its partnership with the National Association of Latino Arts and Culture (NALAC), the organization is poised to see significant growth in its membership of indigenous and Latino artists over the coming years. With NALAC, ROOTS will identify artists and arts organizations within the South's Spanish-speaking communities to discern their communities' cultural needs, goals, and objectives and link them to ROOTS initiatives. In addition, ROOTS seeks to learn from NALAC and its constituent communities about cultural practices that may enrich and enhance the practices of ROOTS artists in doing community-based work. Working with First People's Fund, ROOTS seeks to deepen its understanding of the culturally grounded approaches, perspectives, and protocols specific to Native communities. Through this approach ROOTS continues to address racial equity and inclusion in both its organizational structure and its support for artistic practice and to reflect even further the expanding demographics of Southern communities.

Description of Program for Which Funding Is Sought:

The proposal seeks general operating support.

Rationale for Recommendation:

A central function of the Strategic Opportunities Fund (SOF) is to conduct research and development related to new areas of learning that address intersectional issues. This grant advances SOF's exploration of the roles that art and culture play in advancing social change. We hope to raise awareness of the power and potential for art as an activism tool to advance a broad spectrum of social justice concerns and issues of specific interest and relevance to U.S. Programs' priorities.

Racism and anti-immigrant hatred remain entrenched in the South. Fear and resistance to change are in direct response to the shifting demographics in the United States, especially in the South. Hundreds of thousands of new immigrants from all over the world now call this region home. ROOTS supports projects that work with artists, cultural, and local organizations to explore the impact of these changing demographics. For example, in New Orleans, which experienced an influx of Latina workers post-Katrina, artist Jose Torres Tama will work in collaboration with Ashe Cultural Arts Center (an SOF grantee) to bridge the local Latino and African-American communities and explore the debate over immigration through an original ensemble theatre production that engages migrants from camps in the region. And with the ASPIRE project, artist Leah Smith of ClancyWorks Dance Project (which is based in Silver Spring, Maryland) will collaborate with three public high schools in and around Baltimore to create a student-centered workshop and performance series that addresses critical social issues from a youth perspective.

Many of the ROOTS supported projects employ art and culture as civic engagement tools around particular issues, opportunities, or campaigns. Each year Alternate ROOTS participates as part of the Georgia Citizens' Coalition on Hunger to plan and implement the Poor People's Day campaign. It includes issues on transportation, housing and homelessness, expungement, and healthcare. Since 2007 Alternate ROOTS has partnered with organizations in Mississippi to produce the annual Mississippi Youth Hip Hop Summit for more than 200 youth. The project is designed to develop a youth led platform on education and the criminal justice reform in Mississippi.

ROOTS programs such as Resources for Social Change (RSC) work directly with community organizations in small towns, in farm country, in the hills of Appalachia, and in densely populated urban cities. Alternate ROOTS is one of the most racially and culturally diverse arts organizations nationally and certainly the most diverse in the region. It has expanded its depth and breadth to embrace a range of voices from the founding members, many now in their sixties and seventies, on down to youth members in their late teens. In every regard, ROOTS works at the leading edge of racial justice work in the region and in myriad ways advances public participation and engagement on issues of concern to OSI.

ROOTS is seeking additional resources for its core programs to provide in-depth work with communities over the three-years of the *Aesthetics of Diversity* initiative. Increased support will enable the RSC and C/APP projects to provide longer residencies that deepen the quality of the experience for community members and to increase the number of projects that can be supported. This support will also provide the resources necessary to document and evaluate the work for the benefit of the broader arts and civic engagement field.

In spring 2010, ROOTS was selected by the Ford Foundation to participate in *Capacity Building for Next Generation Arts Spaces*, a two-year program conducted by Michael Kaiser, President of the Kennedy Center. The program has selected just ten organizations to participate, only three of which are networking or service organizations such as ROOTS. A central tenet of the program is to assist organizations to greatly increase their marketing, promotion, and advertising efforts to encompass both programmatic and institutional marketing. ROOTS is positioning itself for long-term sustainability as an anchor for the arts and civic participation in the South.

There are few private foundations in the region that support social change work and civic engagement, and even more limited government support. As it enters its 35th year of working at the intersection of art and change, ROOTS is uniquely poised to manifest its mission and vision as a regional leader and a national model. Support for Alternate ROOTS will lend great capacity to this anchor organization working at the intersection of art and culture and social change in the South, a region of great concern to OSI given its history of institutionalized racism, entrenched poverty, and punitive criminal justice practices. SOF therefore recommends a grant to Alternate ROOTS in the amount of \$200,000 over two years for general support.

