EVALUATION of
CULTURESTRIKE
DELEGATION TO
TUCSON, ARIZONA

22 WRITERS, 16 VISUAL ARTISTS, 2 MUSICIANS,
7 THEATER MAKERS, 2 FILMMAKERS, & 3 COMEDIANS
VISIT ARIZONA ON A PRO-MIGRANT ARTIST DELEGATION

by Rinku Sen
EVALUATION OF CULTURESTRIKE DELEGATION TO TUCSON, ARIZONA

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About the Organizations who made this possible:

**THE CULTURE GROUP**

The Culture Group (TCG), a collaboration of social change experts and creative producers, joined together to advance progressive change through expansive, strategic and values-driven cultural organizing. TCG identifies, studies and deploys effective models for increasing the creative industries’ and individuals’ participation in the progressive movement. Culture is the realm of ideas, images, and stories; it is where people make sense of the world, where they find meaning and forge community. History shows that when the culture changes, politics follows. TGC believes that the culture can and must be shifted to build public will for progressive values, ideas, and policies.

**APPLIED RESEARCH CENTER**

The Applied Research Center (ARC) is a racial justice think tank and home for media and activism. ARC is built on rigorous research and creative use of new technology. Our goal is to popularize the need for racial justice and prepare people to fight for it. By telling the stories of everyday people, ARC is a voice for unity and fairness in the structures that affect our lives.

**CULTURE STRIKE**

CultureStrike is an artist-led initiative whose mission is to cultivate innovative and urgent collaborations between artists, writers, musicians, and other cultural workers to shift the national imagination on immigration. CultureStrike possess special access to high-cultural artists as well as on-the-ground connections with organizations fighting the immigration battle in real time. Responsive to what’s happening in the moment, the model begins with raising the consciousness of key artists, so their cultural production will inspire others.

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Cover photo: B+
INTRODUCTION

CultureStrike is a collection of efforts that engage and support artists and cultural workers to intervene in the immigration debate, with a particular focus on anti-immigrant legislation as revealed by the complicated politics of Arizona. For our purposes here, we define artists as inclusive of writers, musicians, visual artists, filmmakers, performers, and other creatives, and cultural workers as inclusive of arts advocates, arts administrators, cultural organizers, and cultural strategists.

CultureStrike emerged out of the reactions of artists to the passage of SB 1070, which set a new threshold for punitive state policies targeting immigrant communities in the guise of controlling unauthorized immigration. The overarching brand includes the subgroups ArtStrike, for visual artists, WordStrike for writers and the Sound Strike for musicians.

CultureStrike has goals around art, cultural change, organizing and media. In each area, the project aims to generate the following:

- **Artist-driven activism**: the development of artists to participate in and contribute to activist efforts—by involving audiences, interacting with policymakers, and producing articles, op-eds, and public intellectual work.

- **Cultural production**: content creation (such as articles, art, blogs, photos, songs, videos, etc.) and distribution, including establishing platforms for creative work.

- **Engagement with organizing**: mutually respectful and beneficial collaborations between artists and local community groups or grassroots organizations working on shared issues.

- **Media coverage**: larger engagement in the discourse around immigration, including in print media, web media, radio, and other outlets, in the news, feature, and critical venues unique to each genre.
The development of CultureStrike reflects an understanding of the critical role of culture in setting and changing political realities. Some activists and theorists will argue that cultural change generally precedes legislative and political change. There have been families led by gay and lesbian parents long before gay marriage was legislated in specific states, just as there were interracial couples long before Loving v. Virginia was decided by the Supreme Court.

Cultural organizing is defined as a strategy that centralizes the cultural work necessary to win a significant political shift. Culture is larger than the arts, but the arts are the most concentrated expressions of a particular culture, so a great deal of culture-centered organizing focuses on the creation and dissemination of arts projects. While few people would disagree that there is an inherent relationship between culture and politics, the specifics of that relationship are difficult to measure in the short term. Most cultural events are not evaluated for their short term effects on audiences, politicians, artists or community organizations.

Yet, there is still substantial distance between community organizers and cultural workers, and where the distance has been bridged, there are many approaches that govern how different kinds of organizers work together. Some political organizations work with artists in very proscribed ways, asking artists to stick to a particular message and not explore complexities, while others provide artists information and opportunities to create without many boundaries. Some artists like to immerse themselves in the current realities of a particular issue, while others want to be free of outside influences while they are creating characters, settings, or visual codes.

The best ways to encourage strong cultural practice that are in sync with political practice? This is a question that will occupy CultureStrike organizers over time.

EVALUATION INDICATORS

It is possible to evaluate CultureStrike’s goals in quantitative as well as qualitative terms. Activist efforts and content production are, of course, easy to track. But it is also possible to gain a sense of the success of such efforts via basic indicators. We have listed here first the indicators that were critical in measuring the effectiveness of the Arizona delegation itself, followed by those indicators that could be built into other CultureStrike activities, ending with a note on very long
term indicators that could be measured over one to five years.

The short term indicators relevant to the delegation include:

- **Artist participation:** measured by the sheer numbers of people who attend the week, as well as by the quality of participation. Are delegates present for every session? Are they asking questions? Which activities generated ideas? Which ones generated resistance?

- **Artist engagement with political material:** we assessed the number and variety of ideas for collaborations, new works, and further learning that artists had by the end of the delegation. Indicators in this area also enable assessing the confidence level of delegates in understanding the nuances and impacts of immigration policy, and, to the degree necessary, clarity about its technical aspects (such as whether being in the U.S. without papers is in fact a crime).

- **Participation of local community organizations:** this indicator measures the investment of groups in the education and activation of artists. We measured the number that helped with portions of the curriculum, as well as those that sponsored and participated in trainings that were led by the artists themselves.

**ARIZONA OUTCOMES**

The delegation to Arizona constituted the beginning of the process and its particular goals included:

- Engaging 50 artists in learning about the immigration issue broadly and how it plays out in Arizona specifically.

- Building artists’ confidence in addressing immigration.

- Generating relationships among artists and between artists and community organizations.

- Generating ideas for new work or for deepening work that is already in process.

**METHODOLOGY**

We employed a relatively simple methodology for this evaluation, given limited resources. Rinku Sen, who is president of the Applied Research Center and an experienced program evaluator, attended the delegation as a participant/observer. She attended every session and activity, with 4 exceptions: visit to the Medical Examiners’ office, public workshops, visit to Joe Arpaio’s Tent City, and panel of local elected officials and campaigners on the Recall Russell Pearce campaign. The findings reflect many of her own direct assessments of the week and its outcomes.

