

RESOURCE
GUIDE



CHICAGO
CULTURAL
ALLIANCE

ACTIVATING **HERITAGE** CONFERENCE

MARCH 31, 2025

Presented by

**THE
CHICAGO
CULTURAL
ALLIANCE**



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This resource guide is a compilation of handouts, slides, and remarks that were shared by panelists who presented at the 2025 Activating Heritage conference. The views presented by the speakers are their own and may not necessarily represent the organizational view of the Chicago Cultural Alliance. The CCA is honored to create the platform for these panelists to present a community view point, testify to the impact of historical events, and unite for a day of connection and sharing. This resource guide is intended to serve the purposes of documenting the day's sessions as well as serve as a means for sharing information to anyone who may find it of interest. The handouts and slides are reproduced here with permission from the panelists and with very minor edits."

ACTIVATING **HERITAGE** CONFERENCE





Join us for an evening
celebrating Chicago's cultural
diversity!



Tuesday, May 20th

Field Museum
1400 S. Lake Shore Dr.
Chicago, IL 60605

BUY TICKETS





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Introductory Remarks - Activating Heritage 2025



John Russick, President,
Chicago Cultural Alliance Board

University of Illinois, Chicago
March 31, 2025



For more than a year now, I've been working to help get a new art center started in Milwaukee, Wisconsin. The small, dedicated team of staff and board members that I work with push themselves every day to get this new project off the ground, and they dream of one-day establishing a new museum in Milwaukee. I imagine this labor of love sounds like a familiar story to many of you in this room.

I stand here today with a deeper knowledge of what all of you do every day and how hard it is to build--from scratch--a new museum or cultural center and plan for its long-term sustainability. It requires a special kind of resilience and dedication to an idea, and it is only possible because, in this country, sharing what we know is a right we all enjoy.

The project I'm working on – an African American art center - only has a chance of achieving its goals, because research can easily demonstrate that the history of African American art making has not been thoroughly and effectively explored in Milwaukee, or in all of Wisconsin, or in the entire Midwest, or even the nation. We know that we have a rich, important, and inspiring American story to share that most people haven't heard yet.

Over the past 10 weeks, we have all witnessed an assault by the President of the United States on many aspects of our government and our national traditions. Often his attacks suggest that the work being done in America's art and culture sector is divisive and therefore not patriotic.

His rhetoric and actions aimed at the Kennedy Center, the Institute of Museum and Library Services, and his broad attack on Diversity, Equity, and Inclusion have sent a clear and troubling message that any activity that elevates new narratives and complicates the simple story of America as a place of great achievements is both unpatriotic and undeserving of support. Museums that “distort our shared history” are unwelcome in the President’s vision of America. And last week, as if to demonstrate this belief, he set his sights on the Smithsonian Institution.

In short, he said that he plans to force the Smithsonian to deny financial support to any project or activity that might “degrade shared American values” or “divide Americans based on race.”

Now, I imagine that some of us in this room may not see the experiences of the Smithsonian Institution as relatable to our circumstances. Those museums have large staffs, beautiful and well-maintained buildings, and huge audiences that arrive in massive numbers day-after-day without the need for marketing or promotion.

Well, I’m here to tell you that they are us. An attack on the legitimacy of new narratives featured at the Smithsonian Institution is an attack on what we do every day to raise awareness of the challenging experiences and awesome achievements of our communities. Our work is patriotic. It makes America stronger, and we have to begin talking about what we do in patriotic terms going forward.

Trump's attack will have ripple effects across the country. It will affect local organizations and, in fact, it has already impacted Chicago Cultural Alliance core and partner members. Just this morning, historian and former Chicagoan, James Grossman, President of the American Historical Association took Trump's comments to mean that "we as a nation would be better off ignoring our history" in favor of a single, triumphant narrative.

The truth is that the experiences and knowledge shared by CCA members are an essential component of the American story. These histories and experiences do complicate the simple story of national growth and greatness that the President favors, and we have to continue to tell them.

To close, I want to read what Lonnie Bunch, Secretary of the Smithsonian and former head of the Chicago History Museum, shared with his staff last week in response to Trump's order. Forgive me if you've already seen or heard these remarks, but I found his words inspiring. They are a rallying cry for what we do, what we believe in, and how we can best come together to serve our communities.

“Dear colleagues,

As an Institution, our commitment to scholarship and research is unwavering and will always serve as the guiding light for our content. Late yesterday, the White House issued a presidential Executive Order (EO) related to cultural institutions including the Smithsonian. The EO directs Vice President Vance, in his role as an ex-officio Smithsonian Regent, to work with our Board of Regents on issues related to content.

We remain steadfast in our mission to bring history, science, education, research, and the arts to all Americans. We will continue to showcase world-class exhibits, collections, and objects, rooted in expertise and accuracy. We will continue to employ our internal review processes which keep us accountable to the public. When we err, we adjust, pivot, and learn as needed. As always, our work will be shaped by the best scholarship, free of partisanship, to help the American public better understand our nation’s history, challenges, and triumphs.

As we have done throughout our history, the Smithsonian will work with the Board of Regents, including the Chief Justice, Vice President, and our congressional and citizen Regents. The Smithsonian is fortunate to have a dedicated board that understands and appreciates the Institution’s mission, as well as the importance of scholarship, expertise, and service to the American public.”



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“For more than 175 years, the Smithsonian has been an educational institution devoted to continuous learning with the public in mind and driven by our most important mission – the increase and diffusion of knowledge. We remain committed to telling the multi-faceted stories of this country’s extraordinary heritage. Thank you for all you do to carry our mission forward. I remain honored to be your colleague and in awe of your daily service to our nation.

Sincerely,

Lonnie G. Bunch III | Secretary of the Smithsonian”

Like Secretary Bunch, I am honored to be your colleague, and I am in awe of your daily service to our communities and our nation. CCA will continue to support you and your work in any way we can for as long as we can.



Bridging the Gap Between Cultural Heritage and Leadership

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Panelists:

Dr. Ignacio Lopez, Executive Director

Dr. Melanie Flores, Senior Program Director

Welcome & Objectives

Learn how arts education can empower youth and support cultural identity.

Explore case studies from PRAA's youth programs: Latin Music Project, Studio Arts, and Somos Uno.

Understand how PRAA integrates racial equity and cultural heritage into program design.

Gain actionable insights for building impactful, community-based arts programming.

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Agenda

1. Introduction to PRAA & Our Mission
2. The Power of Arts in Youth Development
3. Case Studies: LMP & Somos Uno
4. Key Outcomes, Student Voices & Impact
5. Lessons Learned & Next Steps

Who We Are:

Puerto Rican Arts Alliance (PRAA)

Our Mission

The Puerto Rican Arts Alliance (PRAA) is dedicated to preserving and promoting Puerto Rican and Latino cultural heritage through music, arts, and education. Our programs empower youth and community members by providing access to high-quality cultural arts education, fostering artistic excellence, and creating opportunities for leadership and professional growth.

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Who We Serve

Primarily serves youth and families in Chicago's diverse communities.

Focus on providing equitable access to music and arts education for underserved students.

Engages over 7,000 participants annually through programs, performances, and exhibitions.



The Role of Arts in Youth Development

Why Arts Education Matters for Youth

Enhances Academic Success: Students engaged in the arts perform better in school, develop problem-solving skills, and show higher graduation rates.

Builds Confidence & Self-Expression: The arts provide a creative outlet for youth to explore identity, voice, and emotions.

Strengthens Cultural Identity & Community Ties: Arts education helps youth connect to their heritage and fosters a sense of belonging.

Develops Leadership & Collaboration Skills: Music and arts programs teach teamwork, discipline, and perseverance — essential skills for future success.

Promotes Mental Health & Well-Being: Engaging in creative activities reduces stress, boosts self-esteem, and provides a safe space for self-reflection.



**Music
Education**

**Arts
Education,
Archives, &
Exhibitions**

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**In School “Full-
Service”
Programming**



**Performing Arts and
Cultural Events**



The Latin Music Project

At the Puerto Rican Arts Alliance (PRAA), we believe that arts education is a powerful tool for youth development. Our programs provide accessible, high-quality cultural arts education, empowering young people through music, visual arts, and community engagement.

Latin Music Project (LMP)

What It Is: A culturally rooted music education program teaching Puerto Rican and Latin American music traditions.

Who It Serves: Youth ages 4–18, providing instruction in cuatro, guitar, violin, percussion, and ensemble performance.

Impact: Over 300 students annually, with alumni pursuing careers in music, teaching, and arts leadership.



Case Study: Latin Music Project

The Impact on Youth Development (Reading and Math)

Program Overview:

The Latin Music Project (LMP) provides culturally-rooted music education for youth ages 4–18 across Chicago.

Students receive weekly instruction in traditional Puerto Rican instruments like the cuatro, as well as guitar and ensemble performance.

Program Goals:

Preserve and celebrate Puerto Rican musical heritage.

Build musicianship, confidence, discipline, and leadership through collaborative learning.

Key Highlights/Outcomes:

Over 100 students served annually through school-based, after-school, and community programs.

Students have performed at cultural festivals, public concerts, and community events.

Several LMP alumni have gone on to pursue music in college or become teaching assistants.

Student Spotlight:

“Being Puerto Rican, I have never felt so connected to my culture then I’ve felt playing the cuatro and learning all about música típica from Puerto Rico. Visiting the island and being able to hear music and being able to comprehend and connect to the music on a different level has been incredible. The Puerto Rican Arts Alliance has definitely instilled a love for my culture’s music in a way I’ve never felt before.”

Somos Uno

Somos Uno (21st Century After-School Program)

Context

What It Is: A school-based arts and academic enrichment program providing cultural education in Chicago Public Schools.

Who It Serves: Primarily students of color in under-resourced schools, integrating arts education with academic support.

Impact: Expands access to culturally relevant arts education for over 500 students annually.



Case Study: Somos Uno (21st CCLC)

Program Overview:

- Somos Uno is a 21st Century Community Learning Center (CCLC) after-school program providing arts and academic enrichment to students in Chicago Public Schools.
- The program integrates music, visual arts, and cultural education, offering students a safe, creative space to explore their identity and build new skills.

Program Goals:

- Increase access to arts education for students in underserved schools.
- Build cultural appreciation by introducing students to music and art traditions.
- Support academic & social development through structured after-school and weekend learning.

Key Highlights/Outcomes:

- Served 500+ students annually across Chicago Public Schools.
- Students gain confidence through public performances and community events.
- Provides a pathway for students to continue arts education beyond school programs.

Student Spotlight: Testimonial

“I first got involved with Somos Uno at my school, where I started playing an instrument. Over time, I discovered my potential and kept going - attending more classes on Mondays, Thursdays, and Saturdays. My favorite part was playing as a group in different places. The program changed my life by helping me become more social and confident. I remember the first time I played alone in front of people - after that, everything changed. Somos Uno helps youth enjoy culture in a way they never expected, even if they aren’t Latino. It allows us to share and celebrate culture together.”

— Kaylee



Program Impact & Data

Somos Uno Program
(21st Century CCLC & Full-Service Community Schools)

Total Students Reached:

- 969 students served across two Full-Service Community Schools (Catalyst Circle Rock & Mozart Elementary).
- 800+ students engaged across 4 schools through the 21st Century CCLC program.

Student Engagement & Attendance:

- Catalyst Circle Rock: 519 students enrolled.
- Mozart Elementary: 450 students enrolled.
- Mozart 21st CCLC: 182 students, 86% attendance rate.
- Mary Lyon 21st CCLC: 169 students, 85% attendance rate.
- Stowe 21st CCLC: 120 students, 73.47% attendance rate.
- Ogden 21st CCLC: 332 students, 41.05% attendance rate.

Academic & Social Impact:

- Increased ELA scores by 19% and Math scores by 6.5% at partner schools.
- Strengthened family engagement with over 1,064 parents participating in workshops and ESL programs.

PRAA's Impact on Reading and Math
(Somos Schools vs. Non-Somos Schools)

Overall Comparison of IAR Scores to Neighborhood Schools Without 21st Century Over Four Years

School	FY 20-21 (Year 1)	FY 21-22 (Year 2)	FY 22-23 (Year 3)	FY 23-24 (Year 4)	Totals
21st Century Elementary School (Mozart)					
Mozart Elem ELA	2.7%	8.5%	14.6%	21.6%	18.9% Increase
Mozart Elem Math	2.8%	4.3%	9.6%	9.5%	6.7% Increase
Comparison Neighborhood School (McAuliffe)					
McAuliffe Elem ELA	9.8%	7.1%	13.0%	16.4%	6.6% Increase
McAuliffe Elem Math	3.1%	2.7%	5.1%	5.7%	2.6% Increase

With PRAA
FSCS

Without
PRAA FSCS

PRAA's Impact on Reading and Math
(Somos Schools vs. Non-Somos Schools)

School	FY 20-21 (Year 1)	FY 21-22 (Year 2)	FY 22-23 (Year 3)	FY 23-24 (Year 4)	Totals
21st Century Elementary School (Lyon)					
Lyon Elem ELA	23.1%	23.5%	23.0%	32.7%	9.6% Increase
Lyon Elem Math	14.4%	16.9%	15.1%	17.2%	2.8% Increase
Comparison Neighborhood School (Schubert)					
Schubert Elem ELA	7.7%	13.9%	8%	11.3%	3.6% Increase
Schubert Elem Math	0%	5.2%	5.2%	2.9%	2.9% Increase

Lessons Learned & Best Practices

Cultural Relevance Deepens Engagement

Programs that reflect students' cultural heritage foster a stronger connection to learning and increase participation.

Family Involvement is Key

Engaging families through workshops and events strengthens student success and builds a supportive learning ecosystem.

Multi-Stakeholder Collaboration Enhances Impact

Strong partnerships with schools, community organizations, and funders create sustainable programs and broader reach.

Flexibility and Adaptability Drive Success

Tailoring programs to meet the specific needs of schools and students ensures long-term effectiveness.

Data-Driven Decision-Making Improves Outcomes

Tracking student progress and program impact allows for continuous refinement and advocacy for further investment.

How your organization can approach this work

Develop Cross-Sector Partnerships

Collaborate with schools, universities, cultural institutions, and local businesses to expand access to arts education.

Example: Partnering with CPS and community schools to integrate music and cultural programming into existing curricula.

Leverage Grant Funding & Shared Resources

Identify funding opportunities (federal, state, foundation) to support program growth and sustainability.

Example: PRAA's success in securing 21st Century and Full-Service Community Schools grants.

Train & Support Educators and Teaching Artists

Provide professional development for teaching artists to ensure high-quality instruction and culturally relevant pedagogy.