<u>Name of Organization:</u>	Appalshop, Inc.	
<u>Tax Status:</u>	501(c)(3)	
<u>Purpose of Grant:</u>	To provide general support.	
<u>FPOS Grant Description:</u>	This 2-year general support grant is recommended in connection to a Research and Development initiative coordinated by the Strategic Opportunities Fund (SOF) to explore the roles that art and culture play in advancing social change. This grant will support the core activities of Appalshop, Inc., a multi-disciplinary arts and education center rooted in the heart of Appalachia that produces original films, video, theater and music recordings, radio, photography and books.	
<u>Previous OSI Support:</u>	\$40,000 to support <i>Stranger with a Camera</i> (1996 – 2001) \$185,000 from U.S. Programs – Youth Initiatives (1999 – 2003)	
<u>Organization Budget:</u>	\$1,792,990 (FY10)	
<u>Project Budget:</u>	N/A	
<u>Sources of Support:</u>	Ford Foundation	\$200,000
	Hearst Foundations	\$100,000
	Kentucky Arts Council	\$59,000
	Mary Reynolds Babcock Foundation	\$37,500
	Mellon Foundation	\$450,000
	National Endowment for the Arts	\$107,000
<u>Amount Requested:</u>	\$250,000 over two years	
<u>Amount Recommended:</u>	\$250,000 over two years	
<u>Term:</u>	November 1, 2010 – October 31, 2012	

Description of Organization:

Founded more than forty years ago and based in Whitesburg, Kentucky, Appalshop is a multi-disciplinary arts and education center rooted in the heart of Appalachia and producing original films, video, theater, music and spoken-word recordings, radio, photography, multimedia, and books. Appalshop is dedicated to the belief that communities flourish where there is a deep and abiding culture; that the power to heal, connect, and inspire resides in culturally rooted stories, and through their telling, the universal and traditional become one; and that people have the right to control the development of their own cultures and communities and have a voice in public life.

Appalshop emerged in 1969, in the midst of President Johnson's War on Poverty and the U.S. War in Vietnam, when a group of high school students in the coalfields of eastern Kentucky took jobs with the federally funded Film Workshop of Appalachia. The purpose of the program was to help poor rural youth find employment in the film industry, but the young people quickly began using their cameras to portray their neighbors, elders, foodways, and religion to counter the one-dimensional stereotypes of Appalachians appearing in mainstream media. Instead of leaving the coalfields to find jobs elsewhere, the students were determined to stay home, establish their own organization, and create art and media to address structural poverty and cultural wealth in Appalachia.

The theory of change that guides Appalshop's work is based on the belief that all people have the right to control their own cultures, land, and resources and to have a voice in public life. Appalshop focuses on broadening and deepening cultural and civic participation in the coalfields and nationally. The organization's artists and educators know that effective place-based social change often begins with an individual, group, or community developing and testing ideas and then working in coalition with others who have direct knowledge of issues. Appalshop has long demonstrated its core understanding that social change happens over time and that change is sustained when the grassroots process of individual and collective learning continues to inspire and shape awareness and action. This theory of change holds that local stakeholders must participate in developing and drawing upon cultural strengths to create the equitable solutions they seek.

Core programs at Appalshop include:

- **Roadside Theater**, a traveling ensemble company that draws upon the rich history and culture of Appalachia to develop original plays that tour nationally and internationally.
- **WMMT-FM**, a noncommercial community radio station that airs programming created largely by community members, broadcast to five states and via the internet.
- **Appalshop Archive**, preserving thousands of hours of film, videotape, sound recording and photography that portray a multifaceted view of life and history in Appalachia.
- **Appalachian Media Institute (AMI)**, a youth media training program devoted to developing the critical and creative skills of young people through audio and video documentary production.
- **The Traditional Music Project**, bringing Appalachian music into the daily lives of people by helping communities develop events such as concerts, square dances and storytelling events.
- **Holler to the Hood**, a multi-media project that explores the economic and social issues in low-income rural and urban communities through the lens of the criminal justice system.
- **Thousand Kites**, a performance, web, and radio project centered on the United States prison system and created with inmates, their families, and prison system employees.

In all of its work, Appalshop amplifies the power of media, theater, music, and arts and education to:

- Document, disseminate, and revitalize the region's lasting traditions and creative practices;
- Advance the efforts of communities to achieve economic justice and equity and to solve their own problems in their own ways;
- Tell stories that commercial cultural industries don't tell, challenging stereotypes by making space in the national debate for Appalachian voices and visions;
- Celebrate cultural diversity as a positive social value and participate in regional, national, and global dialogue toward these ends.

Throughout its 40-year lifetime, Appalshop has developed strong partnerships with a wide variety of arts and civic engagement organizations at the state, regional, and national levels. Local partners include Kentuckians for the Commonwealth, a statewide grassroots citizens' organization working for equity and justice; and the Brushy Fork Institute, which develops community leaders in Appalachia. Longtime regional partners include the Highlander Research and Education Center, a catalyst for building progressive movements in Appalachia and the southern U.S.; the Mountain Association for Community Economic Development, serving central Appalachia; and Alternate ROOTS, which supports artists working throughout the South. National partners include the National Performance Network, the National Federation of Community Broadcasters, and Youth Radio – the latter a former U.S. Programs Youth Initiatives grantee that presents programs by young people via Internet and public radio. Appalshop also partners with issue-oriented arts and social change organizations like Critical Resistance, an OSI grantee through the Criminal Justice Fund; and the Media Action Grassroots Network of the Center for Media Justice, a grantee of the Transparency and Integrity Fund.