The evaluation inputs consisted of a pre-delegation survey that people filled out on the first day, and a post-delegation survey that people filled out either four or five days later. There was a 95 percent response rate on the pre-survey, and a 66 percent response rate on the post-survey. Because there were fewer post surveys than pre surveys, the pre surveys that had no matching post surveys were weighted less heavily.

The surveys generally identified the participant, although seven post surveys did not include the participant’s name. Rinku also conducted interviews with key organizers of the delegation, as well as 10 delegates, and Elizabeth Mendez-Berry interviewed 30 additional delegates and shared quotes and insights for the evaluation.

There are a number of cautions to note. First, the pre and post surveys were filled out very close to each other, and there may be a bit of a halo effect on the post surveys. That is, people may have remembered their pre-survey responses and tried unconsciously to make the responses either consistent or not. Also, the group was highly interested in immigration issues, and entered with a fair amount of existing knowledge, so there may be alternative explanations for some reactions. Particular reactions may have been influenced by pre-existing knowledge or relationships.

Much of the data is self-reported and resources do not allow for following up on particular assertions. For example, the social media counts depended on delegates’ memories and change quite quickly, so by the time these artists actually produce work, their social media base is likely to grow. An additional important marker of social media influence depends on who is among that base, and what kind of influence one’s followers have, as retweets and Facebook shares amplify the work and opinions of the delegates. Despite these limitations, there are clear patterns that tie together the written evaluations, interviews and observations of the evaluator.
During the week, numerous people talked about Arizona as Ground Zero in the immigration debate. Many of the state’s characteristics have made it ripe for anti-immigrant fervor, but just as many also make it the site of sophisticated and dedicated resistance. The passage of SB 1070 codified a level of racial profiling that had already been in practice for at least a decade, setting a threshold for new, increasingly harsh, state laws. Subsequent laws passed in Georgia and Alabama have replicated and added to the worst practices allowed by SB 1070. Studies by the Pew Research Center have shown that cities with a large age/race gap—a combination of aging white people and new generations dominated by people of color—are more resistant to the cultural and political changes that come with immigration. Phoenix, AZ has the most dramatic such gap in the nation.

Immigration debates in Arizona, and the people who have initiated them, have garnered national attention. Sheriff Joe Arpaio, who has been investigated for corruption and human rights violations in his treatment of prisoners, has been re-elected three times in spite of a record of causing Maricopa County to fight numerous lawsuits over his practices, is also a hero of conservative media and the subject of the reality show “America’s Toughest Sheriff.” Conservative forces have also banned Ethnic Studies, particularly Chicano Studies from public schools, and the earliest proposals to reverse birthright citizenship emerged in Arizona.

Yet, the state is also home to many generations of Mexican Americans, and to a deeply binational culture and history. As Maribel Alvarez noted in her welcome to the delegation, Arizona has a long record of very innovative public policy and institutional practices toward equity, from growers and ranchers across the state who are working to develop sustainable processes to the passage of the earliest laws protecting transgender people. “This is a state of contradictions,” she said, “and it isn’t as simple as saying that all the white people have gone racist.”

The delegation took place from September 11-15, 2011. A diverse group of artists and cultural workers spent the week hearing presentations by immigration activists, observing elements of the immigration system, conducting public workshops themselves for the Tucson community, and getting to know each other. Their experience as artists ranged—some were well-known veterans of the culture wars, while others were just beginning to produce their work.

**The group’s characteristics were:**

- 22 writers, 16 visual artists, 2 musicians, 7 theater makers, 2 people who work in film or television, 3 comedians.

- Of those reporting their race, Latinos (12) were the most represented, followed by nearly equal numbers of white (8), Asian (6) participants, and participants of African descent.
(6) and 2 American Indians.

- Delegates ranged in age from 22 to 72, with most between 30 and 40 years old.

- Men were overrepresented, at an almost 2-1 ratio.

The delegation included both emerging and established artists. The renowned group included highly awarded artists, including a *New York Times* bestselling author, three American Book Award winners, a National Book Award winner and two additional National Book Award nominees, a Guggenheim Fellow, and three people named by the *Utne Reader* as among the 50 visionaries changing our world.

It is difficult to measure the audience reach of these artists without a more rigorous evaluation process, but we can see that the artists reach a large diverse audience. We asked for their numbers of people on their email lists, facebook pages, and twitter followings, and for a rough estimate of the audience numbers for shows, readings, and other events. Facebook is clearly their social media venue of choice, and they had a combined total of more than 378,000 friends or fans on that site; Twitter followers numbered over 237,000, and some 145,000 people are covered by the email lists of these artists. *CultureStrike* conducted a Klout analysis of internet influence to see how the delegates compared to each other. (*Klout* measures true reach, amplification of messages or actions through retweets, Facebook likes and so on, and “network impact,” the further influence of those whom we influence.) Dream Hampton had the highest Klout rating among delegates, and half the delegates had a rating of higher than 40 points.

As a group, the artists came in with a fairly high level of confidence—an average of 3.9 out of 5 on the pre-survey—about their knowledge about immigration. Their primary sources for information have been reading, talking with friends or other sources, direct experience as an immigrant or as a child of immigrants. Coming in, they were most familiar with the human rights dimensions of the issue, and they wished most to know more about federal policy.
The week was designed to give the artists a clear and specific sense of the complexities of Arizona and its communities. The organizers chose to focus on Tucson because that city is a hub for numerous local artists and cultural workers, and is small enough to navigate easily. The design team created a schedule to provide the delegates as much exposure as possible to the lived reality of the state’s Latino and Native communities, as well as to the change strategies pursued by local organizations. Organizer Favianna Rodriguez, who conducted an overview of immigration policy, said she wanted to show the cyclical nature of immigration debates (that the current moment has occurred before), as well as the complex web of business, immigration enforcement, border security, criminal justice and public benefits systems that ensnare everyday people.

The team worked closely with Roberto Bedoya, director of the Pima County Arts Council, and Sharon Zapata of Somos America to design the week, working with Roberto and Sharon’s knowledge of local groups, venues and public officials. In addition to learning opportunities for the delegation, the designers also wanted to leave something behind from the visit, and so the plan to conduct public workshops developed. Organizer Jeff Chang said, “We wanted to add to the struggle, not just parachuting in and jetting out taking credit.”