Example: Training initiatives with the Conservatory of Music of Puerto Rico.

Call to Action in These Uncertain Times

Advocating for Sustainable Arts Funding

- Continue advocating for public and private funding to sustain and grow community-based arts programming.
- Engage policymakers and stakeholders to emphasize the importance of arts in education.

Partner with Us or Other Organizations

- Collaborate to bring music, arts, and cultural programming to more students and communities.
- Explore grant partnerships and joint initiatives to expand impact.

Support Arts Education

- Donate to help sustain and grow high-quality arts programming in underserved communities.
- Sponsor a program, student scholarship, or community event.

Engage as a Volunteer or Advocate

- Volunteer to support student showcases, community workshops, or cultural events.
- Advocate for increased funding and arts education policies in local schools.

ART WORKS PROJECTS



Centering Care, Consent and Community in Cultural Storytelling

Panelists:

Bora Un, ART WORKS Projects

Tom Clowes, Crossing Borders Music

Kaoru Watanabe, National Cambodian
Heritage Museum & Killing Fields Memorial

Who we are, and Why we're here!

Cultural organizations working at the intersection of arts and human rights advocacy

ART WORKS Projects, Cross Borders Music, National
Cambodian Heritage Museum

We have seen the negative effects of the transmission of stories that lack cultural nuance and trauma-informed practices that can cause more harm than good.

We share common goals to advocate for trauma-informed practices that can generate collective impact, centering the experiences of the very people and communities impacted by the issues we raise in our work.

We share in common challenges of navigating a world of differing values and philosophies, which can translate into a number of other operational challenges.

This workshop is designed to develop shared learnings that will be documented and will inform a community-generated field guide on toolkit on the best practices of trauma-informed storytelling.

Core Concepts

Trauma-Informed Practice: A broad definition of trauma survivors, along with the major principles of trauma-informed practice.

Informed and Continuous Consent: How the consent process works: Specifically, how will it be informed, transparent, and culturally specific? How will there be particular consideration of minors? How can it be ensured throughout the creative process?

Narrative Concerns: How will this trauma be represented, and how will their lives outside of the trauma be shown? How does this serve the people in the project and the community/public at large? How is this project constructive? How to avoid re-victimization of the individuals and communities featured in the work?

Community-Centered Practices: How the participants of artistic practices can engage in the process and have agency in storytelling. How to navigate and ensure protagonist stewardship when working with trauma survivors.

Self-Care for Creators to Minimize Harm to Participants: How creators can practice self-care to ensure that they are prepared to engage with trauma survivors without causing further harm.

Financial Considerations and Impact: How projects directly and indirectly affect participants and their communities. Are the necessary resources available to ensure projects can come to fruition with the utmost care to the finished product to achieve impactful outcomes for all participants and stakeholders.

Creating Policies and Guidelines: How institutions can create policies and guidelines for internal and external relations that operationalize the consideration and inclusion of the above-mentioned issues.

ART WORKS Projects: Who are we?

ART WORKS Projects leverages the power of photography and documentary film to raise awareness and educate the public about some of the most pervasive and grave human rights violations. Founded in 2006, our projects have been presented on five continents, in 35+ countries, with 225 partners, and in collaboration with more than 200 artists to produce visual advocacy tools that elicit action and engagement on social justice and human rights issues at the grassroots, media, and policy levels. AWP's signature program, the Emerging Lens Fellowship, promotes career advancement, Mentorship, and financial support to early career and underrepresented visual storytellers.

ART WORKS Projects: What do we do?

Who we're not	→	What we do	→	How we do it
Storytellers	→	Amplify	→	Provide holistic funding, production, and network support for: Visual storytellers, primarily documentary photographers, journalists, human rights actors; and Through the Emerging Lens Fellowship
Experts	→	Convene	→	Unique Methodology in building coalitions of support engaging a network of individuals and communities affected by human rights violations and social justice at a local level.
Policymakers	→	Facilitate	→	Intentional programming and events in partnership with host/partner organizations and community partners to activate the work.

ART WORKS PROJECTS



Ongoing Project Case: **Borders Cruzadas – A Collaborative Exploration on Migration**

Borders Cruzadas: A Collaborative Exploration on Migration is an ongoing research-based visual storytelling project in collaboration with photographers Oscar B. Castillo and Wil Sands, which compiles documentary photography, video, archival materials, and personal and political discourse to present the physical and symbolic boundaries that form America's borders. The resulting images and documents not only provide tangibility to an abstract space but offer those within it visibility and voice.



ART WORKS PROJECTS

Current Narrative Challenges:

Historically, those directly affected by displacement and migration are often excluded from conversations shaping their futures. The current charged political climate surrounding immigration, necessitates a shift toward more inclusive and empathetic public discourse.

Project Objectives: Shaping Chicago's Migrant Narrative

Informed Public = Informed Policy

Folks on-the-move as Participants in their Own Narratives

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Unique Approach:

From Venezuela to Chicago, Borders Cruzadas employs collaborative documentary photography to actively involve people on-the-move in shaping the narrative of their lives and experiences. By focusing on lived experiences, the project celebrates nuance in discussions of immigration and explores what it means for Chicago to be a "Sanctuary City."

AWP's Role: Coalition Building + Gathering Data (Qualitative and Quantitative)

Photographer's Role: Building relationships and trust within the communities

Presentations, and lectures:



*From Border Lines to Borders Cruzadas exhibition and panel
at ART WORKS Projects in partnership with CASE Art Fund
for EXPO Chicago 2023*



*Artists talks and presentations at Columbia College
Chicago | Dammeyer Initiative for Photographic Arts and
Social Issues*





WORKSHOP: COMO TE VIERON?

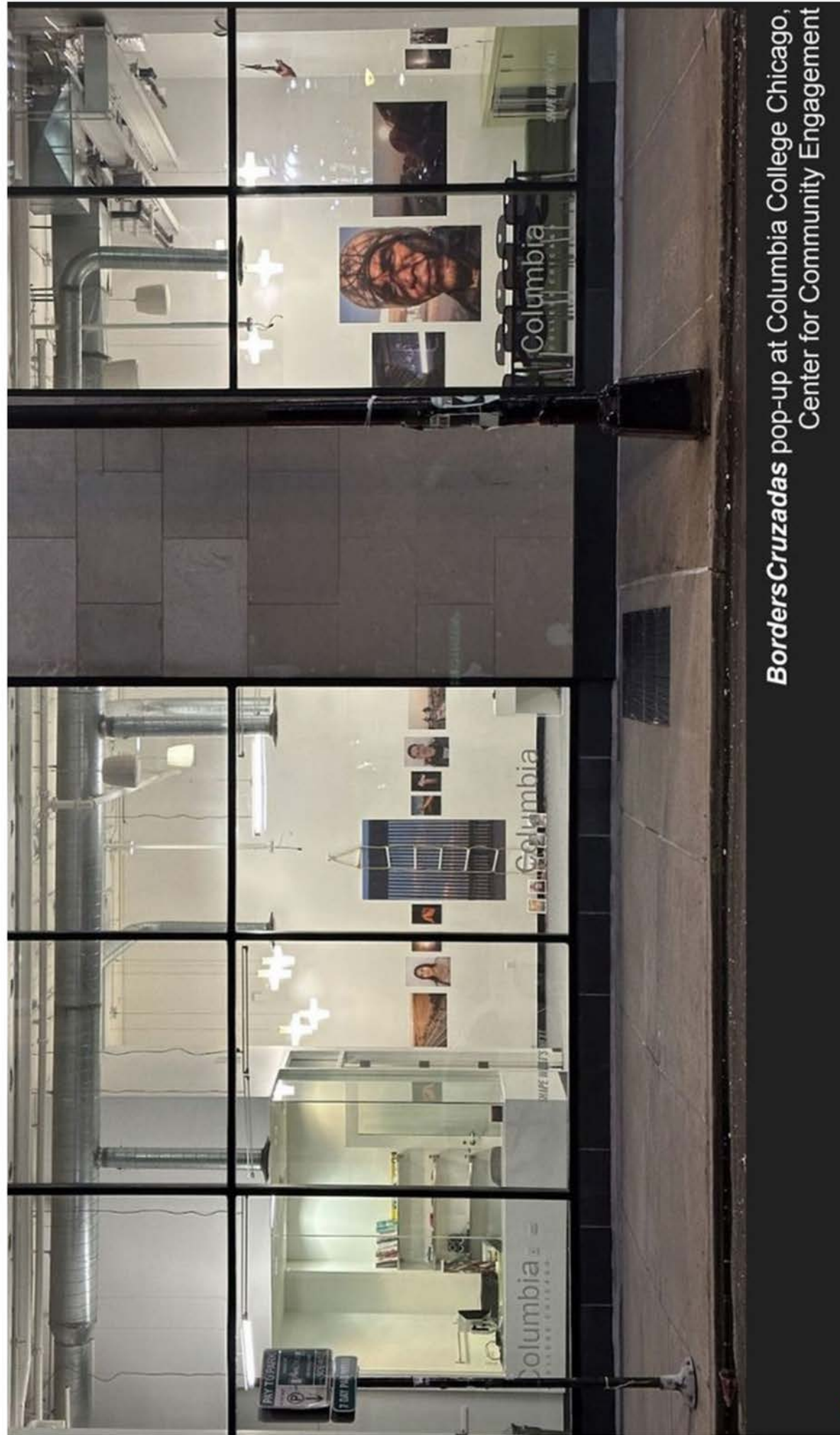


Workshop participants from
Centro Romero, ICDI
Shelters, and at 18th District
Police Station



COMO ME VEO?





BordersCruzadas pop-up at Columbia College Chicago,
Center for Community Engagement





READER
Chicago's alternative nonprofit newsroom

Newsletters

Become a member



NEWS ▾ CITY LIFE ▾ COLUMNS & OPINION ▾ MUSIC ▾ ARTS & CULTURE ▾ FILM ▾ FOOD & DRINK ▾ READER ▾

▸ Latest issue: The People Issue 2023 ▸ Best of Chicago 2023 ▸ UnGala Celebration ▸ Contests ▸ Reader Updates ▸ Reader Store ▸ En español ▸ Advertise

Home ▸ An art project visualizes the migrant crisis

ARTS & CULTURE

An art project visualizes the migrant crisis

Over the past year, Oscar B. Castillo and Wil Sands have documented people fleeing Venezuela and other South American countries for the U.S.

by Wendy Wei
October 18, 2023



"BordersCruadas" features documentation work completed over the past year of people fleeing Venezuela and other South American countries to the U.S.-Mexico border.
Credit: Oscar B. Castillo and Wil Sands

RECOMMENDED IN ARTS & CULTURE

'Socket to sit in'rouses spirits at Parlour and Ramp

The Pilsen gallery shows work by four ambitious local artists.

by Nathalie Jenkins March 12, 2024

They love the 80s

Black Ensemble Theater's Time Machine is a nostalgic blast.

by Casey Sullivan March 6, 2024

RECOMMENDED IN FILM

Review: Problemista

In A24's newest, writer-director-star Julio

Unique Challenges

Delicate balance of working w/ community and direct aid organizations addressing immediate needs of recent arrivals → understanding that there's a time and place for everything.

Reactive vs. Responsive storytelling:

- a. The number of new arrivals and the city's response were a constant moving target.
- b. We focused on letting the story unfold in partnership with our collaborators.

Funding:

- a. Early in our application cycles, we encountered feedback from institutional funders noting the issue was too political.
- b. Secured a significant grant with a focus on our community-centered approach focusing on building connection points to Chicago's history of waves of immigration throughout time, forming the rich cultural tapestry that makes up many of our communities today.

Project Outputs

Public Awareness + Engagement Campaign

- a. Summer workshops with summer campers (ages 6-14) from Chicago Parks Districts, July - Aug, 2024.
 - i. Workshops designed in partnership with Once Upon a Time Capsule Project, facilitated by arts education interns from UIC, Northwestern Law School, and Marwen Chicago.
 - ii. Goal: Resulting in a facilitation guide for K-Middle School Students exploring the topic of migration and displacement through the use of the concept of “journeys,” utilizing visual assets from Borders Cruzadas exhibition kit.
- b. Collaboration w/ Anchor Curatorial Residency @ Marquette Park: Borders Cruzadas to be included in Fall 2024 community-centered arts intervention project informed by feedback from community members.
- c. Public interventions at four Chicago Parks District Sites:
 - i. Berger Park, Humboldt Park, Tom Ping Park, Indian Boundary, and Marquette Park (Anchor Residency).
- d. Long-term: 2025-26 goals to develop an “exhibition in a box” kit with facilitation guides for classroom use, engaging youth on visual literacy while addressing the complicated issue of immigration.

Rohingya Music: Working Towards Storyteller Empowerment

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Panelist:

Tom Clowes, co-executive director,
Crossing Borders Music



Crossing Borders Music is a multicultural organization of color that shares the stories and music of those whose voices are suppressed because of race, ethnicity, disability, gender, sexual orientation, other identity, or related trauma. We do this through free, accessible programs in community spaces in service and affirmation of our communities and collaborators.

The mission of of Crossing Borders Music is to use music to promote the dignity of people from all cultures.

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Rohingya Music Collaborative Project

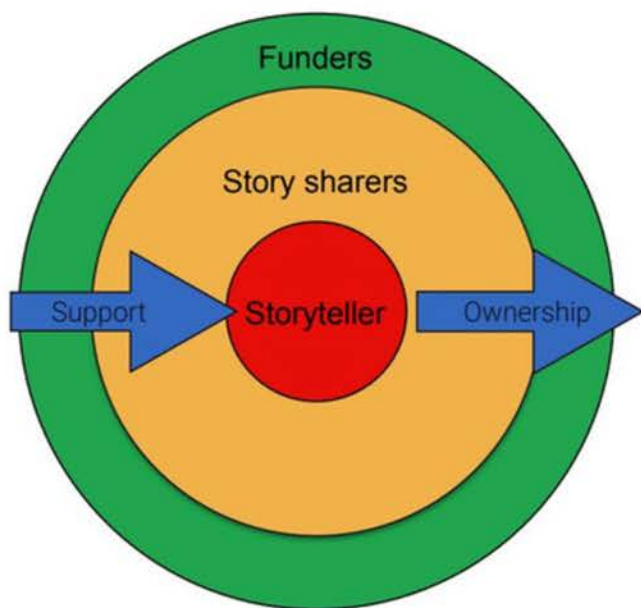


Kamal Mustafa

Invitation to collaboration from Rohingya community.

Many hours of relationship-building.