Appalshop itself was a U.S. Programs grantee from 1999 thru 2003 through the Youth Initiatives program for support of the Appalachian Media Institute (AMI), the organization's nationally recognized youth media program.

Description of Program for Which Funding Is Sought:

The proposal seeks general operating support.

Rationale for Recommendation:

A central function of the Strategic Opportunities Fund (SOF) is to conduct research and development related to new areas of learning that address intersectional issues. This grant advances SOF's exploration of the roles that art and culture play in advancing social change. We hope to raise awareness of the power and potential for art as an activism tool to advance a broad spectrum of social justice concerns and issues of specific interest and relevance to U.S. Programs' priorities.

Appalshop has particular expertise in creating place-based art that advances social change and engages people who might not otherwise be involved in civic life. Storytelling, for example, bridges generations and artistic disciplines to inspire authentic dialogue as a pathway to change. By creating art that is deeply connected to a particular place, while working with diverse approaches and multiple partnerships, Appalshop has developed cultural strategies that can help build the national field of arts and social change not only in the Appalachian region but throughout the U.S. Working with a wide range of stakeholders and partners, Appalshop uses its multi-media resources to address complex intersectional issues such as racial justice, criminal justice reform, and immigrant rights – issues of critical concern to the core funds of U.S. Programs.

The organization's activities over the next two years will focus on creating opportunities to advance social change by engaging artists, activists, educators, and civic leaders in collectively determining how to understand, develop, and communicate innovative solutions for the nation's most pressing social issues. This approach will continue to be advanced through Appalshop's core programs, including Roadside Theater; WMMT Radio; and the documentary production unit, which has produced dozens of acclaimed films including Elizabeth Barrett's OSI-supported *Stranger with a Camera*. Appalshop artists and cultural leaders believe that, working collaboratively and across communities, they can redefine traditional roles and create new tools to engage people who are often disenfranchised. In this way, rural and low-income citizens can advocate for needed changes and build lasting civic infrastructure in communities lacking access to basic political and civic rights.

Increasing incarceration is one particularly critical issue in Appalachia as in many parts of the United States. In 1998, as co-hosts of the rural Appalachian region's only Hip-Hop radio program, Appalshop media artists Nick Szuberla and Amelia Kirby received hundreds of letters from inmates recently transferred from distant cities into two new, local SuperMax prisons – letters describing racial discrimination and abusive treatment violations. Szuberla and Kirby responded through art events, bringing Hip-Hop artists together with mountain musicians and organizing radio broadcasts for prisoners' families. The project that emerged from this work became known as Thousand Kites, referring to the prison slang term "to shoot a kite" which means to send a message. Today Thousand Kites is one of Appalshop's national projects and uses live performance as well as web, video, and radio broadcasts to open a public space for incarcerated people, corrections officials, the formerly incarcerated, grassroots activists, and ordinary citizens to address the U.S. criminal justice system.

Born out of youth aspirations, Appalshop has always been an organization that both nurtures young leadership and creativity and understands youth participation as a key strategy in advancing movements for change. Many Appalachian youth live in communities with declining economies, widespread prescription drug addiction, minimal civic infrastructure, entrenched stereotypes about poverty in the region, ineffective social services, and few resources to support their development. In 1988, Appalshop

created the Appalachian Media Institute (AMI) to focus specifically on youth media and leadership. Over time AMI has developed an intentional learning model congruent with Appalshop's culturally based production process that integrates everyday community members as co-artists and co-leaders. Over the past 22 years, AMI has prepared more than 700 young people to become leaders and life-long learners at Appalshop and in their coalfield communities. As noted above, previous support from OSI helped make this possible.

In AMI's model, education is not just about individual success but also about individuals building healthy communities. AMI youth's work on prescription drug abuse, water quality, the true costs of coal mining, youth activism, and sexual identity are national and international resources for activists, educators, governmental agencies, news organizations, and social service organizations. For example, AMI youth began documenting the issue of prescription drug abuse in 2001, long before there was much national news coverage of this issue. Their video documentary was soon an in-demand resource, used by the federal Drug Enforcement Administration for prevention outreach, requested for research by the Public Broadcasting Service, and distributed to every member of the U.S. House of Representatives and Senate with the help of a local Congressional Representative. Continuing to see friends and family members suffer from the addiction epidemic, AMI interns decided in 2006 to address the huge community costs by developing a distribution strategy for the video in collaboration with the anti-drug coalition UNITE. Their outreach strategy grew to include forums on the public health needs created by widespread addiction, initiation of prevention curricula (which were non-existent at the time) in the public schools, and a community engagement campaign to influence public policy and advocate for spending on prevention and treatment. A commentary on NPR's *Morning Edition* reached 12 million listeners, and a youth forum brought together eastern Kentucky's elected public officials, local students, and national media outlets to hear young people speak out on the issue.