The delegation highlighted organizations that seemed open to the artistic process, that weren’t too proscriptive about tying art very closely to the goals and messages of specific organizing campaigns. Chang did not want the artists to feel that they had to produce a particular product for a particular audience unless it was organic to the artist. “The artistic process is not magical,” he said, “but it does require a certain amount of autonomy and a certain level of trust. It works in service of a whole spectrum [of audiences] and you must honor that spectrum.” Potential differences between the artistic and political process emerged in real time near the end of the week.

Delegates were highly engaged and excited to be in Arizona with each other. Their goals coincided tightly with those of the organizers, and they clearly wanted something of a somatic experience, to feel what is happening in the state as well as to understand it intellectually. One delegate said that her goal was, “to learn more and experience some of what is happening in Arizona in terms of the land, the people, the border, Mexico, the issues having to do with language, culture, belonging, race, human rights.” Another had the goal of exploring “interdisciplinary collaborations between cultural workers… to meet folks and imagine/dream big projects.”

Delegates appreciated all of the content, giving the presentations an average rating of 4.5 out of 5, with one exception that is discussed below. But the activities that got delegates out of the conference room and into the field had the biggest effect. People listed the Operation Streamline experience, the visit to the Medi-
cal Examiner’s office, and a discussion with the organizers of the Russell Pearce recall effort as highlights. People visited Operation Streamline, a court process by which dozens of undocumented migrants are sentenced to jail time and deportation—up to 70 people in one 90-minute session. The Medical Examiner’s office visit also had a strong effect on the group. The Medical Examiner accepts remains of migrants that are found in the desert, not just from Pima County, but from surrounding areas as well, and then attempts to identify the dead so that their families can finish mourning. One delegate who was impressed with the Medical Examiner’s effort to honor dead migrants in spite of consistent political criticism, said, “The Medical Examiner is a hero! I was inspired by his creativity and commitment.”

There was 12-15 hours of informal time for the delegates to get to know each other and at least two long bus rides that facilitated a great deal of conversation and reflection.

The delegates overwhelmingly felt that they had gained new connections, deepened their understanding and generated creative ideas. The average confidence level on immigration issues was 3.5 of 5 at the beginning of the week, and it rose slightly to 4.5 by the end of the week. The ideas for new work included:

- creating an immigration mix tape
- incorporating new characters into fiction
- creating a poster series that engaged neighborhood children in design
- installations and visual pieces that juxtapose images of the Holocaust with those of bodies in the desert
- writing OpEds on a regular basis
- influencing coverage in the ethnic press
- creating a project that examines the relationship of immigration to climate change

New art is already emerging from the delegation. Two artists requested funds to return to Arizona relatively soon to conduct further research. Three weeks after the delegation, ten CultureStrike artists spent a couple weeks at the Blue Mountain Center in New York state, where the writers and artists were set up with their own studios. They combined efforts with seven musicians, filmmak-
CULTURESTRIKE

ArizonA Delegation: Evaluation

...ers and artists brought together by the Center for New Community, an organization that closely monitors the anti-immigrant right wing.

One delegate said the experience had been profound: “I felt I gained some real threads of connection to the place and the struggles and heroism of the people here. More material than I know what to do with.” Another said it was “an eye-opening exercise that exposed the wide-ranging alliances that need to be made among artists and activists across geography, ideology and practice.” Another called CultureStrike “a true visionary project.”

SUGGESTIONS FOR IMPROVEMENT

Delegates named a number of suggestions for optimizing the experience, and there were two sessions that required significant improvement.

On the mode of engagement, people noted several missing pieces, largely falling into the category of facilitating more interaction between delegates. Although there was plenty of opportunity for informal conversation, one didn’t necessarily get to know every other delegate equally well. The delegates especially wished for a chance to see or hear about each other’s creative work, which may have sparked a different set of collaboration ideas. They also wished to hear each other’s thoughts and observations during the week. They needed some time to process what they were seeing, and the week was packed with activities. The delegation would have benefitted from slightly less external activity and the addition of a daily debrief session in which people were able to express their reactions, trade interpretations and get to know those with whom they had not spent informal time.

Delegates also named the need for more diverse forms of group work than presentation. Even the on-site activities such as the border tour and Operation Streamline consisted of people talking to delegates and delegates asking questions. There was no small group discussion until the fourth day, and then only for 90 minutes. Multiple participants noted feeling talked at and wished for some “new school” pedagogies that would have engaged their existing knowledge more.

On the curriculum, one organizer commented that the activities didn’t give a fully rounded picture of all those affected by immigration policy. The overwhelming impression left by observing Operation Streamline, visiting the Medical Examiners office, and visiting the border, was of young men on their own migrating to find work. But immigration policy affects millions of families as well, and the images of women and children could have been raised more in this curriculum.

The week’s design focused on the issues surrounding immigration, rather than on artistic practice, and the delegates would have benefitted from a session on effective creative projects in social change that would have helped them share best practices and build collaboration skills, whether the collaborations were between artists or also engaging com-
Participants needed more discussion about how to measure the impact of artistic work related to a particular issue. One visual artist said, “I just don’t understand how what I do can affect the situation. What difference can it make?” That question is live for many people, and certainly obsesses social change advocates and organizers.

These missing pieces may have contributed to the challenging discussion that ensued around Alan Jenkins’ presentation of The Opportunity Agenda’s public opinion research on immigration, which took place on the morning of Day 4. The intention of the session was to help the delegates understand mainstream attitudes toward immigration policy, and the messages that advocacy organizations can use to shift public opinion in a pro-immigrant direction. There was little contextualization at the start, and some members of the delegation interpreted the presentation as an attempt to impose results of a polling process in which they fundamentally did not believe.

The objections arose almost immediately. One participant said, “I find this totally emotionless.” Another said, “It’s dangerous to build immigration messages on the basis of polling” because public opinion had been so influenced by conservatives. Another objected to the use of the word “America” to refer to the United States. In a particularly interesting exchange, a delegate noted, “If the civil rights movement had used the language of the Right, we’d never have won.” Jenkins responded that he didn’t recommend anyone use the Right’s language, and the delegate responded that he was using the same methodology. Jenkins then said, “I’m using the same methodology because, you know where they got that methodology from–us! Gandhi, King, the idea of listening to your enemy and finding an opening to persuade people that racism exists.” There was so much turmoil in the room, however, that Jenkins was unable to finish his presentation.