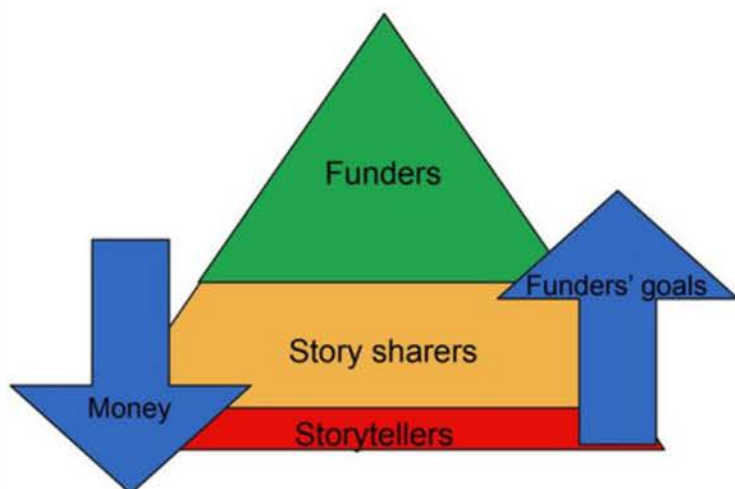
Ring Theory for Sharing Stories



Storyteller has the power:
Decide if their story is shared,
how, with whom, and for what
purpose.

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"Pyramid Theory" for Sharing Stories



- Funders and sharers determine which stories are shared, how, to whom, and for what purpose.
- Storytellers are further marginalized.



Delays from working with a marginalized population:

- fires in the camps
- very slow uploads
- technology access
- secondary trauma

CBM changed its plans in response to Rohingya requests

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We must share our cultures, musics to our young generations

so that our cultures and identity will exist with the coming generations in the community



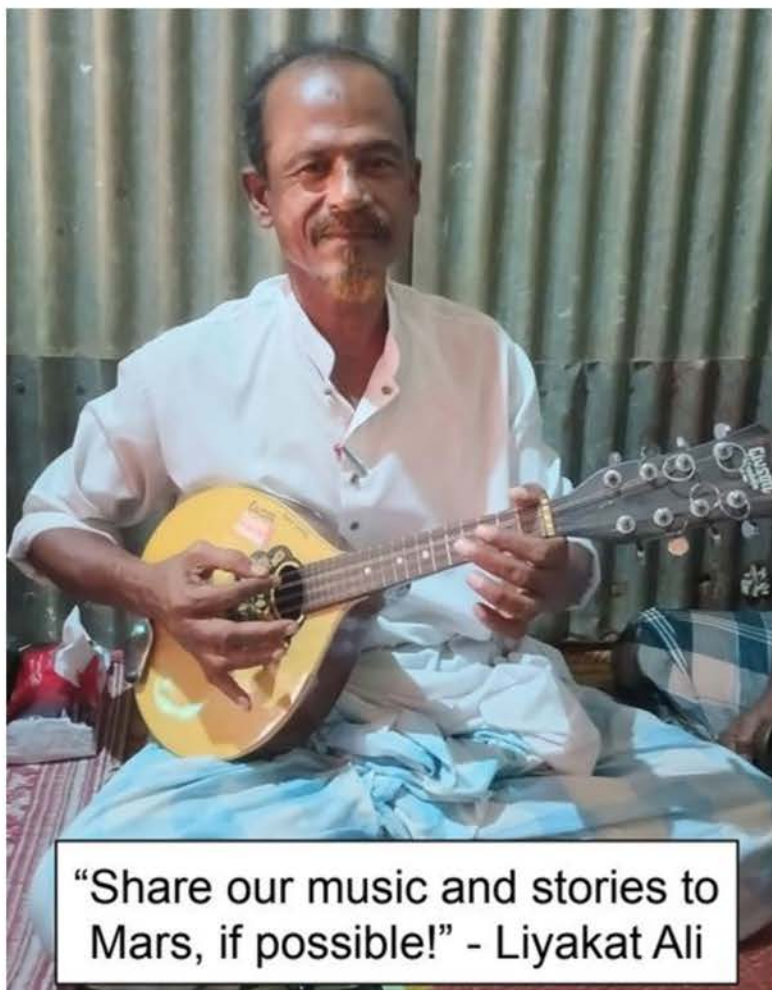
We request international community to help and support us in practising our cultures, musics and singing, etc.



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Only Rohingya people can decide who should play Rohingya music, who should share their stories, how, and for what purpose.

Once again, CBM adjusts plans to align with the wishes of the storytellers/artists



National Cambodian Heritage Museum & Killing Fields Memorial: A Living Museum

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Mission

To build community through shared healing through art, language, memory, and histories.



Living Museum Model

The National Cambodian Heritage Museum & Killing Fields Memorial (NCHM) is not a static institution, but an ever-evolving cultural agent where the community members actively take part in making its narratives. The narratives are also shaped through dialogues among Cambodians from different generations and background, and through dialogues between Cambodians and non-Cambodians.

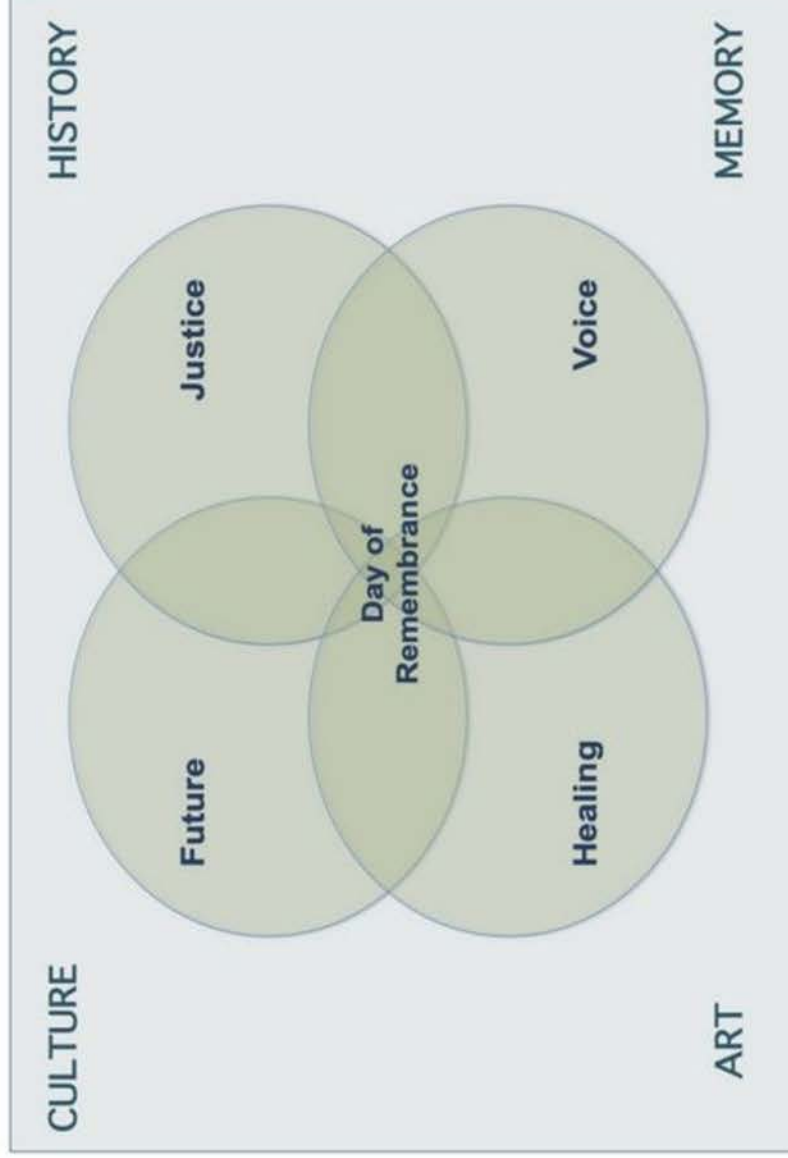


Figure. Living Museum Model
National Cambodian Heritage Museum & Killing Fields Memorial





Holistic and Integrated Programming

Remembering and acknowledging the past and suffering that Cambodians have gone through (the Remembering the Killing Fields exhibition serves this purpose),

Building hope for the future (the Memorial), and

Living in the present (the services and programs).

ច្បាប់ស្តីពីប្រជាជន

[illegible]

កាត់បន្ថយការបំផ្លាញបរិស្ថាន

We must not forget.

We will transform our past suffering into a positive future.

We will continue life's journey with understanding, compassion, and wisdom.

In just 3 years, 8 months and 20 days, more than two million Cambodians died from ruthless slaughter, starvation and disease. This exhibition honors not only those who died, but also those who survived to keep their memory alive.

បើដំបូងគេបំប្លែងទៅជា

ເພື່ອສືບຕໍ່ໂຮມອຳນວດກໍ່ສ້າງການເປັນຜູ້ດີ ເພາະເຈົ້າຝ່າຍອາດຈະໄດ້ຮັບຄຳ

បើកនិងបន្តដំណើរនៃជីវិត ដោយការយល់ដឹងច្បាស់ ដោយសេចក្តីស្នេហា និងដោយបញ្ញាការណ។

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Evolution of the **“Remembering the Killing Fields” Exhibit**

2006-2008:

Cambodian Life History Documentation Project, Phase I
Interviewed 48 Cambodians who lived through the Cambodian genocide

2008-2009:

Formed a multidisciplinary exhibition development team.
Decided the primary audience was the Cambodian community.

2010-2011:

Grant seeking Cambodian Life History Documentation Project, Phase II
Interviewed four individuals and one couple and video recorded their interviews.

2011:

The exhibit opened to public.
After three years of preparation and development; and more than 13 revisions.



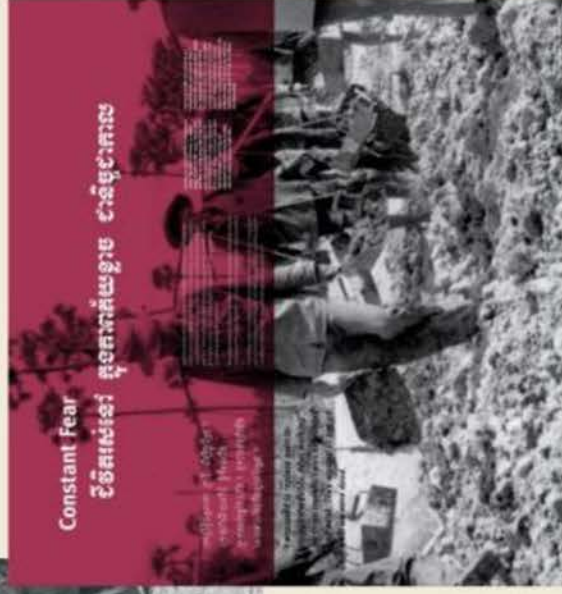
ការជម្លោះសង្គ្រាមស៊ីវិល
Clearing the Cities

"So we just follow the crows. There is no car, motorcycle. All people just walk, just go, push, push. They walk day and night"



Destroying Society

ការផ្តាច់សង្គមស៊ីវិល



Constant Fear

ជីវិតអស់ថ្ងៃ គ្មានការសង្ស័យ ជានិច្ចជានិច្ច

I tried not to cry. Life was hard. All property was confiscated. [I had] only a plate and a spoon. They even confiscated the bag that I used as blanket. When I talk about it, my body becomes very light. I have no soul in my body.





Evolution of the “Remembering the Killing Fields” Exhibit, Continued

2012:

Day of Remembrance Resolution
The Illinois House of Representatives
adopted the Cambodian Day of
Remembrance in March 2012.

2017:

The first multi-state Day of Remembrance.

2025:

The 50th Anniversary of the Fall of Phnom Penh.

Remembering the Killing Fields was originally developed as a temporary exhibit. It became the permanent exhibit and has been serving as a forum for storytelling, story listening, storysharing.





The Community Continues Sharing Stories



56



Storytelling Through the Arts

Coming Spring 2025

THE HEALING CIRCLE

Songs, Stories and Friendship



Breakout Groups

Share your name, organization/affiliation, and what drew you to this workshop? Is there something specific you hope to address in our time together?

Was there something about the core concepts or cases presented that resonated with you that you'd like to explore more or have questions about?

When it comes to cultural storytelling, what are some challenges that you think there should be more training or accountability structures around?

ART WORKS PROJECTS



Stay in touch:

Bora Un,

bora@artworksprojects.org

Tom Clowes,

tom@crossingbordersmusic.org

Kaoru Watanabe,

kaoru@cambodianmuseum.org

Additional Resources: Centering
Survivor Stories

Do you have a resource/case you
want to share?

Please email Bora Un:

bora@artworksprojects.org

Community Gardening as Heritage Practice and Social Action

59

Panelists:

Ana Aparicio - Northwestern University

Irena Čajková - The Masaryk Czech School

Patricia (Paty) Flores, Lincoln Park Zoo and Miami University

Rosalyn Owens - Bronzeville Neighborhood Farm

Shayna Wildermuth - Garfield Park Conservatory Alliance

Moderator:

Andrew Leith - Northwestern University

Chicagoland Community Gardens



Panelists:

Ana Aparicio - Northwestern University
Irena Čajková - The Masaryk Czech School
Patricia (Paty) Flores, Lincoln Park Zoo and Miami University
Rosalyn Owens - Bronzeville Neighborhood Farm
Shayna Wildermuth - Garfield Park Conservatory Alliance

Moderator: Andrew Leith - Northwestern University

Extending heritage practice into our urban soils



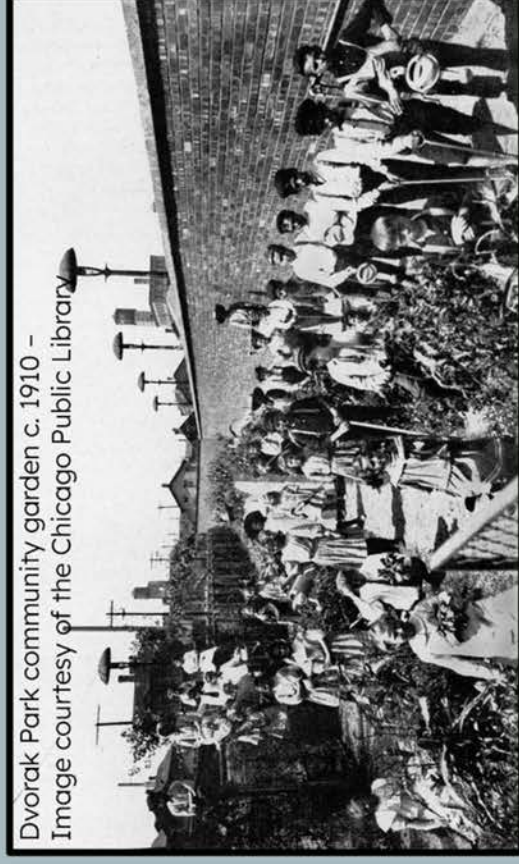
CHICAGO
CULTURAL
ALLIANCE

Chicagoland Community Gardens



Bronzeville Neighborhood Farm c. 2024

Introduction



Dvorak Park community garden c. 1910 -

Image courtesy of the Chicago Public Library

Extending heritage practice into our urban soils



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Chicagoland Community Gardens



Ana Aparicio - Northwestern University

Extending heritage practice into our urban soils



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NEIGHBORHOOD GARDENS: SOCIAL AND BIOLOGICAL EFFECTS OF COMMUNITY GREEN SPACES

CO-PI'S:

KATHERINE AMATO (*Katherine.Amato@northwestern.edu*)

ANA APARICIO (*a-aparicio@northwestern.edu*)

TERRY HORTON (*THorton@northwestern.edu*)

FUNDED BY: NORTHWESTERN INSTITUTE ON COMPLEX SYSTEMS



GREENSPACES & SOCIAL COHESION

- **Definition:** The strength of relationships and the sense of solidarity among members of a community.