More than forty years of experience has made Appalshop a local, national, and international expert in community-based methodologies for creating effective artistic, cultural, and educational programs that advance civic engagement. Appalshop programs demonstrate how struggling communities can tap into the power inherent in local people and local culture to understand pressing issues, respond to opportunities for revitalization, and participate as effective civic actors in society. In addition to regional programs, Appalshop educators and artists provide training opportunities in underserved neighborhoods in rural and urban areas, and assist communities across the United States in their efforts to utilize cultural organizing to address local issues and build leadership and community capacity.

An OSI grant will support cross-program collaboration and strategic communication approaches at Appalshop, as core programs put local citizens from rural and urban communities into direct dialogue regarding the issues that shape their lives, using a mix of emerging new technologies and culturally-based art forms. Building on synergies and facilitating cross-program collaboration will strengthen Appalshop as a whole and enable the organization to build stronger networks and maintain consistent communications with strategic partners and allies. OSI's support for Appalshop will lend capacity to this anchor organization working at the intersection of art and culture and social change and addressing issues of critical concern to U.S. Programs. SOF recommends a grant to Appalshop in the amount of \$250,000 over two years for general support.

<u>Name of Organization:</u>	National Performance Network, Inc. (NPN)	
<u>Tax Status:</u>	501(c)(3)	
<u>Purpose of Grant:</u>	To provide general support.	
<u>FPOS Grant Description:</u>	The 2-year general support grant is recommended in connection to a Research and Development initiative coordinated by the Strategic Opportunities Fund (SOF) to explore the roles that art and culture play in advancing social change. This grant will support the core activities of National Performance Network, a New Orleans-based organization supporting artists across the United States in the creation and touring of contemporary performing and visual arts. Through its national network of over 70 institutional members, National Performance Network serves artists, arts organizers, and a diverse range of audiences and communities across the country through activities such as artists' commissions, residencies, community-engaged cultural projects, and convenings.	
<u>Previous OSI Support:</u>	\$25,000 from the Strategic Opportunities Fund to support Transforma Projects, fiscally sponsored by NPN (2009)	
<u>Organization Budget:</u>	\$2,798,100	
<u>Project Budget:</u>	N/A	
<u>Sources of Support:</u>	Doris Duke Charitable Foundation	\$884,318
	Ford Foundation	\$145,000
	Louisiana Division of the Arts	\$32,106
	Mellon Foundation	\$100,000
	National Endowment for the Arts	\$175,000
	Warhol Foundation	\$138,000
<u>Amount Requested:</u>	\$150,000 over two years	
<u>Amount Recommended:</u>	\$150,000 over two years	
<u>Term:</u>	July 1, 2010 – June 30, 2012	

Description of Organization:

The National Performance Network (NPN) is an organization supporting artists across the United States in the creation and touring of contemporary performing and visual arts. NPN was founded in 1985, as a project of Dance Theater Workshop in New York City. The network was designed to address artistic isolation and economic constraints that affected the sharing of creative ideas within and among communities. The original partner organizations were soon joined by others, and the network became known over time for its adventurous presenters dedicated to supporting risk-taking, community-engaged contemporary artists. Since 1998, NPN has been an independent 501(c)(3) organization and since 2001 has been based in New Orleans. As a nationwide network, NPN functions as an applied learning community of organizational members called NPN Partners.

As a network, NPN currently supports and connects nearly 70 institutional members through its Performing Arts and Visual Artists Network (VAN) partner programs across 37 states and in 43 cities. Its

diverse membership of cultural organizations includes the Walker Art Center in Minneapolis; One Eleven in Birmingham, Alabama; Pregones Theater in the Bronx; Ashe Cultural Arts Center in New Orleans; VSA Arts of Alaska/Out North in Anchorage; Project Row Houses in Houston; and the Wexner Center for the Arts at The Ohio State University in Columbus. Additionally, NPN supports more than 500 artists on an annual basis through its national touring subsidy programs.

NPN further supports the national arts and culture field and builds momentum for its work through partnerships with aligned networks including Alternate ROOTS, the Network of Ensemble Theaters, the Consortium of Asian American Theaters, Creative Capital, Theatre Communications Group, and the National Association for Latino Arts and Culture (NALAC). These relationships provide critical arenas in which NPN members and partners build their leadership skills and develop strategies for advancing cultural exchange.