Favianna Rodriguez later acknowledged some missing pieces in setting the context for the Opportunity Agenda session, including a clearer introduction that established a rationale for it. The goal was not to force the artists into using a particular set of messages, she noted, but to expose them to the process of framing, and to the content that populates dominant immigration frames now. “I wanted people to see where current public opinion was, and how different parties were framing the issue, so that they could then make some decisions about...
how they wanted to situate themselves in relation to those mainstream messages.” She also noted that it was important to have some national voice in front of the delegation, because that was the only place where there might be critique of the major advocacy strategies. It is difficult to challenge local activists, she noted: “No one ever talks about why we’re losing. You have to have a critical analysis.” Bringing in a national view that could generate a discussion from the 30,000 foot level seemed like an opening to more critical analysis.

**THE DIFFERENCE BETWEEN ADVOCACY AND ART-MAKING**

More clarity about the session’s purpose would have been helpful, but there are two other factors to note here. First, it was clear that some of the delegates had been active in debates not just over immigration policy, but also on strategies that pro-immigrant forces would use to influence that policy. Jenkins’ presentation triggered a set of responses from the start; it may not have developed the same way without those activists in the room.

Second, and perhaps more importantly, the conflicts that arose during this session seem grounded in a more fundamental difference between the worlds of advocacy/organizing and those of the arts. These differences emerge both in the goals that advocates and artists embrace, and in the actual workflows affecting them. Advocates have to be concerned with the current situation, its barriers and opportunities, whereas artists can explore what could be, an alternative vision of the future, with few boundaries. Advocates and organizers tend to be highly focused on making specific interventions to garner a specific response from constituents, potential allies, and institutions themselves. Therefore, advocates are necessarily always thinking about the impact of their work on a particular audience. They spend a great deal of energy working to understand and influence the feelings and behavior of that audience, and they employ a number of tools for measuring their impact that are frankly foreign to artists.

Artists, on the other hand, tend to be more concerned with self-expression. Their work demands self-awareness and vision, but they can occasionally be less concerned about how their work is received by the viewer, reader, or listener, particularly if they are not chasing large sales numbers. Institutional action is less likely to be advanced or withheld in the short term based on their work, unlike that of the advocate’s. To the extent that artists are thinking mostly about what they need to express, advocates are mostly thinking about what communities need to hear or see in order to act, and those may not be the same thing.

In some ways, these differences make the **CultureStrike project even more compelling and relevant.** The total mix of skills developed, questions asked, and products designed can only be strengthened by the groundedness of organizing practice and the boundlessness of artistic practice. Some of the most interesting organizing campaigns are not victorious in their first iterations, but that first foray introduces aspirations that may
Some of the most interesting organizing campaigns are not victorious in their first iterations, but that first foray introduces aspirations that may have been unthinkable to the same constituency previously. By the same token, some of the most interesting art raises questions about everyday life and generates all sorts of action, from new conversations to boycotts. In short, organizers gain from engagements that stretch their visions of change, and artists benefit from engagements that make their work relevant and revelatory.

The flow of the work is also different. Artists in some media, such as writing, although they may collaborate with others, are able to work somewhat autonomously, even in isolation. Advocates and organizers have to build consensus for their work, so they engage group processes all the time. As such, they need to be aware of group dynamics, such as jealousy, competition, cliquishness, and so on. While artists may think about the numbers related to the dissemination of their work, they have less access to tools for measuring its effectiveness in moving people to action. That attention to building groups often slows down the creative process in organizations. By contrast, artists have a clear understanding that art created by committee tends to be not very good, as it lacks a clear and compelling perspective.

These are not essential differences. They are not inherently built into the artistic or the organizing project, writ large. There are many organizers who think creatively, and many artists (as CultureStrike proves) with a stake in changing the political context. Thus, the varied demands of politics and art, and the realities of workflows and habits, can be resolved in many ways. If they go unnamed and unresolved, however, these same differences can scuttle effective collaborations between artists and organizers.

This session was followed by a discussion of CultureStrike’s future plans and resources, and small group brainstorms of creative projects, which felt rushed and was affected by the leftover feelings from the previous session. One participant said at the start of the collaborative work session, as she begged for a bit of openness on the schedule, “We’re barreling through a lot of stuff, we just had this presentation, and people have feelings. I’m grateful, but when we barrel through stuff, then go home, it’s just hard cause I’m also feeding off the energy in the room.” This delegate wanted more time for the group to engage with the organizers.
themselves, as well as with the rest of the group.

One final note. Not every participant attended the entire week of activity, which affected the cohesion of the group as a whole. Such cohesion was not a stated goal of the program, yet participants named the relationships built as among the important outcomes for them. If artistic collaborations are desirable, then having people go in and out of the delegation worked interrupted that relationship building.

LESSONS LEARNED

1. **Taking people to a particular place is an effective tactic for equipping artists to deal with a particular issue.** Such a trip creates a somatic experience that enables artists to gain a sense of the emotional as well as material impact of policies. An experience with few logistical problems, as this was, provides a strong sense of hospitality that encourages people to participate fully. When an effort is located in a particular locale, the program needs to involve local artists and organizations from the beginning to ensure that artists contribute appropriately to local campaigns and communities, both during the trip itself and afterwards. Programs with a strong local component also will need to build in a national perspective to give participants a full sense of all the communities affected by the issue and challenges facing the movement. For example, Africans, West Indians and Asians are also heavily affected by immigration policy, but they are not large, well-organized communities in Tucson, so there was little focus on them.

2. **The curriculum for a delegation has to be systematically planned and executed, and should be facilitated by someone who is devoted to that function.** Leaders must be equipped with strong facilitation skills, and it may make sense to hire a facilitator whose only job is to help the group process what it is hearing and seeing, including moments of connection as well as disagreement with each other, with presenters or with the organizers. A facilitator would have relieved the organizers of an extra role and, although this group was not shy, would have ensured that participation was evenly accessible. The group clearly respected the organizers, but a facilitator and sufficient debriefing time may have enabled other needed interventions into the use of our time.

3. **The curriculum must build in time for debriefing and discussion, as well as time to orient participants around strong cultural organizing and collaboration prac-
tices. That debriefing time would allow participants to build relationships with each other, as well as to understand more deeply their own reactions and those of others. Other additions to the program would include more time to generate project ideas, and some time devoted to revealing best practices in cultural work that is connected to a political struggle.

4. Evaluation plans should be built into the program from the beginning. Such planning would encourage the design team to set specific short and long term goals with some numeric markers that could be measured during the delegation itself and for the months, and possibly, years following. Thorough evaluations require substantial resources, particularly time to chase down data and develop effective measurement tools.

THE FUTURE

Future, long term evaluations should be based on clear and measurable goals that include some numeric objectives, i.e. the level of change desired in a particular artist’s confidence level over time, or a certain number of people reached/activated in a particular community. These planned objectives should be built into the selection process for supporting artists, as distribution plans would normally be. Potential devices for measuring impact could include surveys of audience members after they have engaged with a work, or digging into the influence of Facebook friends or Twitter followers who share a particular work.