- Social relationships important for physical health and well-being

- **Related concepts:**

- Social capital
- Social Networks

Source: Healthy People 2030. CDC

<https://health.gov/healthypeople/priority-areas/social-determinants-health/literature-summaries/social-cohesion>



GARDENS: LINKING COMMUNITY, CULTURE & POLITICS

- As spaces of cultural, social, political, religious/spiritual importance
 - Gathering place for socializing, developing relationships, offering mutual support
 - Provide communal space to discuss ideas, initiatives, local issues
- As spaces that contribute to health & wellness:
 - Cultivating and accessing fresh foods
 - Seed exchange networks across communities
 - Present opportunities for physical movement, relaxation/stress-reduction, time in nature
- More recently urban farming, school and church-based initiatives – addressing food insecurity, environmental racism, physical and mental restoration, food-based small business development, and issues of sovereignty



COLLABORATIVE STUDY

- Context:
 - Much research has examined the social benefits of community greenspaces
 - Not enough data yet on the ways in which these spaces can affect the mental, physical, and social health of communities
- Our study is focused on the ways in which green spaces affect social & biological health outcomes
- Data Collection Focused on:
 - The extent to which gardens become spaces of restoration, “community,” cohesion
 - Meetings & Interviews with Key Stakeholders
 - Interviews and Participant Observation at Sites
 - Gardens as spaces affecting physical health
 - Biometric Data Collection



COLLABORATIVE STUDY

- Neighborhood gardens provide key social, cultural, and health benefits
- Neighborhood gardens' potential as key sites for initiatives focused on food insecurity, education, sovereignty, agency, and other local issues
- Anticipate that biological health to improve in response to engagement with neighborhood gardens
 - Reduction in stress biomarkers such as inflammatory cytokines
 - Changes in gut microbiome



COLLABORATIVE STUDY

- Pilot phase, still establishing partnerships with local gardens.
- Goals include: conduct research, analyze data, make findings useful for all involved.
- Contact information for faculty leading this study:
 - Katherine Amato: Katherine.Amato@northwestern.edu
 - Ana Aparicio: A-Aparicio@northwestern.edu
 - Terry Horton: THorton@northwestern.edu



Chicagoland Community Gardens



Irena Čajková - The Masaryk Czech School



Extending heritage practice into our urban soils



5701 W 22nd Place, Cicero, IL
czechschoolchicago.org
facebook.com/MasarykCzechSchool



 T. G. MASARYK
CZECH SCHOOL



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Celebrating 100 Years of the Masaryk School

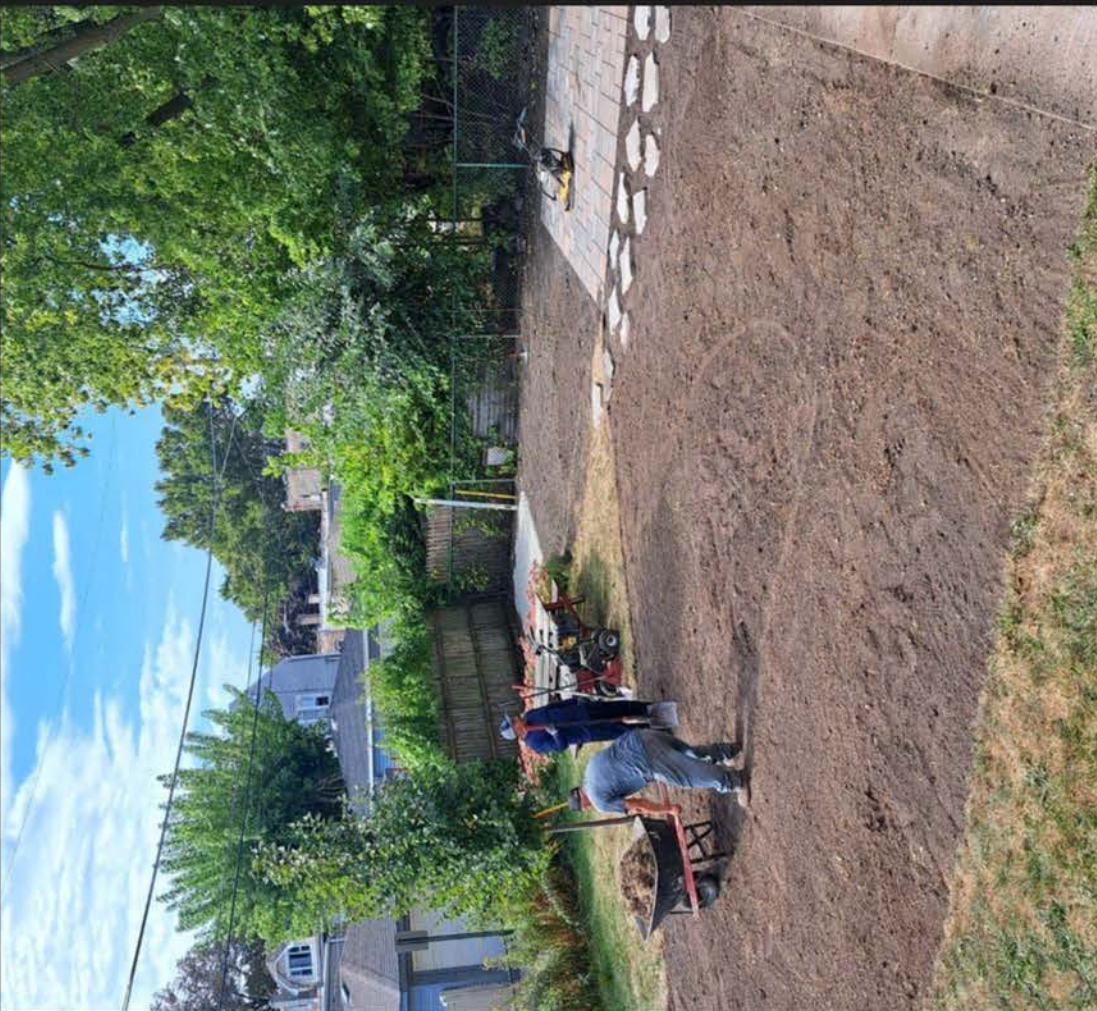
Planting a Linden for the Next
100 Years

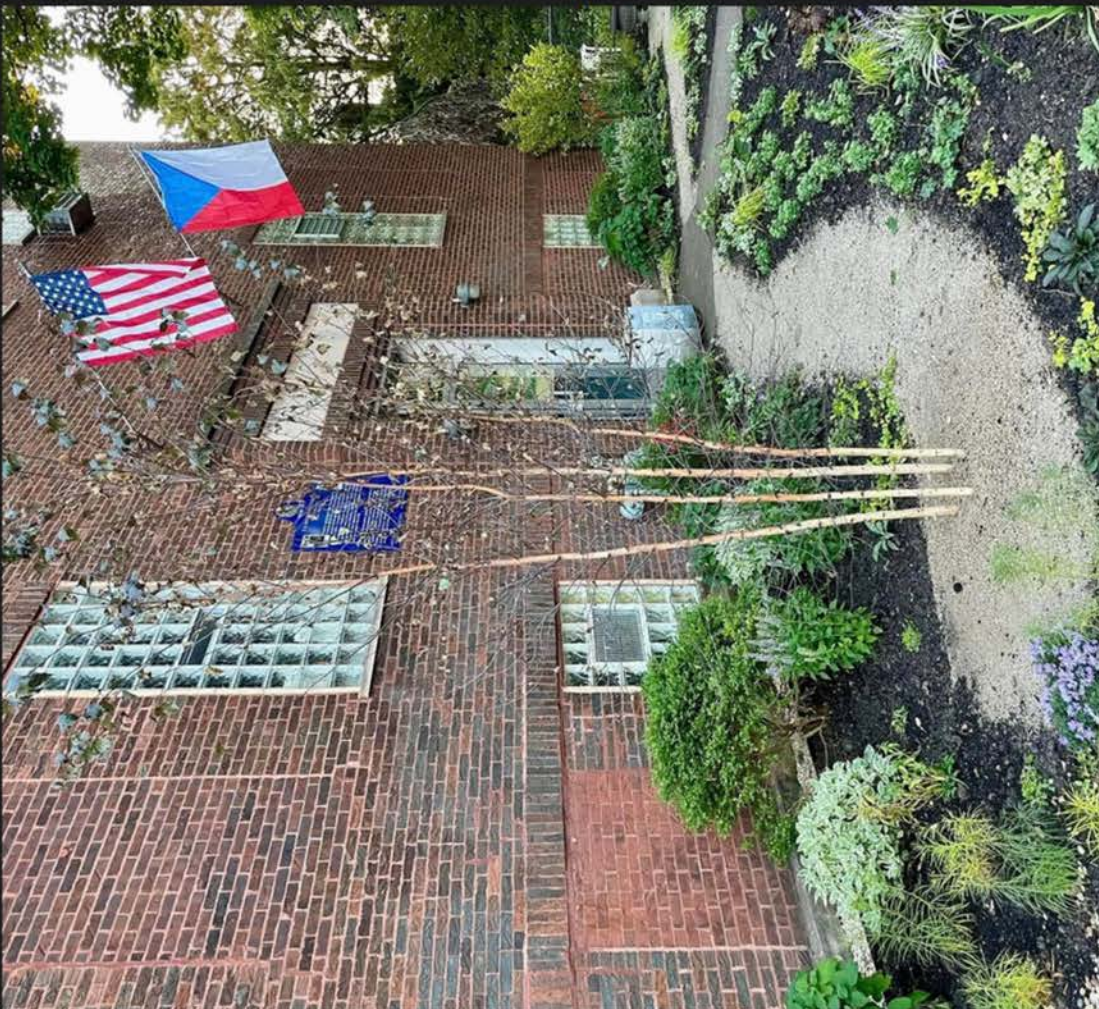




Spring cleaning







YOUTH FARMERS

Every Summer the
Bronzeville Neighborhood
Farm welcomes youth
farmers

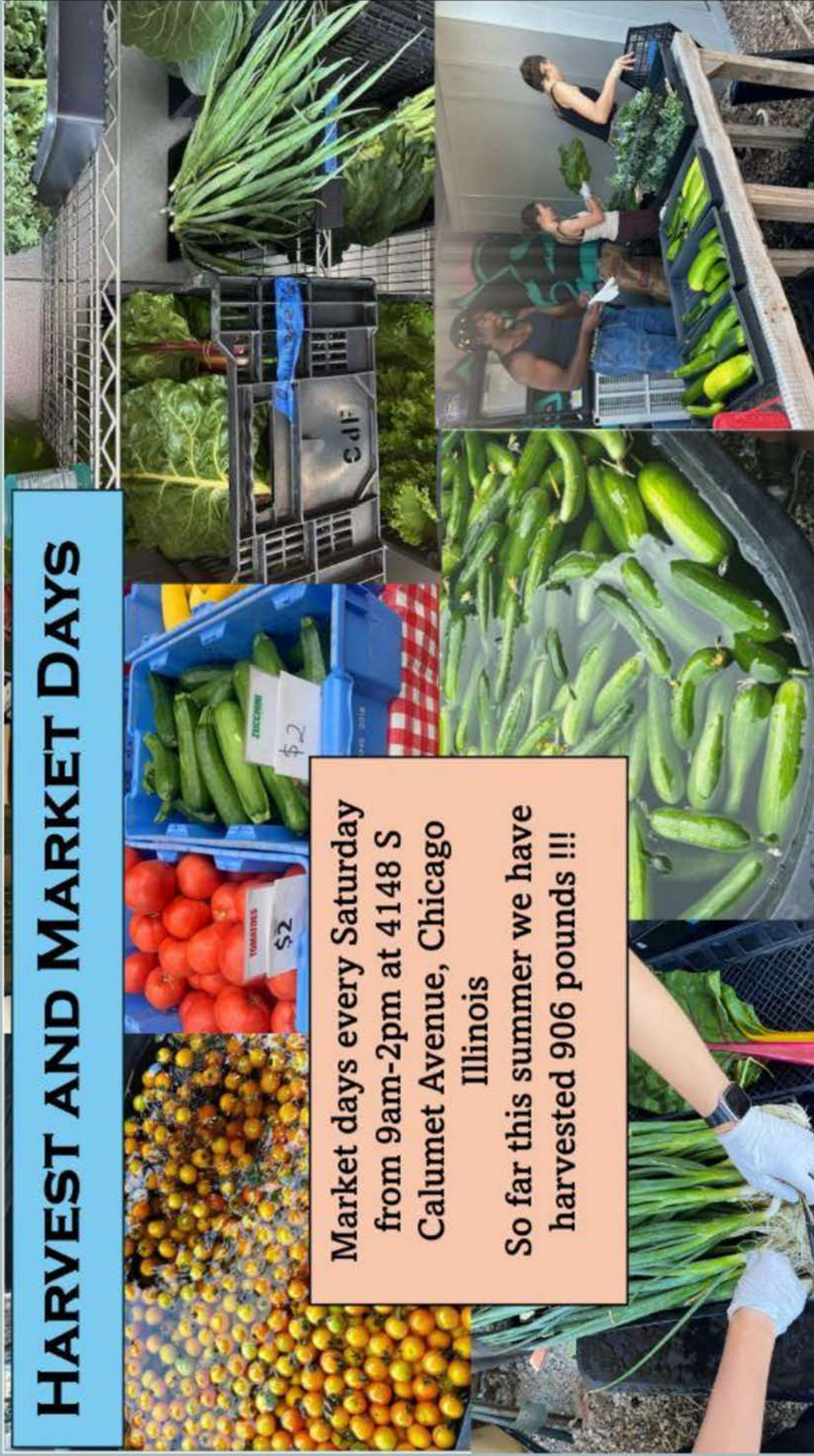


Rosalyn Owens - Bronzeville Neighborhood Farm



HARVEST AND MARKET DAYS

Market days every Saturday
from 9am-2pm at 4148 S
Calumet Avenue, Chicago
Illinois
So far this summer we have
harvested 906 pounds !!!