NPN serves artists, arts organizers, and a diverse range of audiences and communities across the country through activities such as artists' commissions, residencies, community-engaged cultural projects, and convenings. The organization advances a vision of a national arts and culture landscape in which:

- Independent artists and companies are recognized as valid and important participants in a healthy and thriving society.
- Arts organizers and cultural workers are actively engaged across economic sectors, including business and industry, providing creative approaches toward a healthy, just, and sustainable world.
- Communities, as collections of people who share cultural heritages, philosophies, or geographic locations, have broad access to artistic work and cultural expression that is reflective of themselves and others.

NPN has a limited membership structure in which the national office serves as a centralized source for building and sharing resources that are not readily available to NPN partners. This intentional structure enables the organization to plan for and manage its subsidies to partners; reinforces relationships built and sustained over time through collaborative activities; and supports network and organizational stability. NPN is committed to fostering diversity and artistic experimentation through its support for artists and partners. As a national leader and a hub for generating best practices in the field, NPN integrates the arts into public experience and civic engagement.

Description of Program for Which Funding Is Sought:

The proposal seeks general operating support.

Rationale for Recommendation:

A central function of the Strategic Opportunities Fund (SOF) is to conduct research and development related to new areas of learning that address intersectional issues. This grant advances SOF's exploration of the roles that art and culture play in advancing social change. We hope to raise awareness of the power and potential for art as an activism tool to advance a broad spectrum of social justice concerns and issues of specific interest and relevance to U.S. Programs' priorities. In addition, SOF has identified New Orleans and the broader Gulf Coast as the focus of a coordinated cross-program initiative that builds on OSI's past and current grantmaking in the region.

Since its inception 25 years ago, NPN has supported artists whose work has been historically marginalized, censored, or suppressed. A program subsidizing the participation of Hip Hop artists at NPN's national convenings has lent greater visibility to these performers within the national arena and has expanded opportunities for their work. The organization's response to the situation facing displaced culture bearers from New Orleans after Hurricane Katrina has led to fiscal agent support and intermediary partnerships with artists working to address ongoing rebuilding and development concerns. With its move

to New Orleans in 2001, NPN instituted a new strategic plan that created a local program for its new home community, reflecting the organization's mission to advance cultural equity, social change, and civic engagement. In the wake of Katrina and the devastating levee failures, being in New Orleans provided a new opportunity for NPN to address its core values through support for local artists and projects focused on recovery efforts. Fiscal sponsorship support is a critical service to the development of small arts organizations and artists. NPN has expanded its efforts in this arena such that it currently serves as fiscal sponsor for eight emerging arts and culture organizations in New Orleans, including Africa Village, AORTA Projects, Artist Corps New Orleans, ArtVoices Magazine, the Creative Alliance of New Orleans, the Mardi Gras Indian Hall of Fame, and the Fundred/Paydirt Project. NPN also provides a conduit through which resources from national funders can be directed to local organizations.

In this capacity, NPN provides infrastructural support, office space, financial services, and fundraising assistance to Transforma Projects (an SOF grantee in 2009), *HOME New Orleans?*, and The Porch 7th Ward Cultural Organization. These projects have demonstrated extensive local and national impact, providing direct resources to artists and engaging communities across New Orleans in increasingly thoughtful and impactful ways. Additionally, over the past two years NPN has been working to develop a Multi-Tenant Arts Facility (MTAF) which will provide infrastructure support and affordable office and studio space for six to eight New Orleans arts organizations. Implementation of the MTAF has included the completion of a feasibility study and business plan, site analysis on a variety of buildings, and preliminary funding research.

At the national level, NPN supports art that challenges the status quo from a variety of perspectives and addresses issues of critical concern to OSI. For example, NPN supported the Seattle-based Pat Graney Company in creating *Keeping the Faith—The Prison Project* to serve women in state prisons through dance, expository writing, visual art, and performance. This program has been conducted in Washington State Prisons since 1995, reaching thousands of incarcerated women. At the same time, the NPN network has long provided a support system for artists – including Tim Miller, Ron Athey, and Guillermo Gomez Pena – whose work confronting racial equity, immigration, and sexual identity has been censored in mainstream circles. In 2009, NPN funded 176 projects, represented 119 residency weeks of community engaged arts activities, and re-granted \$796,100 in artist subsidies which leveraged over \$2,000,000 in matches. In the same year, NPN's national performing subsidy programs reached 68,000 people and supported 506 artists in disciplines including theater, dance, music, spoken word, and visual arts – all with a focus on reaching traditionally excluded communities. NPN organizational members reflect a cross-section of urban and rural places; are ethnically, culturally, and stylistically diverse; and range in size from a multi-million dollar arts organization like the Wexner Center to a three-person office like Junebug Productions, an African-American theater company that grew out of the Free Southern Theater and the U.S. civil rights movement.

For 25 years, NPN has advanced initiatives that value artists as important participants in building a healthy society and engaging communities around issues of equity and justice. OSI support will lend further capacity to this leading organization and its network of artists and arts organizations engaged at the intersection of cultural exchange and civic engagement. It will also enable NPN to deepen its work as an anchor for emerging and established arts projects in its home city of New Orleans. SOF therefore recommends a grant to the National Performance Network in the amount of \$150,000 over two years for general support.