As CultureStrike projects develop, these additional indicators will become important:

• **Artist engagement with audiences**: using web metrics, email open rates, number of shares and views, and documented feedback from distribution partners.

• **Effect on immigration discourse**: using earned media in print, television, radio and online venues. How often are art works discussed in independent, ethnic and corporate media outlets, and how are they characterized in those venues?

• **Collaborations with community organizations**: these can be assessed qualitatively through interviews and quantitatively through surveys.

A more difficult question for the long term is whether cultural works either change attitudes and behavior on immigration issues, or reinforce existing progressive ideas about immigration, or have no effect. Some shifts could be measured quickly, as long as the measurement tools were available. For example, one could conduct a pre and post survey of audience members for a performance or visual artwork. This could even be done with readers of articles through focus groups, and of books through a survey process. Such a survey would likely need to be incentivized, i.e. by offering participants some extra benefit for completing it.

Long term indicators would be measured over one to five years. Some of these would require setting up for substantial longitudinal study, for example by recruiting members of a particular audience to participate in an annual survey so that one could measure their ongoing involvement (or lack thereof) in immigration issues. A process could be set up for measuring impact over the very long term (5 to 10 years) by establishing a relationship between specific artists or audience members and the evaluator, who could track the activity and thinking of those subjects over time. That would allow interested parties to
understand the effects of cultural organizing and culture shift over the time that is really required to feel its impact.

Most of the indicators below could easily be measured for correlation (i.e. there is a relationship between CultureStrike themes and projects, and changes in these indicators), and the first two can be measured for causality (i.e. pinning down CultureStrike as the cause of a particular shift). But causality is extremely hard to prove, even in more straightforward arenas, and attempting to determine causality would be prohibitively expensive. Yet, even clear information about the correlation between efforts like CultureStrike and shifts in the immigration context would be extremely valuable to a field working toward best practices.

That said, a list of interesting long term indicators would include:

- Ongoing involvement of artists in immigration issues.
- Attitudes and actions of audience members over time.
- Shifts in political discourse over time.

CONCLUSION

Overall, the CultureStrike delegation met the needs of all the participants to understand the current state of immigration policy and its effects on a variety of indigenous, migrant, and U.S.-born communities. Participants expressed enormous appreciation for their exposure to stories that are little reported in the mainstream press, and for rich opportunities to learn from presenters, the organizers and each other. Ideas for future artistic projects flowed easily, and these artists clearly boosted their commitment to learning about and working on immigration issues as a result of their participation. The improvements suggested are substantial, but completely within the realm of possibility, indicating that the essential design and execution was sound. The impact of the delegation on the actual immigration debate, of course, remains to be seen over at least the next two years, and evaluation processes for that work should be thoughtfully developed.
BIOS OF CULTURESTRIKE DELEGATES

Alex Rivera is a filmmaker and media artist. His work, which tells Latino stories through a highly stylized cinematic language, has been screened at the Museum of Modern Art, The Berlin International Film Festival, New Directors/New Films, The Guggenheim Museum, PBS, Telluride, and other international venues. His first feature film, SLEEP DEALER premiered at the Sundance Film Festival in 2008 where it won multiple awards. Rivera is a Sundance Fellow and a Rockefeller Fellow.

Andrew Hsiao is a senior editor at Verso Books. He was formerly the executive editor of The New Press and a senior editor and staff writer for The Village Voice, and his articles and essays have been published in The NY Times, The Washington Post, and other outlets. He is a producer of “The Communique” on WNYE 91.5 FM in Brooklyn and “Asia Pacific Forum” on WBAI 99.5 FM in NYC, the editor of The Verso Book of Dissent, and the author of a deck of playing cards, Regime Change Begins at Home.

Betsy Richards is the Creative Fellow at the Opportunity Agenda working at the intersection of arts and social justice. As a writer, director, arts administrator, and funder she has spent the last twenty years advocating for emerging and underserved voices in the arts. Most recently, she served as a Program Officer at the Ford Foundation in Media, Arts and Culture. Currently, she is writing a new theater piece with her collaborator Sheila Tousey entitled Ghost Supper. She is a graduate of the Yale School of Drama.

Brian Cross (B+) has been a photographer and film-maker involved in the music scene in Los Angeles since 1990. He wrote the book It’s Not About A Salary in 1993. He has done over 100 album covers, directed several music videos and more recently the documentaries “Keepintime”, “Brasilintime”, “A Postcard from Cali” and the acclaimed Timeless series.

César Maxit is a visual artist and cofounder of DC51 artist collective. DC51 works with youth, local groups in the district and in coalition with several national environmental and human rights organizations on their visual and street outreach materials. César is a direct actions trainer with the Ruckus Society on strategic arts work with indigenous, migrant, and other impacted communities. He was born in Argentina at the start of the Dirty War and trained as an architect in Texas.

Colette Gaiter is a multimedia artist and writer and Associate Professor of Art at University of Delaware. Her writing on the Black Panther artist Emory Douglas has appeared in several publications including the 2007 Rizzoli monograph Black Panther: The Revolutionary Art of Emory Douglas. Another essay will appear in the upcoming West of Center: Art and the Counterculture Experiment in America, 1965-1977. She is working on a documentary about Douglas and his work.

Daniel Alarcón is the author of two story collections, a graphic novel, and Lost City Radio, winner of the 2009 International Literature Prize given by the House of World Culture in Berlin. He is Contributing Editor to Granta, and was recently named one of The New Yorker’s “20 under Forty.” Alarcón is co-founder and Executive Producer of Radio Ambulante, a transnational Spanish language storytelling podcast, which will launch in 2012.

Diane Ovalle was born in California and raised in the desert in Phoenix, Arizona. She is a community organizer, photographer, a student studying in social work, ex art teacher, cat owner, and single mother. She has a love for people, art, and cameras.
dream hampton has written about music and culture for more than twenty years. She is an award-winning filmmaker whose most recent project is the documentary “Black August”. She collaborated with Jay-Z on The New York Times bestseller, Decoded.

Emory Douglas, born May 24th, 1943 Grand Rapids Michigan, a resident of San Francisco, CA since 1951, basically a self taught artist, attend City College of San Francisco, majored in commercial art, was politically involved as the Revolutionary Artist and Minister of Culture, Black Panther Party, 1967 to 1980, continues to produce political and social commentary in his artwork today, giving retrospective talks and exhibits in the US and other parts the world.