Train the Trainer Cohort gathering of 2023 and 2024 participants



Chicagoland Community Gardens

View the full slideshow below

[CLICK HERE](#)

Community Gardens Panel

Resources List + Panelist contact information

CLICK HERE

Curating During Wartime

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Panelist:

Adrienne Kochman, PhD.

Curator, Ukrainian Institute of Modern Art

“This session focuses on the Russian war with Ukraine, particularly the period of its escalation since February 24th, 2022. Now 3 years, the active war situation has presented curators with challenging and specific exhibition development needs, globally and internally at UIMA - for participating artists, guest curators, shippers as well as our own staff. Mass displacement of millions of Ukrainian citizens has impacted tracking and communicating with colleagues, and family, delaying timetables, undermining exhibition content as works become unavailable, to name just a few examples. I’d like to review some of the exhibits we’ve presented at the UIMA, special circumstances that arose, and how I/we addressed them. Afterwards, I’d like to open this up for q&a.

Firstly, active war means unpredictability, urgency, and emotional toll on many parties. Priorities shift, and may affect your institution’s mission, or multi-year plan moving forward. Open and quick communication with staff, and your supervisors – even reaching out to the board is very, very important as everyone involved within and outside of the institution is affected in some way, professionally and/or personally. Professionally, this affects realizing an exhibition to its end- - in other words, from the idea, and development stages to deinstallation and return shipping. If your organization uses a government-approved Ukrainian art shipper, in the case of officially sponsored exhibits, they may no longer exist, and you and your staff will need to find other means of shipping the artwork. This also holds true for artists who travel to the exhibition site for installation, the opening, a lecture presentation, etc.”

“They may have evacuated, and are unreachable for some time. The exhibition isn’t a priority for them in the same way as it may be for you, but getting out to safety is. You’ll have to wait and hope they are ok. Once you are able to communicate, make sure you’re communicating with the artist and not someone impersonating them, ultimately looking for money, a visa sponsorship letter, or similar. Cell phones, computers, ipads, get lost, stolen or left behind during evacuation, and computer accounts get stolen. People in the war zone are desperate, so it’s very understandable. At UIMA, in 2022, we were aware that email, instagram, facebook, viber[the fb of eastern europe] were being monitored by russia, providing time and location information for them to bomb. The talk amongst our Ukrainian staff and neighborhood friends was how to communicate securely, which apps to use, what information to omit, that would compromise the safety of with whom you are communicating. We were also receiving calls from Chicagoans in general with requests of how to help, from donating money to goods. We developed a resource list to share with them of vetted and trusted organizations, and this information changed over time, as some organizations were no longer reachable in Ukraine. Organizations based in the U.S. of course were more secure.

I can expand more on the impact on professional logistics and how the basics of daily work become challenging if not trying, but want to address the personal component. We’re discussing curating in this session, but the fact is that you may be working with someone who has family in the affected region or country, more so if you’re with a culturally-specific organization, I think.”

“It may be yourself. Family members are fighting on the front lines, and their safety is risked, or they may be working in high security areas, denying the ability to communicate regularly through phone apps. For the people waiting in safer zones, in Ukraine and abroad, such as mothers, children and the elderly, the uncertainty increases anxiety and confusion, daily. Empathy, sympathy, humility and humbleness help. As the war continues, the situation may change, or persons may be accustomed to living in these conditions or more intolerant. I’ve experienced mixed reactions to this situation and will address it momentarily, as it does affect curating decisions.

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I’d like to emphasize first, that the personal and professional are not mutually exclusive and can inform one another beneficially. An example was our decision to arrange a Protest War exhibition days after the February 24th, 2022 escalation. We were shocked as bombs struck major cities - Kharkiv in the northwest closer to the Russian border, and the capitol of Kyiv, aimed at destroying national government, transportation routes, culture, and so on – essentially the nation’s infrastructure. One of our staff’s then 79-yr old mother lives near Borispol, Kyiv’s major airport, in addition to our colleagues and friends there. The bombs were dropped at night Chicago time, so some of us - including myself - learned of it before work the next morning. I’d say we were numb - the pallor and grief of persons walking into our neighborhood credit union was visible, next door to UIMA, and I walked into the office into absolute silence among staff, a rare occurrence....”

“...What to do about this horror was the next step. Our task was complex. We were and are separate from the country of origin, existing in the diaspora in a geographic place of safety, yet connected in so many ways. There’s a time lag inherent in our reaction as an art institution, which needed to be factored in, as war signifies rapid change. I don’t mean the time-zone difference. As 501 c3 organizations, we educate and communicate primarily through our exhibits, which are public-facing, long-term, and require some preparation. We might install an exhibit one day and it could lose immediate relevance a week later. Changing an exhibit that frequently - week to week - drains the organization’s resources, exhausts staff and inhibits other necessary daily tasks, such as planning future exhibits. In addition to Ukrainian-focussed exhibits, UIMA regularly features a vast array of artwork from non-Ukrainians, in its aim to bring contemporary art to the west town neighborhood. .. On Feb. 24th we had on display Selections from the Permanent Collection in the East gallery and in the West gallery - Naturally: Judith Roston Freilich and Lilach Schrag who live in the Chicago area. Our east gallery isn’t tied to a regular rotating schedule of exhibits. Its primary purpose is to showcase our permanent collection, The west gallery is bound by contract and features temporary rotating exhibits on different themes, genres, and artists speaking to unique visual perspectives.The Protest exhibit opened on March 13th in the east gallery with a few works from our collection and that’s all. We invited the community/ the public - everyone to contribute to the walls, providing paper, writing and drawing instruments of various sorts to use.”

“Tables and chairs were set up, and as long as we were open, anyone wanting to express their feelings, draw an image, write a poem, for example, could, and we’d hang it. [show past exhibition images from UIMA website www.uima-chicago.org]. By the time the exhibit closed in June, the walls were filled with photos from Chicago demonstrations, poems, paintings of a contributor’s Ukrainian home in Poltava, anti-Putin images comparing him to Stalin and Hitler or ‘Putler’ as became common. We decided to have the installation photographed and print a catalogue of it, with essays by staff who wanted to contribute.

Shortly after that February, A.R.C. Gallery [Artists Residents of Chicago] on Chicago Ave. invited me to jury an exhibit on artists’ responses to war. There were hundreds of entries I think, primarily on the war escalation in Ukraine but also other wars including Vietnam. I noticed quite a number were the work of native Ukrainians, and those submissions tended to focus on what it felt like to be where the artist was, where friends were etc. It was subjective and expressive. Some entries were from diaries from artists displaced from their environments, like a series of drawings of a passenger on a train going to western Ukraine where it was considered safer. safer. There were images of visibly pregnant women, colorful renderings of flames burning Mariupol in southeast Ukraine, and broken bombed buildings. The submissions validated what we had decided for the Protest exhibit at UIMA – that everyone needed to express themselves and have their voice seen and heard by others.”

“In addition, I interpreted this as needing others to bear witness, and validate that this was really happening. Historically, erasure, disinformation and negation of facts has been the Ukrainian experience with Russia. The most poignant example in recent history before this war escalation is probably the nuclear plant explosion in Chernobyl in 1986, located about 55 miles north of Kyiv. Moscow, the capital of the U.S.S.R. then, denied for days it had exploded, even though fallout was tracked by Sweden and other nations immediately, and the U.S. reported it before Moscow would to its own Soviet [at the time] citizens.

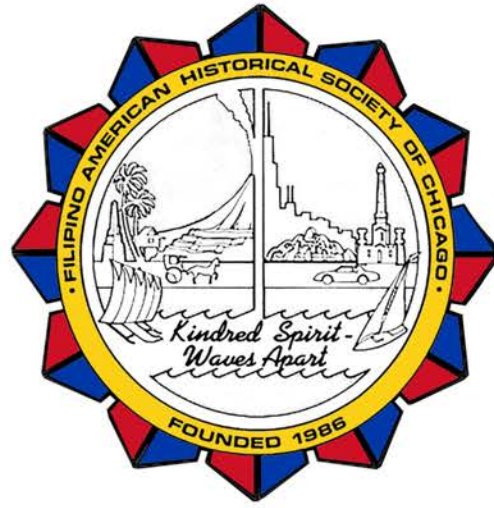
In addition to raising awareness of the war situation, a number of exhibitions and events at UIMA aim to raise funds - for humanitarian aid, medical supplies, specialized surgeries for soldiers that need to be performed in the U.S., and the like.

Whether they raise vast sums of money or not is less the issue. Rather, the significance is in the effort. Everyone in the community tries to help in some way. Three exhibitions, Children of War - Art for Post-Trauma Recovery of Children in Ukraine[2022-23], Don't Close your Eyes[2024] and Unbreakable [2024] fundraised through art sales, as did others. Children of War exhibited the work of children and youth refugees, who had come from bombed areas of Ukraine in the east and southeast, arriving in Lviv, near the Polish border, needing medical help, therapy and so on. The art they made under the supervision of Natalia Pavliuk and her daughter Yustyna - filled with hope and positivity, doesn't reveal the atrocities they experienced.”

“Many of the drawings pictured family that had been killed, in a positive light- as an angel watching over the wheat fields in full military gear, on guard; as the dinner table where a sister once sat with the cat, although she had been killed, and so on. That said, we didn’t expect the exhibition to receive national press in the NYTimes, nor for the U.S. Secretary of State, Antony Blinken, to request a tour during one of his stops in Chicago. Natalia shared the NYTimes article with the children in Lviv, whose drawings were displayed at UIMA and republished. The childrens’ awareness that their voices were heard by the world boosted morale, and relieved them of some of the feelings of isolation they experienced, Natalia told me.

Don’t Close your Eyes featured small-scale work primarily by emerging native Ukrainian artists - many of them drawings and prints. Artists received the largest percentage of sales, the other was sent to a foundation for humanitarian aid that the artists decided upon themselves. Unbreakable was an exhibit of paintings, ceramic sculptures, drawings and prints by more established artists. Subtitled ‘Resilience’ it captured the emotional and psychological place of many Ukrainians now 2 years into the war escalation. Different iterations of the exhibit were shown in Western Europe, with funds raised for the artists and vital medical equipment at the front - particularly a type of body scanner that could identify internal damage so as to speed up the time it took to evaluate soldiers and get them treatment before dying.”

“A special circumstance occurred several weeks before the show was to arrive. One of the artist’s was killed on the front. The co-curators suggested pulling the image from the show, and were uncomfortable when I suggested they leave it in, in his honor. Death is such a common occurrence, singling out this particular soldier seemed awkward to one of the curators who said it happens all the time... It wasn’t a response of callousness, but soldiers dying had become normalized and honoring one before the war ended was too emotionally fraught. It brought trauma and healing to the fore, perhaps too early for a country still fighting and ‘holding it together’, as we Americans say. The artist/soldier’s work was published in the catalogue, but less concerning than that was that I thought he should be honored and remain in the show. We couldn’t agree on a solution, so I suggested letting the family decide, and we would abide by their decision. The guest curators agreed, as they then understood, I wasn’t trying to benefit or make light of his inclusion.”



Digitizing Cultural Identity: Preserving Chicago's Filipino and Puerto Rican Histories

Panelists:

Ashley Dequilla of the Filipino American Historical Society of Chicago.

Jorge Félix of the Puerto Rican Arts Alliance.

Moderator:

Jessica BrodeFrank of the Chicago Collections Consortium.

Why create CCC?

The resources that Chicago researchers need are distributed in archives across the city.

Researchers may not know which archives or libraries to consult.

They need to be able to search their topic and learn which archives hold collections on that topic.

92

What made this difficult?

Chicago's major libraries already had the resources to create and publish finding aids and digital collections independently

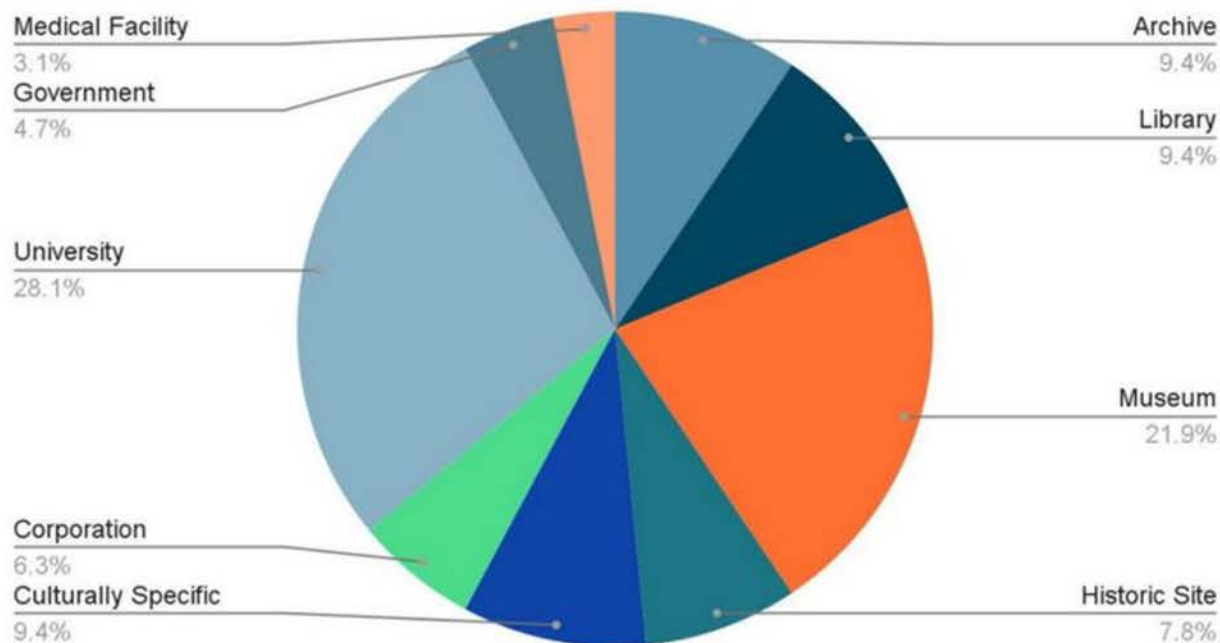
BUT they all did it differently.