Strategic Opportunities Fund 7/27/10 Docket

<u>Name of Organization:</u>	StoryCorps, Inc.
<u>Tax Status:</u>	501(c)(3) public charity
<u>Purpose of Grant:</u>	To provide general support.
<u>FPOS Grant Description:</u>	The grant is recommended as part of a Research and Development initiative (R & D) of the Strategic Opportunities Fund (SOF) which is exploring the roles that art and culture play in advancing social change. Through audio recordings, StoryCorps provides Americans of all backgrounds and beliefs with the opportunity to record, share, and preserve the stories of their lives. StoryCorps democratizes the documentary process and puts the interview into the hands of everyday people.
<u>Previous OSI Support:</u>	\$2,200,000 (2000-2009 Youth Media Program; U.S. Justice Fund; SOF)
<u>Organization Budget:</u>	\$6,283,100 (FY10)
<u>Project Budget:</u>	N/A
<u>Source of Support:</u>	Corporation for Public Broadcasting; Kaplen Foundation; Atlantic Philanthropies; Fee for Service
<u>Amount Requested:</u>	\$100,000 over 2 years
<u>Amount Recommended:</u>	\$100,000 over 2 years
<u>Term:</u>	July 1, 2010 – June 30, 2012

Description of Organization:

StoryCorps is the natural evolution of Sound Portraits Productions, a not-for-profit corporation founded in 1994 by MacArthur Fellow David Isay. StoryCorps is dedicated to telling stories that bring neglected American voices to a national audience. Whether on the radio, in print, or on the Internet, StoryCorps is committed to producing innovative works of lasting educational, cultural, and artistic value. StoryCorps, represents a revolutionary frontier in the documentary form, as it fully democratizes the process and puts the interview into the hands of everyday people. Documentary work has also traditionally been primarily focused on creating an end product—a piece that educates, entertains, or enlightens an audience. StoryCorps, however, places equal emphasis on the process itself. StoryCorps believes the act of recording interviews—of listening and being listened to—has the potential to transform lives.

StoryCorps radio documentaries are broadcast on weekly NPR broadcasts, on their website, podcasts, and in print. Their audio profiles are of everyday people - those often excluded from the historical record, capturing lives that would otherwise be lost to history and reminding all Americans that every story matters and every voice counts. StoryCorps has created some of public radio's most lauded programs, including: "All the Way Broken," the audio diaries of a recovering heroin addict dying of AIDS; "Witness to an Execution," an exploration of the experience of executing inmates in Huntsville, Texas, the world's busiest death chamber; "September 11th Initiative", helping families memorialize the stories of lives lost on September 11, 2001, in partnership with the National September 11 Memorial & Museum at the World Trade Center; "Memory Loss Initiative", preserving the stories of people with Alzheimer's

disease; and “Historias Initiative”, their newest project, which has already collected more than 1,000 stories of Latino and Hispanic Americans across the nation.

In process is a plan to research, develop, and pilot a “Legacy Initiative” that will utilize their interview process to enhance the life review process of people with terminal illness. The life review process includes outcomes such as helping participants achieve a sense of resolution or closure; feel closer to friends or family who participate with them; and leave a legacy for their loved ones. This Initiative will be developed in partnership with recognized national institutions in the fields of hospice care, palliative care, and other work with the terminally ill.

While StoryCorps continues to produce recordings that underline the value of listening to one another, and the importance of personal stories, it is also known for its innovative approaches to disseminating ideas, sparking discussion, and broadening the national debate on such issues as poverty, juvenile justice, prison, and race. As an example, their “Memory Loss Initiative” (MLI) has demonstrated that their interview process can serve as a therapeutic intervention for people with Alzheimer’s disease as well as benefitting caregivers. The MLI has partnered extensively with On Lok Lifeways, a service provider for the elderly in ten adult day centers, on recording sessions in multiple languages, including Vietnamese, Cantonese, Mandarin, Spanish, Tagalog, and English. The MLI also provides On Lok with archives of their interviews to use for educational purposes and in support groups.

StoryCorps gives participants the opportunity to record interviews about subjects important to them, and to leave their unique legacy in sound. The intensely personal experience of StoryCorps interview sessions and the content of their broadcasts demonstrate that even in this fast-paced, high-tech world, there is still great value in meaningful face-to-face conversations. StoryCorps amplifies and preserves the simple wisdom of all Americans, reminding participants that their lives matter. A disproportionate amount of time in the media is devoted to a select few celebrities and pundits. StoryCorps combats the notion that just a few voices and opinions are representative of the entire American experience.

StoryCorps’ dual commitment to excellence in broadcasting and public service resulted in StoryCorps being awarded a rare Institutional Peabody Award (2006)—an honor given only once or twice every decade, usually to long-standing institutions like the BBC or 60 Minutes.