Elizabeth Méndez Berry is a journalist and activist who writes about gender, pop culture and politics. Her work has been published in The Washington Post, Vibe and the Village Voice, and included in Da Capo’s Best Music Writing anthology. Last year, an op-ed she wrote for New York’s El Diario newspaper spurred the country’s first ever hearing on street harassment. In his book Decoded, Jay-Z cited her writing as one of his inspirations.

Ernesto Yerena is a Xicano Printmaker Artist/Activist living in Phoenix AZ.

Evan Donn has been working as filmmaker, web and interactive developer in the San Francisco bay area for over a decade. He is currently co-producing/directing the Laughter Against The Machine comedy tour documentary. (No Pic)

Favianna Rodriguez is a visionary artist on a mission: To create profound and lasting change in the world. It may seem an audacious goal, but through her provocative art, Rodriguez has already touched the hearts and minds of millions on the most important social issues of our time: human rights, immigration, food security, climate change, and economic justice. In 2009, Rodriguez co-founded Presente.org, a U.S.-based, nationwide organization dedicated to the political empowerment of Latinos.

Gan Golan is a NY Times bestselling author, artist & agitator whose book include Goodnight Bush and The Adventures of Unemployed Man. He is the co-director of the Culture Group’s Pilot Program on Economic Justice.

James E. Garcia is a playwright, journalist, university lecturer, and media and communications consultant in Phoenix. He is the founder and producing artistic director of New Carpa Theater Co. and author of nearly 20 plays. His upcoming work includes Amexica: Tales of the Fourth World. Garcia’s short play, The Crossing, won the national 10-minute play competition at the 2003 Kennedy Center American College Theater Festival. He is married and lives with his family in Phoenix.

James Kass is a writer, educator, producer and media maker. The Founder & Executive Director of Youth Speaks Inc., he is widely credited with helping to launch the youth spoken word movement, working with tens of thousands of young people from across the country - and helping launch over 50 programs nationwide - to help them find, develop, publicly present, and apply their voices as leaders of societal change. He is also the creator and Co-Executive Producer of the 7-part HBO series Brave New Voices.

Janine Brito started doing standup comedy in St. Louis and is now a rising star on the San Francisco scene. A sarcastic, snarky smart bomb of comedy funk straight from the 80’s, Janine has been featured in the SF Chronicle and The SF Weekly called her "a mean lesbian". But she’s pretty sure that they meant it in a good way.
**Jason Aragón** is a filmmaker and activist living in Tucson, Arizona. He spent years in local television and then moved into independent media with the video collective, Pan Left Productions. His video short documentaries have been featured in the Arizona International Film Festival, SXSWClick Fest and the AFI Film Festival. He has also contributed to Democracy Now!, PBS, and CNN. He continues working with communities dealing with the realities of life and culture along the border.

**Javier Gonzalez** is with the sound strike. He used to do a lot of other things. Now he just watches birds and eats raisins.

**Jeff Biggers** is the American Book Award-winning author/editor of four cultural histories on Mexico, Appalachia and the American heartland. He is currently at work on STATE OUT OF THE UNION: Arizona and the Final Showdown Over the American Dream (Nation Books, 2012). Raised in Tucson, Biggers has worked as a writer/journalist, educator, organizer, performer, across the US, Europe, India, Mexico. In the 1990s, Biggers organized literary programs in reservation, rural and barrio communities in Arizona, and founded the Northern AZ Book Festival.

**Jeff Chang** is the Executive Director of the Institute for Diversity in the Arts + Committee on Black Performing Arts at Stanford University. He has been a USA Ford Fellow in Literature. He wrote the American Book Award and the Asian American Literary Award-winning Can’t Stop Won’t Stop, and edited Total Chaos. He was a co-founding editor of ColorLines. He is currently working on three new books, Who We Be: The Colorization of America, Youth, and a biography of Bruce Lee.

**Jessica Hagedorn’s** most recent novel is Toxicology (Viking Penguin, 2011). Other novels: Dream Jungle, The Gangster Of Love, and Dogeaters, which was nominated for a National Book Award. She is also the author of Danger And Beauty, a collection of poetry and prose, and the editor of Charlie Chan Is Dead: An Anthology of Contemporary Asian American Fiction. Her plays include Most Wanted, The Heaven Trilogy, and the stage adaptation of Dogeaters.

**Jesus Barraza** is an activist printmaker based in San Leandro, California who works with the Dignidad Rebelde collective. Using bold colors and high contrast images, his prints reflect both his local and global community and their resistance in a struggle to create a new world. Barraza has worked closely with numerous community organizations to create prints that visualize struggles for immigration rights, housing, education, and international solidarity.

**Jose Lopez** is a coder.

**Julio Salgado’s** activist artwork has become the staple of the DREAM Act movement. His status as an undocumented, queer artist has fueled the contents of his illustrations, which depict key individuals and moments in the DREAM Act movement. Undocumented students and allies across the country have used Salgado’s artwork to call attention to the youth-led movement. Salgado graduated from CSU Long Beach with a degree in journalism.

**Ken Chen** is the Executive Director of the Asian American Writers’ Workshop and the recipient of the Yale Younger Poets Award, the oldest annual literary award in America, for his book Juvenilia. A Yale Law School graduate, Ken represented a Guinean teenager detained by Homeland Security, in a case profiled by the *New York Times*. A NYFA and Breadloaf fellow, Ken co-founded cultural website Arts & Letters Daily. His writing has appeared in *Best American Essays 2006*, *Boston Review* and CNN.
Keri Smith Esquiu is co-founder of Whitesmith Entertainment, a talent management firm based in New York and Los Angeles specializing in music and comedy. Whitesmith’s roster includes Margaret Cho, W. Kamau Bell, Janine Brito, Elon James White, Sara Benincasa, Brendan Benson of The Raconteurs, Urge Overkill, Family of the Year, and GOLD MOTEL, among others. Keri is the executive producer of several of Margaret Cho’s concert films and of producer of the upcoming short film, “Thugs, The Musical!”

Logan Phillips is a bilingual writer, performer and transdisciplinary artist from the Arizona/Mexico borderlands. He is author of five poetry chapbooks including Arroyo (2009), and has toured throughout the US, Mexico and as far as Vancouver, Paris, and Bogotá. Co-artistic director of the binational multimedia performance troupe Verbo•bala Spoken Video, Phillips currently lives in Tucson where he coordinates the Tucson Youth Poetry Slam among other projects.