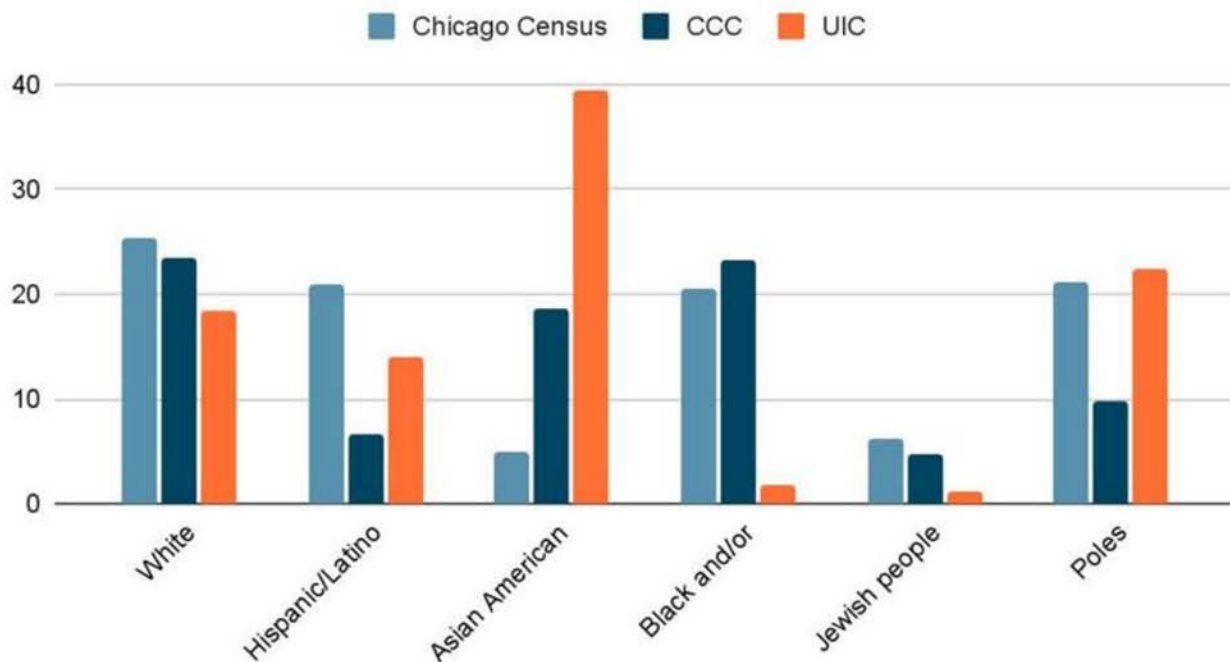
CHICAGO COLLECTIONS



Membership Breakdown



Communities



El Archivo Project: Preserving Puerto Rican Histories in the Midwest

95

JORGE FÉLIX, EXHIBITIONS & COLLECTIONS,
PROGRAM DIRECTOR
PUERTO RICAN ARTS ALLIANCE

About the Puerto Rican Arts Alliance (PRAA)

- ▣ Founded in 1998
- ▣ Mission to preserve and promote Puerto Rican arts and culture
- ▣ Engagement through:
 - ▣ Arts & Music Education Program
 - ▣ Exhibitions & Archive Program
- ▣ Community & City Cultural Events
 - ▣ Annual Cuatro Festival at Harris Theater
 - ▣ Annual Noche Caribena at Navy Pier
 - ▣ Baila Conmigo Block Party
 - ▣ Desde Mi Barrio Concert Series



What is El Archivo Project?

- Born in 2013 after conversations with PRAA board member Juan Méndez, RIP
- Sparked by a discovery of forgotten historical photographs
- Led to the exhibition 'Faces of Puerto Rican Migration' (2017) honoring 10 pioneers
- Collaboration with the Chicago Cultural Alliance helped build infrastructure
- Community-driven story-based and rooted in cultural activism



Why It Matters

- Addresses the invisibility of Puerto Ricans in mainstream archives
- Builds intergenerational and diasporic cultural connections
- Promotes ownership over community narratives



El Archivo Project / Areas of Collections

1. Stories of Puerto Rican Migration
2. Puerto Rican Homes and Family Life
3. Social & Cultural Life
4. Workforce, Business, and Military
5. Puerto Rican LGBTQ+



Technology and Digital Access

- Digital platform with searchable Metadata – PastPerfect 5.0
- In-house scanning and following preservation standards (TIFF and JPG)
- A digital collection accessible everywhere
- Vision for a local community access library and additional curated exhibitions



Partnerships and Collaborations

- Vision: Local public access library and additional curated exhibitions
- Partnership with Chicago Collections Consortium (CCC) for a publicly accessible collection
- Partnerships with other Puerto Rican archives
- Research possible collaborations with other local community archives



Lessons Learned / Challenges

- Building trust around personal stories
- Emotional impact of archiving memory
- Resource and staffing limitations
- Community archivists often take on multiple roles to justify their position as an archivist
- Lack of dedicated funding limits archive growth and impact





Impact & Future Vision

- Positive community feedback and engagement
- Expansion to include more stories and formats
- Collaboration with other heritage communities



Thank You / Contact Info

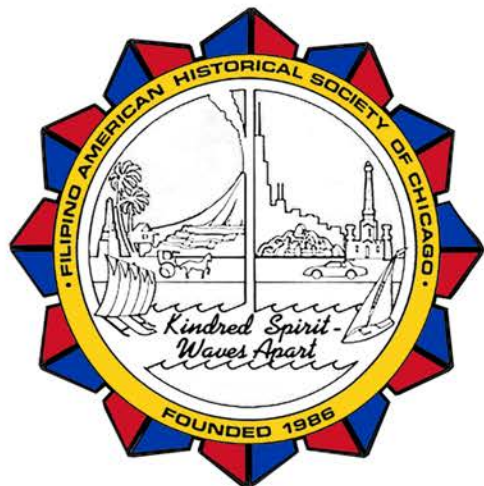
Jorge Félix – jorge@praachicago.org

www.praachicago.org/el-archivo-project

Follow us on social media

Thank you to our community and partners!

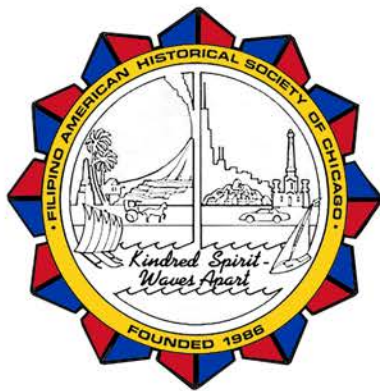




The Filipino American Historical Society of Chicago

106

Established by Estrella Alamar (1936-2022) in 1986



HYDE PARK HERALD

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NEWS SPORTS A&E OPINION OBITUARIES ANNOUNCEMENTS LOCAL EVENTS ARCHIVES PUBLIC NOTICES

ESTRELLA ALAMAR, COMMUNITY COLLECTOR AND ARCHIVIST OF FILIPINO AMERICAN HISTORY, DIES AT 86

Zoe Pharo, staff writer · Oct 27, 2022 Updated Oct 28, 2022



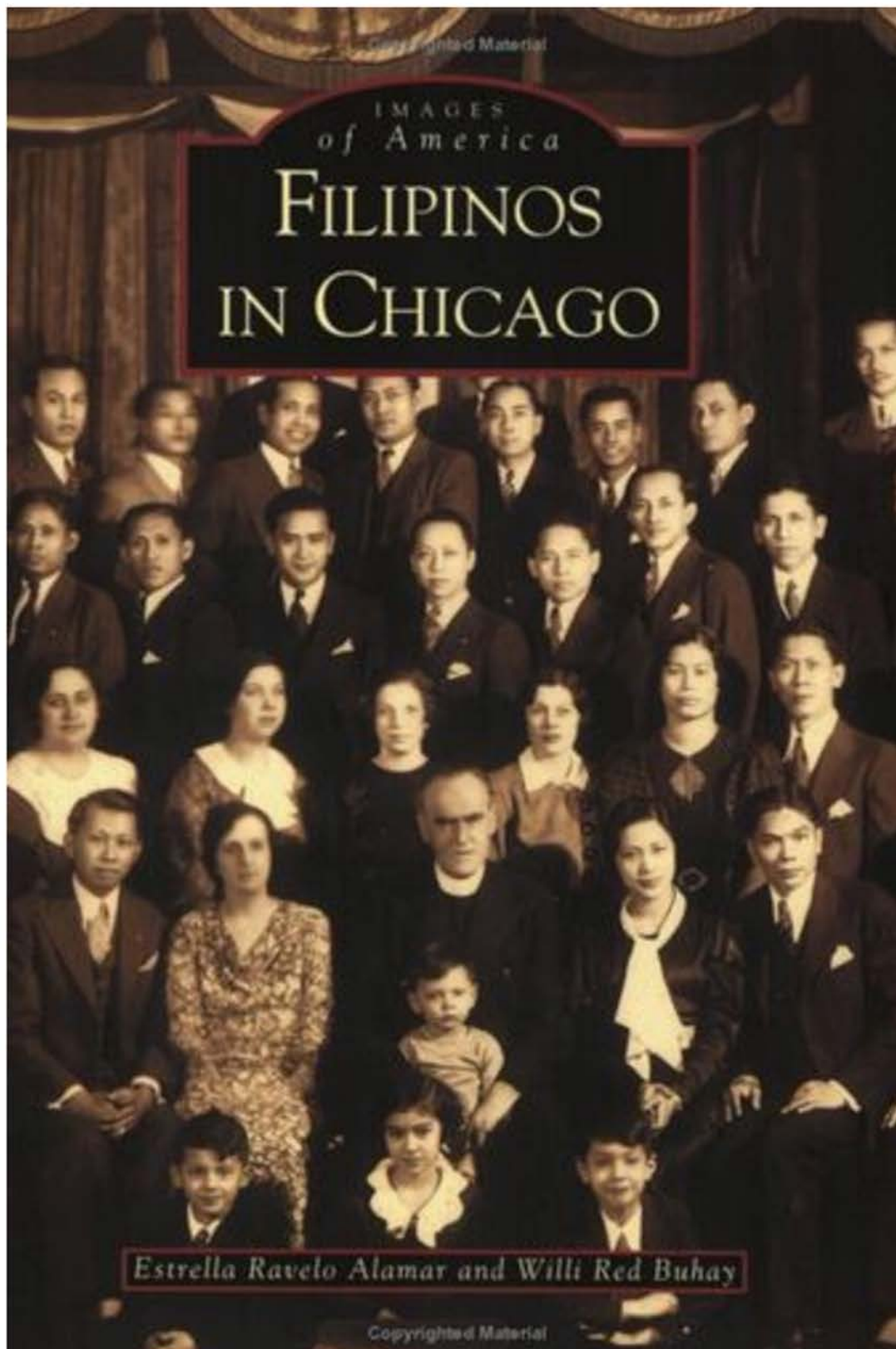
MOST POPULAR

- 1 WOODLAWN HOMEOWNERS EVICTION
- 2 VOLUNTEERS STEP UP TO HOUSED AT LOCAL POLICE
- 3 JACKSON PARK YACHT CLUB AT 31ST STREET HARBOUR
- 4 LARRY SNELLING WAS IN CORRUPTION SCHEME
- 5 HYDE PARK DIVIDED BY HOUSE MIGRANTS IN LA HOTEL

TODAY'S E-EDITION



CHICAGO
CULTURAL
ALLIANCE



The Background:

5472 S. Dorchester Ave
Hyde Park, Chicago

Purchased by the Ravelos in 1950. This home is a historic site as it was the first home owned by Filipino people in Chicago.



FUN THEY WOULDN'T HAVE IN HOMELAND



Playing in the snow is an unheard-of sport in the Philippine Islands, native land of Mr. and Mrs. Vincentina Ravello, 1704 Maypole Avenue, who are shown with their children, Kevin, 2, and Flor, 1, during their visit to Garfield Park.

FROM THE CHICAGO DAILY NEWS
WEDNESDAY, FEBRUARY 1, 1929



CHICAGO
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The Filipino American Historical Society of Chicago Museum

(2000-2003)



CHICAGO
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Creating a future memory-space
for the FAHSC community
archives: sustainable long-term
development and decolonized
Collection Management Policy
praxis. Incubator for researchers,
artists and cultural workers.

We need your help!!!



Tel. (773) 947-0898

Filipino American Historical Society of Chicago

5472 South Dearborn Ave.

Chicago, Illinois 60637-3709

e-mail: calamar@calamar.org

<http://www.fahsc.org>

Estrella Parede Alamar

Founding President

Willie Red Dubley

Vice-President

Mission Statement

- To record the Filipino American history of Greater Chicago area.
- To preserve selected artifacts and documents of that history.
- To provide exhibits, "Just Yesterday" and "Kindred Spirit: 'Waves Apart', history of Greater Chicago's Filipino Americans.
- To promote public interest in Filipino American history.
- To educate and involve individuals and groups in an appreciation and understanding of the Philippines heritage of Filipino Americans.
- To establish the Filipino American Historical Society of Chicago Museum.