Description of Program for Which Funding Is Sought:

To provide general support.

Rationale for Recommendation:

A central function of the Strategic Opportunities Fund (SOF) is to conduct research and development related to new areas of learning that address intersectional issues. This grant advances SOF’s exploration of the roles that art and culture play in advancing social change. We hope to raise awareness of the power and potential for art as an activism tool to advance a broad spectrum of social justice concerns and issues of specific interest and relevance to U.S. Programs’ priorities.

Through audio profiles of everyday men and women, StoryCorps produces innovative works of lasting educational, cultural, and artistic value. Using an oral history approach, they are creating the definitive oral history of America which will soon represent the largest oral history archive ever collected, offering a bottom-up view of life as it was lived in the 20th and 21st centuries. In addition, they are exploring ways to make these stories accessible to advocacy organizations so that they can search for topics and use the stories for multiple purposes. StoryCorps is also working to create a culture of listening across the United States during this time of economic hardship, when American stories can remind us of our resilience and give us hope for the future. This approach is of direct interest to OSI’s explorations of the role of arts and culture in advancing understanding of challenges faced by ordinary Americans.

Since the opening of its flagship StoryBooth in Grand Central Terminal on October 23, 2003, StoryCorps has:

- collected thousands of interviews in over a dozen languages with approximately 16,000 participants;
- cataloged and transferred 50% of these interviews to the American Folklife Center at the Library of Congress;
- initiated weekly broadcasts of StoryCorps segments to a national audience on NPR's flagship news program, *Morning Edition*, which is heard by an audience of more than 12 million;
- quadrupled its recording facilities with the launch of two MobileBooths that travel the country and make extended stops in 20 cities and towns each year;
- installed stationary StoryBooths, currently located in New York City, Atlanta, and San Francisco;
- visited more than 51 cities in 37 states in their tour across the nation, including an OSI-supported trip to New Orleans and other locations in the Gulf Coast states to collect the stories of those affected by Hurricanes Katrina and Rita.

StoryCorps is helping to preserve the history of America in a unique and personal way. But one of the issues most critical to the long-term sustainability of StoryCorps is their ability to demonstrate the impact of their programs and interview content beyond participants. They are now planning a robust evaluation program to help them to continually improve services and program planning, and in the long term, allow them to secure increased, consistent funding from foundations and major donors invested in outcomes related to specific issue areas or target populations. A general support grant will help StoryCorps continue to influence the way people communicate with one another and the role of public media in American culture. It will allow StoryCorps to strengthen core programs, maintain the necessary infrastructure to support this recent period of expansion, and carry this project forward securely into its next phase. We therefore recommend a general support grant of \$100,000 over two years.

Strategic Opportunities Fund 7/26/10 Docket

<u>Name of Organization:</u>	William J. Brennan Jr. Center for Justice <i>at New York University School of Law</i>
<u>Tax Status:</u>	501(c)(3) public charity
<u>Purpose of Grant:</u>	To support the Nonprofit Rights Project's challenge of the anti-prostitution pledge requirement contained in the Global AIDS Act.
<u>FPOS Grant Description:</u>	This grant will provide renewed support to the Brennan Center's continuing representation of Alliance for Open Society International (AOSI), Pathfinder International, Global Health Council and InterAction in their fight to overturn the Global AIDS Act's anti-prostitution pledge requirement. Their work involves ongoing litigation before the U.S. Court of Appeals for the Second Circuit, as well as public policy education and advocacy in support of the goals of the litigation.
<u>Previous OSI Support:</u>	\$11,950,218 (1997-2010 from multiple U.S. Programs)
<u>Organization Budget:</u>	N/A
<u>Project Budget:</u>	\$153,071
<u>Source of Support:</u>	N/A
<u>Amount Requested:</u>	\$153,071
<u>Amount Recommended:</u>	\$153,071
<u>Term:</u>	September 1, 2010 – August 31, 2011

Description of Organization:

The Brennan Center for Justice at NYU School of Law combines elements of a public interest law firm, a think tank, a technical assistance provider, and an advocacy organization. Founded in 1995 by a group of former law clerks, family members, and friends of U.S. Supreme Court Justice William J. Brennan Jr., the Center unites thinkers and advocates in pursuit of a vision of inclusive and effective democracy. The Center is known for its deep experience in advancing First Amendment challenges. In 2001, they obtained a landmark Supreme Court decision in *Legal Services Corporation v. Velazquez*, declaring that advocacy by civil legal services nonprofits is protected by the First Amendment. The Court rejected the government's claim that legal services is just a generic federal program over which government may exercise complete control, and then proceeded to overturn a law that had barred federal grant recipient legal services lawyers from challenging welfare reform laws. In all of its work, the Center is not limited to the traditional valuable tool of litigation, but actively deploys such additional tools as research, public education, coalition building, and counseling and training in order to help to secure effective and lasting results.