Mark Tribe is an artist and occasional curator. His work has been exhibited most recently at the Museo de Antioquia (Medellín), G-MK (Zagreb), the Wexner Center (Columbus) and the Centre Pompidou (Paris). Tribe is the author of The Port Huron Project: Reenactments of New Left Protest Speeches (Charta, 2010) and New Media Art (Taschen, 2006). He is an Assistant Professor at Brown University. In 1996, Tribe founded Rhizome, an organization that supports emerging artistic practices that engage technology.

Maxine Hong Kingston is the author of The Woman Warrior, China Men, Tripmaster Monkey, and The Fifth Book Of Peace. She has received the National Book Award, the National Book Critics Circle Award, the presidentially conferred National Humanities Medal, and the Medal for Distinguished Contribution to American Letters from the National Book Foundation. She is a Living Treasure of Hawai‘i. She is traveling with Earl Kingston, actor and fourth generation resident of Oakland, California, where they live.

Miles (El Mac) MacGregor has gained notoriety for his realistic depictions of both everyday people and ethereal women in his unique aerosol and brushwork styles. He often incorporates themes and techniques of classic art into a modern context, elevating the overlooked. Mac has been commissioned to produce murals around the world, he has exhibited in gallery and museum shows from Belgium to Mexico, and his work has appeared in numerous publications.

Nato Green, a San Francisco native and former union organizer, was named The SF Weekly’s Best Comedian of 2010 for putting on “legendary” shows that keep audiences “doubled over.” Nato is the creator of Iron Comic, the Iron Chef-spoofing hit comedy game show that packed houses at SF Sketchfest four years in a row and the Bridgetown Comedy Festival 2010 and 2011.

Dr. Ofelia Zepeda is a Regents’ Professor at the University of Arizona and recipient of a MacArthur Fellowship. She is a member of the Tohono O’odham Nation of southern Arizona and has three books of poetry, Ocean Power: Poems from the Desert, Jewed I-hoi/Earth Movements and Where Clouds are Formed, and is the co-editor of Home Places. She is the series editor of Sun Tracks, a book series publishing Native American writers.

Oscar Magallanes is a political artist raised in the Azusa Barrio. His artwork is heavily influenced by the cultural and social elements of his upbringing. Magallanes has helped organize artist, co-founded a magazine, spent time in Chiapas, Mexico with the Zapatistas, been a board member for Ryman Arts and Self Help Graphics & Art. He continues to create and exhibit his work from his studio in Lincoln Heights, Los Angeles.
**Rinku Sen** is the President and Executive Director of the Applied Research Center (ARC) and Publisher of Colorlines.com. A leading figure in the racial justice movement for the last twenty years, Rinku has woven together journalism and organizing to further social change. She is the author of *The Accidental American: Immigration and Citizenship in the Age of Globalization* and *Stir It Up: Lessons in Community Organizing*. Rinku has regular columns at Colorlines, the Huffington Post, and Jack and Jill Politics.

**Ron Wilkins** is a veteran community organizer who was active in the Student Nonviolent Coordinating Committee during the 1960’s and serves presently as Deputy Chairman of the Patrice Lumumba Coalition. He was a principal founder of Unity In Action, Los Angeles in 1982 and chaired its Cultural Boycott Task Force. Much of his work focuses on the transformation of youth street (“gang”) organization mentality into one of global race and class consciousness, and Mexican/Indigenous/Chicano and African people’s mutually-supportive history and collaboration. Several years ago he participated in a fact-finding tour which examined human rights violations committed against persons entering the U.S. along the Arizona-Mexico border.

**Roberto Lovato** is a Co-Founder of Presente.org, the country’s pre-eminent Latino online advocacy organization. Lovato is also a writer and commentator with New America Media. He is also a frequent contributor to *The Nation* and the *Huffington Post* and his work has appeared in the *Los Angeles Times*, the *San Francisco Chronicle*, *Salon*, *Der Spiegel*, *Ute Magazine*, *La Opinion*, and other national and international media outlets. Roberto has also appeared as a source and commentator in the *NY Times*, the *Washington Post* and *Le Monde* and in English and Spanish language network news shows on Univision, CNN, Democracy Now and Al-Jazeera.

**Sharon Zapata** is awesome! (The CultureStrike founders all agree on this!)

**Sherwin Bitsui** is originally from White Cone, Arizona, on the Navajo Reservation. He is the author of *Shapeshift* (University of Arizona Press 2003) and *Flood Song* (Copper Canyon Press 2009), for which he received a 2010 PEN Open Book Award and an American Book Award. His other honors include a Truman Capote Creative Writing Fellowship, 2006 Whiting Writers’ Award, and a 2008 Tucson MOCA Local Genius Award. He holds a BA from University of Arizona.

**DJ Sloe Poke** 1) doesn’t mess around with any of the artsy stuff, 2) you won’t hear him tactlessly scratching and 3) he goes to a club to rock it. He has opened for shows as diverse as Mos Def, David Lee Roth, Yellowman & Jaguares. It really doesn’t matter who or what genre Sloe Poke is spinning for -- he always has the perfect mix.

**Tania Bruguera** is one of the leading political and performance artists of her generation. Bruguera’s work researches ways in which Art can be applied to the everyday political life; creating a public forum to debate ideas shown in their state of contradictions and focusing on the transformation of the condition of “viewer” onto one of “citizenry.” Bruguera uses the terms ARTE DE CONDUCTA (conduct/ behavior art) and ARTE UTIL (useful art) to define her practice.

**Teju Cole** is a Nigerian-American writer, photographer, and art historian. He is the author of *Every Day is for the Thief*, a novella, and *Open City*, a novel. He has contributed to the *New Yorker*, the *New York Times*, the *Guardian*, and other publications, and is at work on a book of reportage about Lagos. In 2012 he will be Distinguished Writer in Residence at Bard College.
With a deep investment in the female subject and issues that pertain to the picture of a post-colonial African, Wangechi manages her meta-global dialogues by masterfully unfolding the complexities of gender, culture, and mass media. Reflecting her varied interests, Mutu samples from printed image sources like medical diagrams, glossy magazines, anthropology, pornographic materials, traditional African arts, and mechanical and hunting publications. The artist’s signature is a remaking of that typical, misguided narrative and placement of the contemporary African and the female African. Her work is included in major collections such as the Deutsche Guggenheim Berlin, San Francisco MoMA, New York MoMA, Whitney Museum.