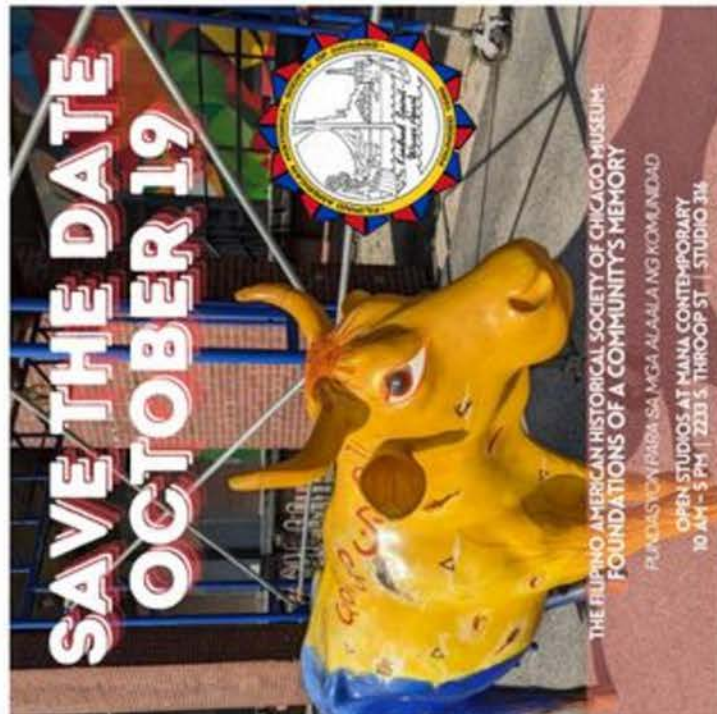


March 1999 - May 2002

Estrella R. Alamar: President - Willie R. Dubley: Curator

*Planting a seed in fertile soil is not enough. One has to water and nourish it to let it grow.
To grow is not enough. One has to nurture it so it may bloom and bear fruit.*

THE FAHSC MUSEUM WILL RE-OPEN AGAIN



THE FAHSC MUSEUM WILL RE-OPEN AGAIN

**MANA CONTEMPORARY STUDIO 316
2233 S Throop Street - Pilsen, Chicago**



CHICAGO
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ALLIANCE

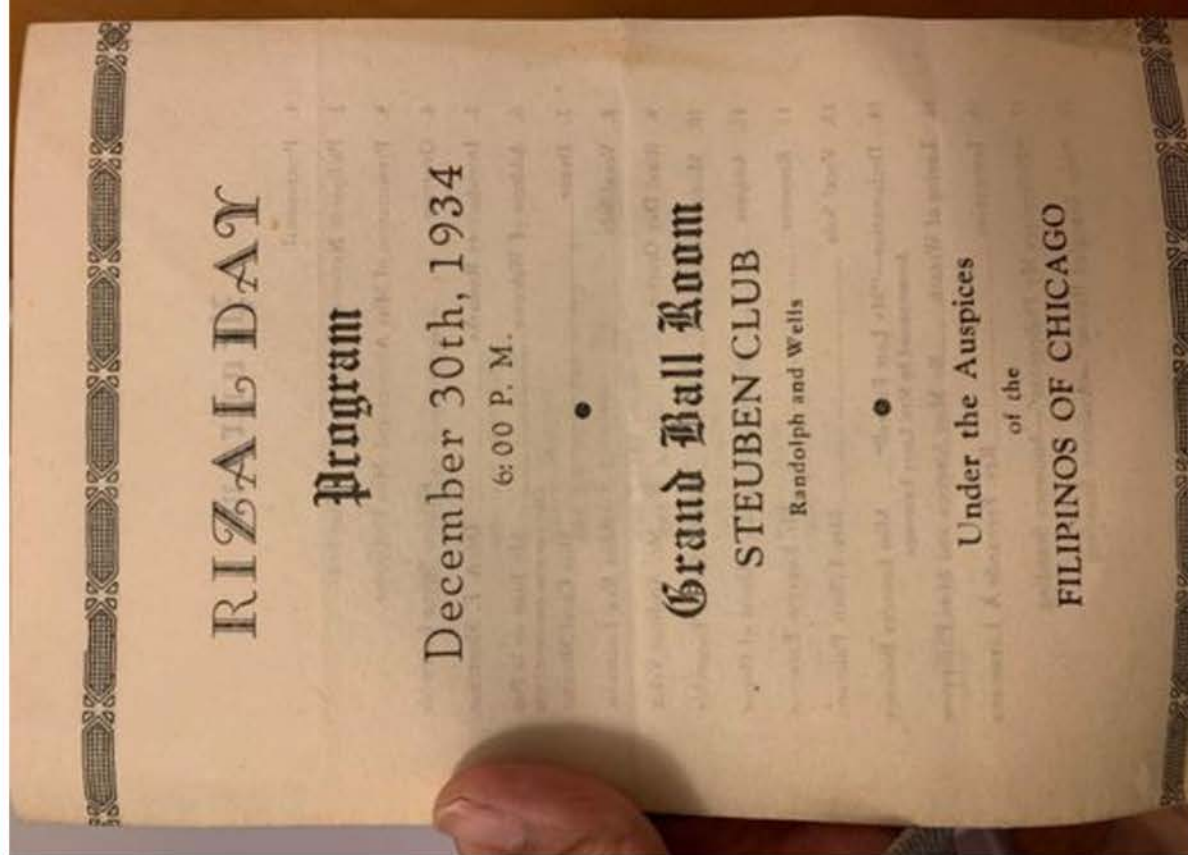
Volunteer Efforts

5472 S. Dorchester Ave
Hyde Park in Chicago, Illinois



The Ephemera:

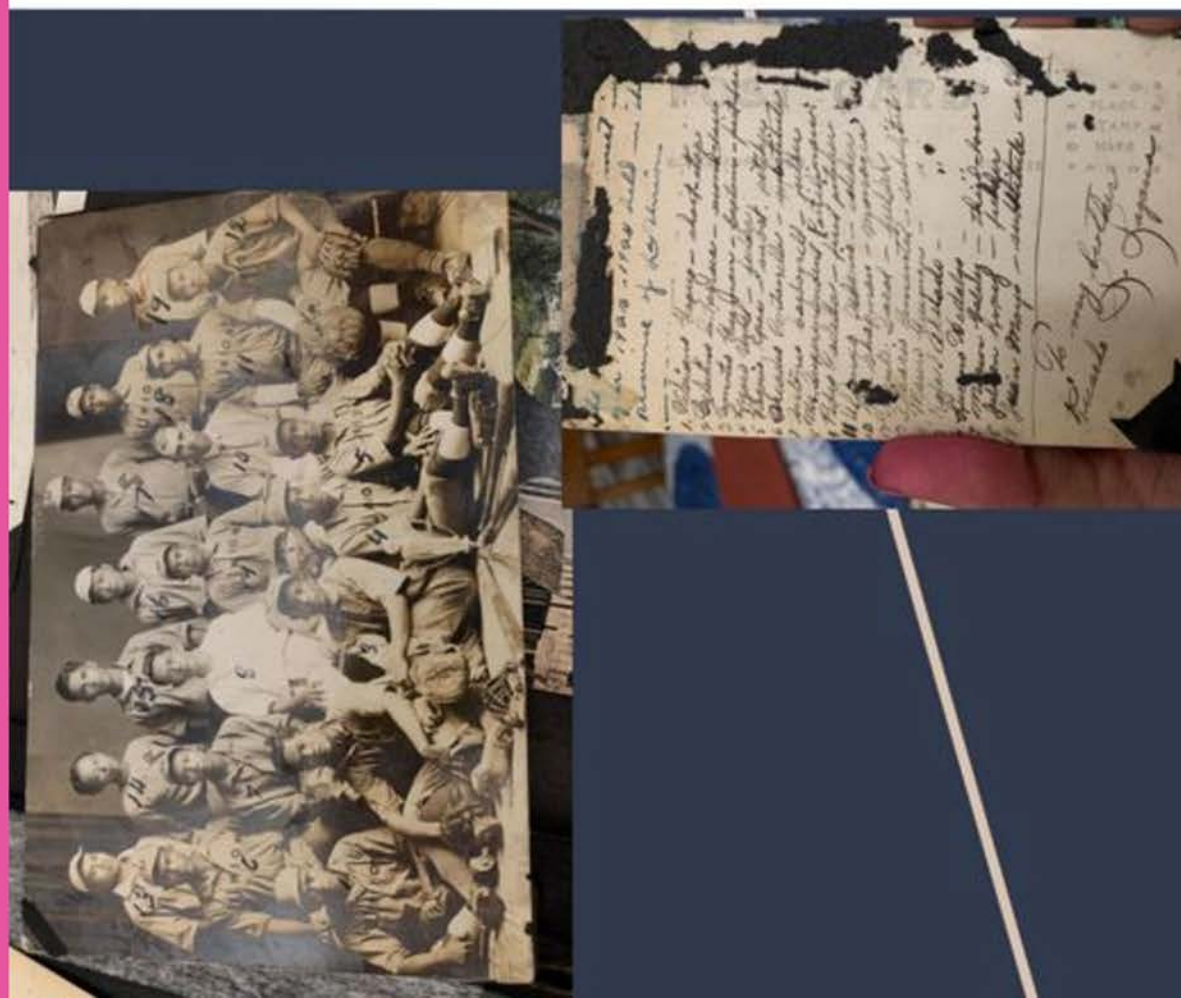
Photographs, documents, newspapers, local newsletters, books, analog films, cultural artifacts, reel to reel audio, cassettes, and MORE...

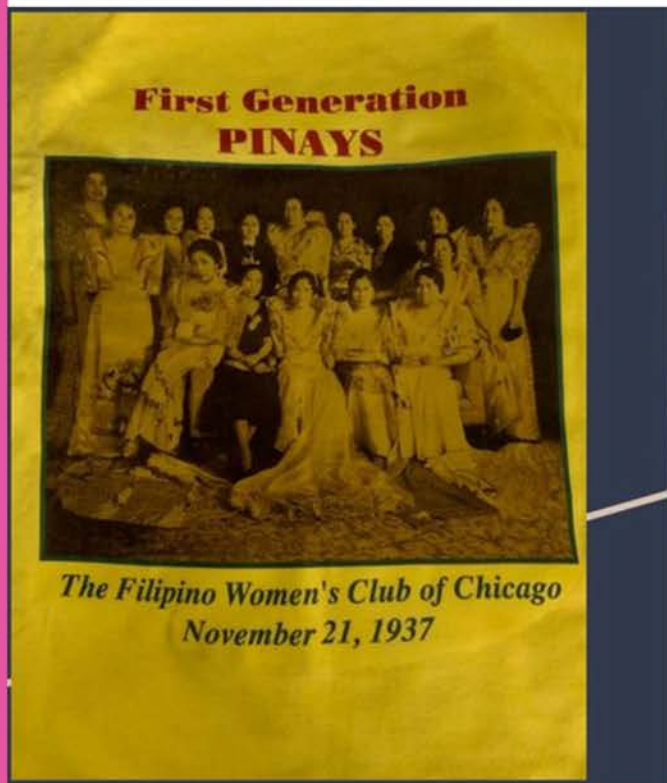


CHICAGO
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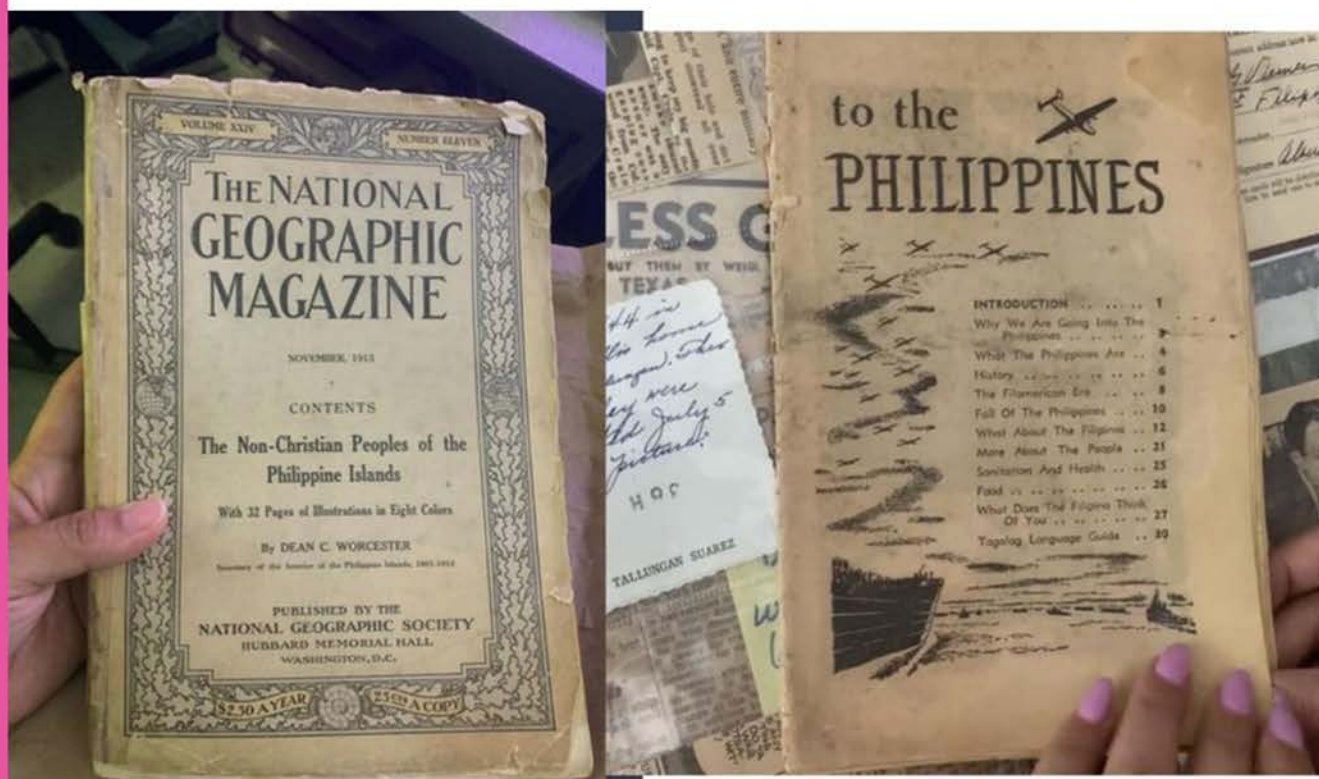


Looking prosperous 1926





116



“Uncle Nick” Viernes: Filipino pioneer of autonomous documentary (1902-1991)

300+ 16mm and super 8 films of
Mid-Century Filipino American life in
Chicago and beyond.

Over a dozen home movies identified
as made before WW2

Triaged by Chicago Film Society;
digitized and preserved through
University of Chicago’s South Side
Home Movies Project.

2024 Federal Award Recipient of the
National Film Preservation Foundation.





Community Archiving Workshop (CAW)

AV Experts from Video Data Bank, Media Burn, Smithsonian Institute, Library of Congress and more...