Description of Program for Which Funding Is Sought:

In May 2005, OSI gave its first grant to the Brennan Center's Nonprofit Rights Project to file a challenge to the Global AIDS Act's "anti-prostitution pledge requirement" on behalf of OSI and the Alliance for Open Society International (AOSI). At issue is a requirement that public health groups receiving U.S. funds under the Global AIDS Act pledge their "opposition to prostitution" in order to continue their life-saving HIV prevention work. Under this policy, recipients of U.S. aid are restricted in how they use even

their private funds, impeding their ability to deliver effective prevention services to those most vulnerable to HIV/AIDS. In 2005, several organizations already in receipt of federal funds under the Global AIDS Act contacted the Nonprofits Rights Project for counsel on how they could legally comply with the pledge requirement while still protecting their First Amendment Freedoms. In May 2005, OSI and AOSI reached an agreement that the Nonprofit Rights Project would file a challenge to the requirement on their behalf. Given the significant costs and the demand on their staff members, the Project received funds to conduct this litigation.

In May 2006, the Brennan Center secured two initial successes – in a case brought in federal court in New York by AOSI and Pathfinder International, and in a separate case brought in federal court in Washington D.C. by DKT International. In each case the federal district court ruled in the plaintiff's favor by declaring the pledge requirement unconstitutional and issuing a preliminary injunction barring the government from enforcing the pledge requirement against the plaintiffs. Due to the Project's efforts, these important victories have been secured at the District Court level, with Judge Victor Marrero concluding twice that the government's requirements with respect to the pledge violate the First Amendment. Thanks to those decisions, a preliminary injunction now prevents enforcement of the pledge against most of the US NGOs receiving HIV/AIDS Act funds. The reach of the injunction is so broad because the Brennan Center was able to persuade the court to add as plaintiffs two large umbrella organizations: InterAction and the Global Health Council. All of their members are now protected by the injunction.

It was hoped that the Obama administration would take a position different from that of the Bush administration in respect of its enforcement of the pledge. Unfortunately, it has not done so, and instead persists in enforcing the pledge requirement through the use of regulations/guidelines that continue to violate the constitution and would impose onerous requirements on NGO recipients. The recently issued regulations would allow US NGOs to conduct arguably "pro-prostitution" activities out of a separate, privately funded affiliate. The degree of separation required between the federally funded entity and the privately funded affiliate is so great and the associated costs so high that it would be virtually impossible for NGOs to comply. This is particularly true of US NGOs that function in many overseas jurisdictions, where setting up affiliated entities would be very burdensome if not altogether impossible. It is critical, therefore, that the Nonprofit Rights Project pursues the case aggressively before the Second Circuit and secure a victory there.

The Brennan Center has also worked closely with a coalition of organizations and the Open Society Policy Center to organize a parallel advocacy strategy to change the policy. They continue to provide ongoing leadership and assistance in a variety of counseling and public education settings alongside the continuing litigation.

Rationale for Recommendation:

A goal of the Strategic Opportunities Fund is to, on occasion, coordinate special projects, of which this is one. We have worked closely with the General Counsel's office in coordinating and proposing this recommendation.

While the Global AIDS Act was designed to enlist private nonprofit partners, the explicit policy to pledge opposition to prostitution creates a practical barrier between organizations and the populations of sex workers with whom they must work in fighting AIDS. Furthermore, the new government guidelines continue to create a burden on NGOs by recommending that USAID and HHS funding recipients could create affiliate entities through which to engage in privately financed work free and clear of the pledge requirements. Defining permissible activities puts consenting nonprofits at risk of criminal penalties should their work be considered "pro-prostitution" by the government. OSI and AOSI's challenge to the pledge requirement represents a challenge on behalf of all nonprofit organizations engaged in the fight against government attempts to control their privately financed activities. Continued support is needed to ensure success in the Center's efforts to overturn the requirement. In addition, they have been an exceptional advocacy partner, according to Zoe Hudson of OSPC. They have prepared a number of

memos on aspects of the litigation for a broad audience and have briefed groups many times and are seen as the go-to source for any and all information on the restrictions, guidance, new regulations, and precedents. Of particular note was the effort at the end of last year to draft comments to the proposed regulation, which were joined by a number of large, mainstream health and development organizations. It is a testament to their knowledge and skills that advocates have been able to bring this issue into the mainstream. It should also be noted that the Center has helped to keep the litigation costs down by securing the pro bono services of two well-respected law firms: Wilmer, Cutler, Pickering, Hale & Dorr (main case) and Milbank, Tweed, Hadley & McCloy (FOIA litigation). Their pro bono service has saved many thousands of dollars in litigation costs.

SOF makes this recommendation jointly with General Counsel Ricardo Castro who has reviewed and approved the proposal request. The recommendation is for a renewal grant of \$153,071 for the Nonprofit Rights Project.