W. Kamau Bell is one of the fastest-rising socio-political comics in the United States. Praised by Punchline Magazine as “one of our nation’s most adept racial commentators with a blistering wit,” Kamau has been voted San Francisco’s best comedian by three publications. His stand-up album, Face Full of Flour, was named one of the Top 10 Best Comedy Albums of 2010 by both iTunes and Punchline Magazine. Kamau is best known for his critically-acclaimed solo show “The W. Kamau Bell Curve: Ending Racism in About an Hour,” which he performs across the country and just took to the Edinburgh Fringe Festival.

Yosi Sergant launched Task Force in 2010, engaging leaders of the creative community in high impact, strategic initiatives, designed to raise awareness and build momentum for organizations tackling our world’s most pressing challenges. During the 2008 Presidential campaign, he engaged artists in a vast viral movement, supporting candidate Barack Obama, the most prominent of which is the now ubiquitous “HOPE” campaign he created with artist Shepard Fairey. Following the election, Sergant served in the White House Office of Public Engagement before accepting an appointment as the Director of Communications for the National Endowment for the Arts.
**Favianna Rodriguez** is an artist and new media organizer who has helped foster resurgence in political arts both locally and internationally. Named by *UTNE Magazine* as a "leading visionary artist and change-maker," Rodriguez is renown for her cultural media projects dealing with social issues such as war, immigration, and globalization, as well as for her leadership in establishing innovative institutions that promote and engage new audiences in the arts. In 2001, Rodriguez co-founded the EastSide Arts Cultural Center in Oakland, California. In 2003, she helped established the Taller Tupac Amaru print studio to promote the historical practice of socially-engaged printmaking. In 2009, she co-founded Presente.org, a U.S.-based, nationwide organization dedicated to the political empowerment of Latinos via the internet and mobile messaging.

**Ken Chen** is the Executive Director of The Asian American Writers’ Workshop (aaww.org), the most prominent literary arts nonprofit in support of Asian American literature. Most recently, he curated PAGE TURNER, a two-day Brooklyn literary festival that featured writers such as Jhumpa Lahiri, Michael Ondaatje, and David Henry Hwang. He is the 2009 recipient of the Yale Series of Younger Poets Award. His debut poetry collection *Juvenilia*, which will be released in April 2010, was selected by Pulitzer Prize winner Louise Gluck. While an immigration attorney, Mr. Chen successfully represented the asylum claim of a Guinean teenager who had been detained by the Department of Homeland Security. The case was named one of the top ten most significant pro bono cases of 2007 by *American Lawyer* and profiled by *The New York Post, Essence, and The New York Times*. He is a co-founder of Arts & Letters Daily, a cultural website described by *The New York Times* as "required reading for the global intelligentsia" and called the "best website in the world" by the *Guardian*.

**Jeff Chang** is the author of the American Book Award-winning *Can’t Stop Won’t Stop: A History of the Hip-Hop Generation* and was a 2008 USA Ford Fellow in Literature. The *Utne Reader* named him one of the “50 Visionaries Changing Your World.” His most recent work includes two articles “The Creativity Stimulus” (*The Nation*) and “Culture Before Politics” (*The American Prospect*, co-written with Brian Komar), about the role of culture in social change, and the importance of cultural strategy and cultural organizing in movement-building.

**Andrew Hsiao** is a senior editor with Verso Books and the former executive editor of The New Press, and with both publishing houses has commissioned and edited several books on immigration history and politics, scholarly and popular. A longtime print and broadcast journalist, he was a senior editor and staff writer for many years with *The Village Voice*, and is a producer of *The Communique*, WNYE 91.5FM, and *Asia Pacific Forum*, WBAI 99.5FM. He has written for *The New York Times* and *The Washington Post* and many other publications, and is the editor of *The Verso Book of Dissent* and author of *Regime Change Begins at Home*, a deck of playing cards. He has worked as a labor organizer and a consultant to progressive foundations like The New World Foundation, and has served on the board of several community organizations, including CAAAV: Organizing Asian Communities.

**Sharon Zapata** is a community organizer based in Phoenix, Arizona who has been active in protecting immigrant rights and speaking out for Latinos in the SB 1070 battle.

**Roberto Bedoya** has served as the Executive Director of the Tucson Pima Arts Council since November of 2006. As an arts consultant he has worked on projects for the Creative Capital Foundation; The Ford Foundation; The Rockefeller Foundations and the Urban Institute. As a writer his poems, essays and reviews have appeared in *The New Gatekeepers: Emerging Challenges to Free Expression in the Arts* (Columbia University Press, 2003), CMYK, EOAGH, *The Hungry Mind Review*, the *Los Angeles Times*, and the *Movement Research Performance Journal*. From 1996-2001 Bedoya was the Executive Director of the National Association of Artists’ Organizations (NAAO), a co-plaintiff in the Finley vs. NEA lawsuit. He is the author of the monograph *U.S. Cultural Policy: Its Politics of Participation, Its Creative Potential and The Color Line and US Cultural Policy: An Essay with Dialogue* (http://namac.org/node/25774)
APPENDIX
The Schedule - Overview

Monday
• Welcome by the Tohono O'odham nation and Roberto Bedoya, director of the Tucson Arts Council.

• A talk on Arizona history by Maribel Alvarez, a folklorist and director of the Tucson Meet Yourself festival.

Tuesday
• A presentation on the historical and national context by Favianna Rodriguez and Gan Golan

• Presentations by Isabel Garcia from Derechos Humanos and Lindsay Marshall of the Florence Immigration Project on how detention and deportation work.

• Observation of the Operation Streamline, during which up to 70 people who have been captured by the Border Patrol are processed for illegal entry, followed by a meeting with Magistrate Bernie Velasco, who presides over such processes.

• A presentation from the youth group Unidos, which has been fighting the ethnic studies ban.

Wednesday
• A tour of the border and meetings with humanitarian organizations working to keep migrants safe.

• An alternative tour of the Tucson Medical Examiner’s office to learn about the hundreds of unidentified human remains found in the desert every year.

Thursday
• A presentation on communications research regarding immigration from Alan Jenkins of The Opportunity Agenda.

• A group brainstorm about potential artistic projects.

• A discussion with Sean Arce of the Tucson Unified School District’s Mexican American Studies program about the legal strategy to save ethnic studies.

• Various local activities, including a walking tour of historic South Tucson, a tour with CopWatch, and a visit to Mission San Javier Del Bac.

Friday
• A trip to Phoenix to meet public officials engaged in immigration debates and to observe Sheriff Joe Arpaio’s Tent City.

• The delegates also participated in two public events: a reading by poets and writers that was attended by 50 local people, and public workshops by the delegates on storytelling, printmaking, poetry and stencil art.