School of the Art Institute of Chicago
August 17, 2024

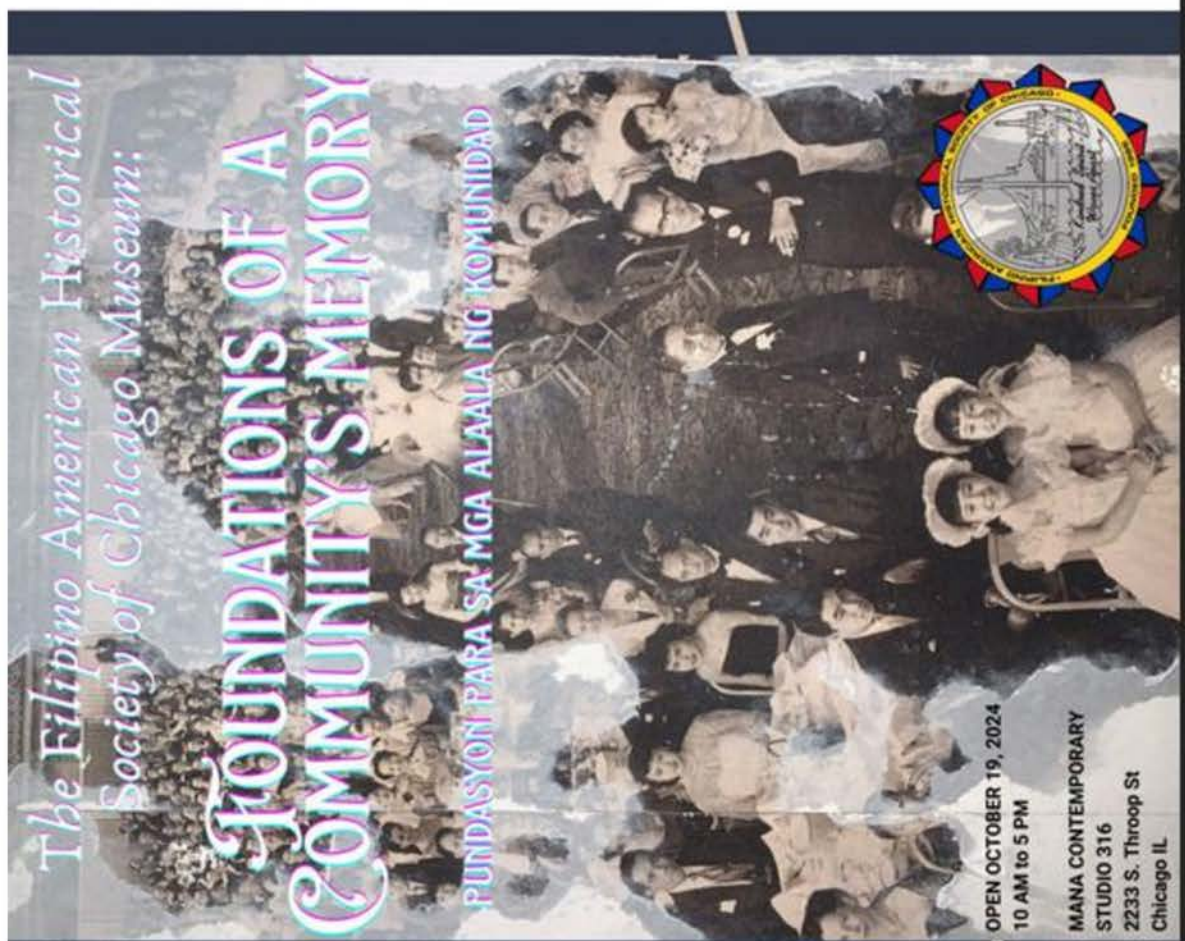


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COME VISIT! Mana Contemporary at 2233 S Throop St NW



CHICAGO
CULTURAL
ALLIANCE



If you're interested in donating, becoming a member, or volunteering with the Filipino American Historical Society of Chicago, please email us at fanhs.greaterchicago@gmail.com



CHICAGO
CULTURAL
ALLIANCE

FEATURED EVENTS & MOVEMENTS



1933 World's Fair



Settlement House Movement



Demonstrations



Disasters



Fairs & Conventions

ALL EVENTS & MOVEMENTS

1893 World's Fair (681)	Civil War (117)	Great Chicago Fire (319)	Settlement House Movement (836)
1919 race riot (1)	Demonstrations (485)	Haymarket Affair (30)	Temperance (39)
1933 World's Fair (1415)	Disasters (299)	Iroquois Theater Fire (92)	United States Civil War (1)
1968 Democratic Convention (18)	Early Chicago (1837-1871) (325)	Prohibition (37)	Wars (300)
Before Chicago (until 1837) (102)	Eastland Disaster (121)	Pullman Strike (3)	World War I (189)
Celebrations (1826)	Fairs & Conventions (1819)	Riots (43)	World War II (190)





<https://explore.chicagocollections.org/image/uchicago/94/5t3gj41/>



<https://explore.chicagocollections.org/image/uic/107/cj88q96/>

DEMETRIO P. MAGUIGAD

FROM LIKE TO LOVE

**Developing an Online Presence
that Resonates with Your Audiences**

DEMETRIO MAGUIGAD POLYRHYTHMIC

WHAT DO YOU LIKE?

WHAT DO YOU LOVE?

What we'll cover today

- 1. Purpose & Mindset**
- 2. Story & Content**
- 3. Website & Experience**

PURPOSE & MINDSET: BUILDING A COMMUNITY



**Stand In
Front of the
Mirror**

**Have a Plan and
a Vision**



Know with
Whom You
Would Like
to Engage

Know your
Audience



Know What to Wear

Messages & Content



Stand in the
Circle, and
Listen

Know the
communities
which your
audiences
already belong



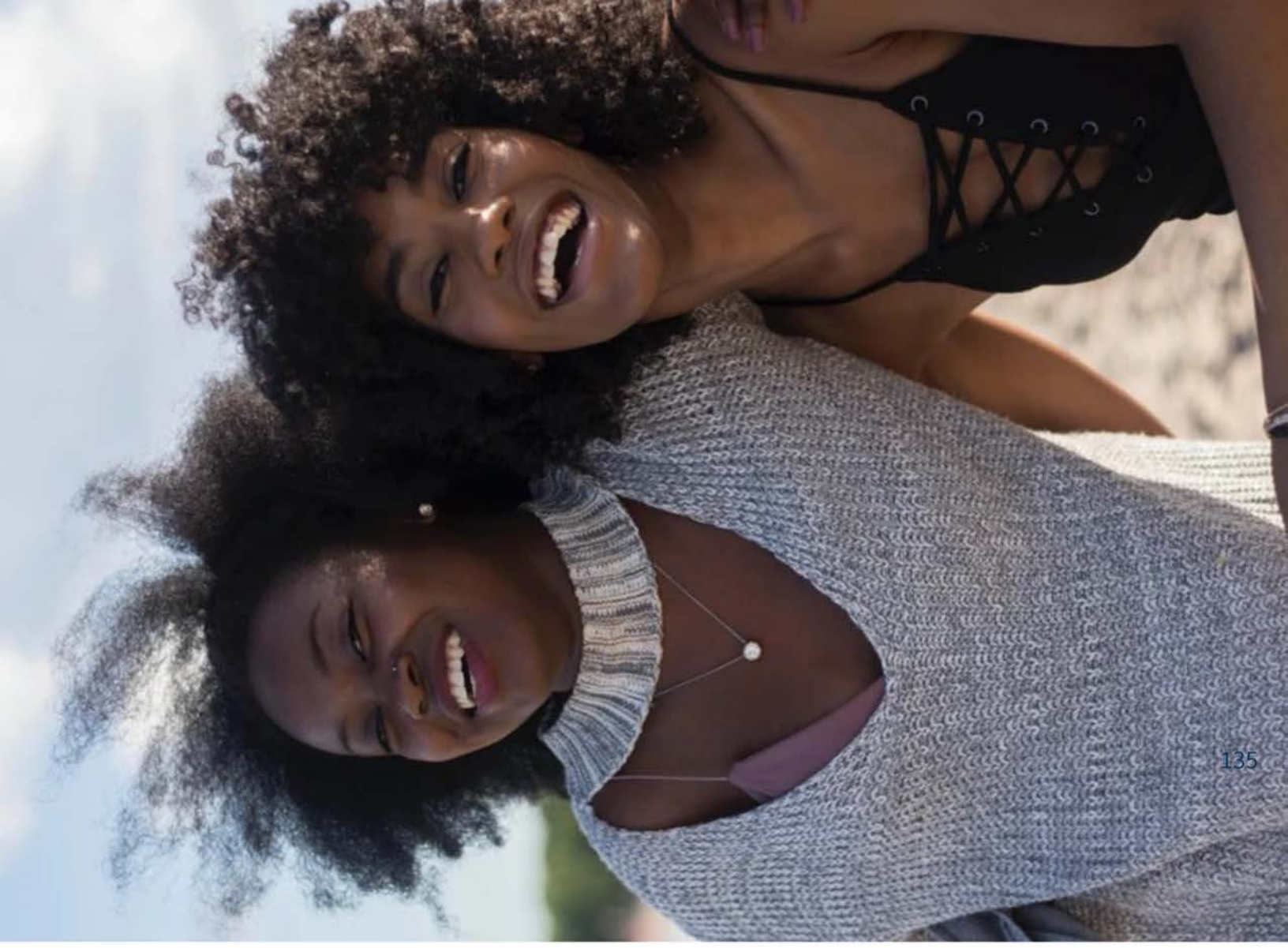
Ask People
to Dance...
Especially
Those Who
Are Alone

Be Inclusive
and Open



Really Get to Know People

Focus on the
Relationship
Not the
Technology



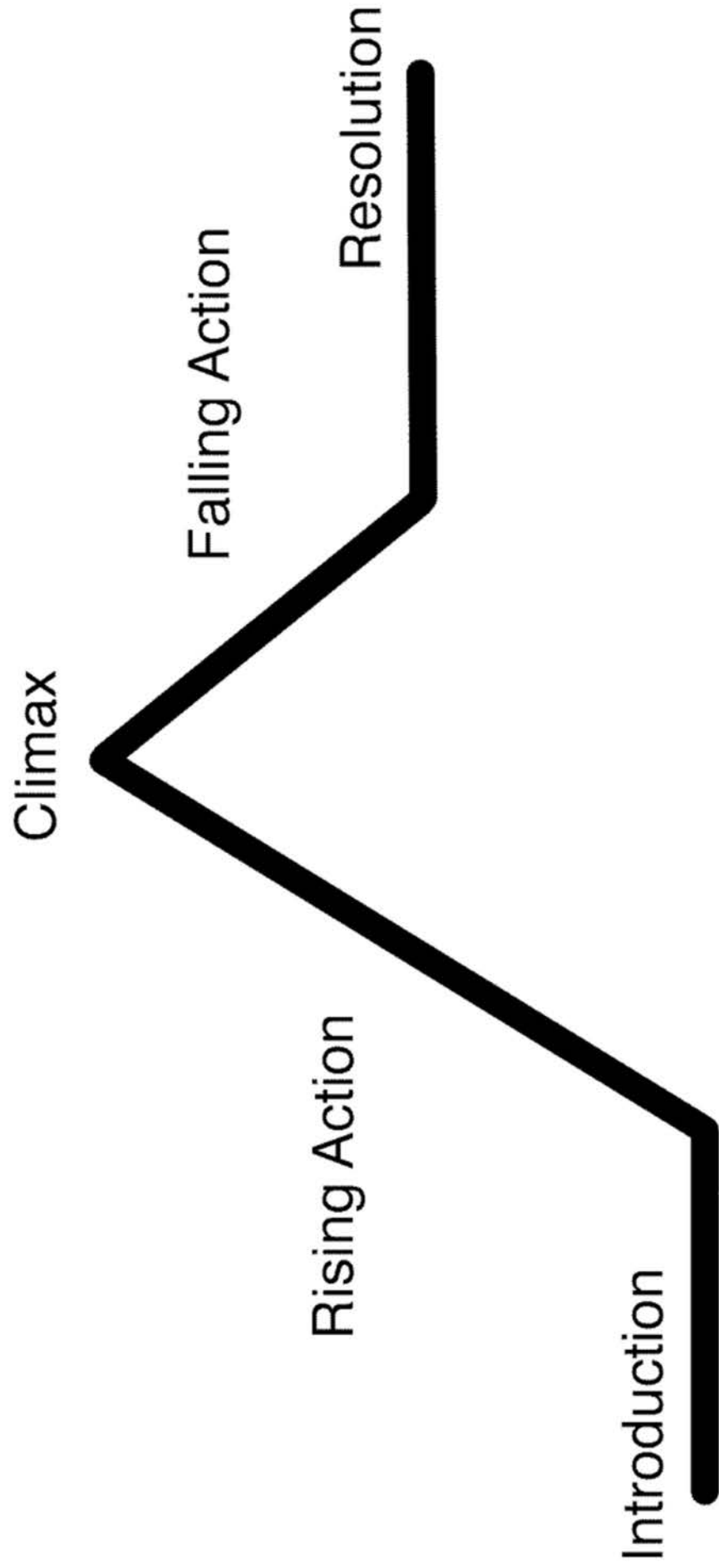
Get Other People to Dance with Each Other

Connect & Empower Your Audiences



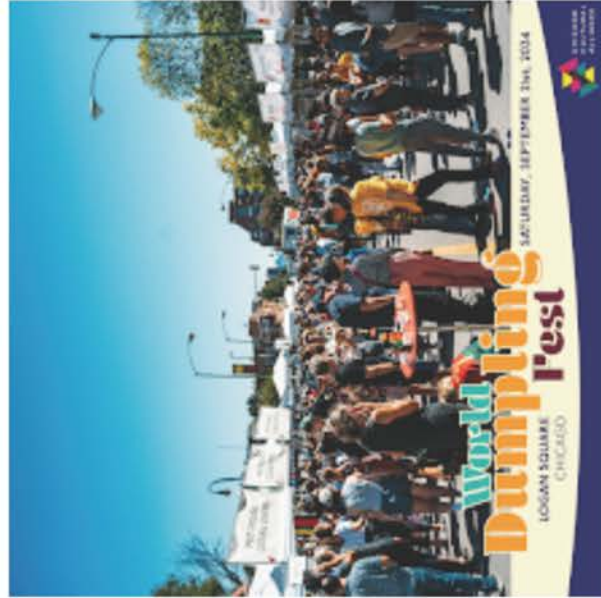
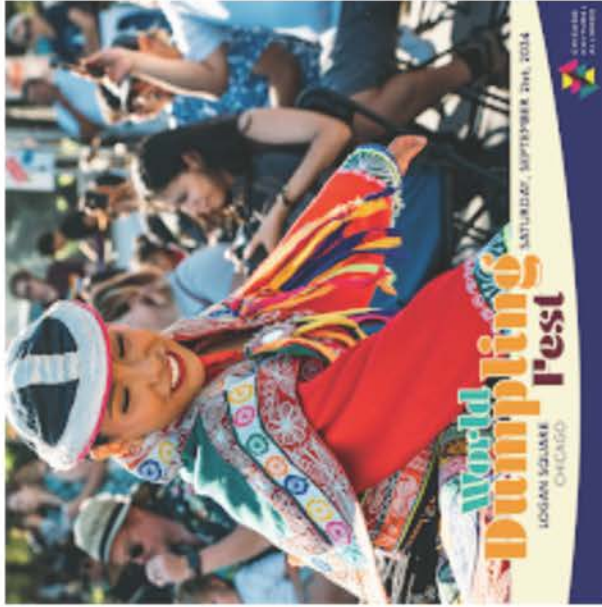
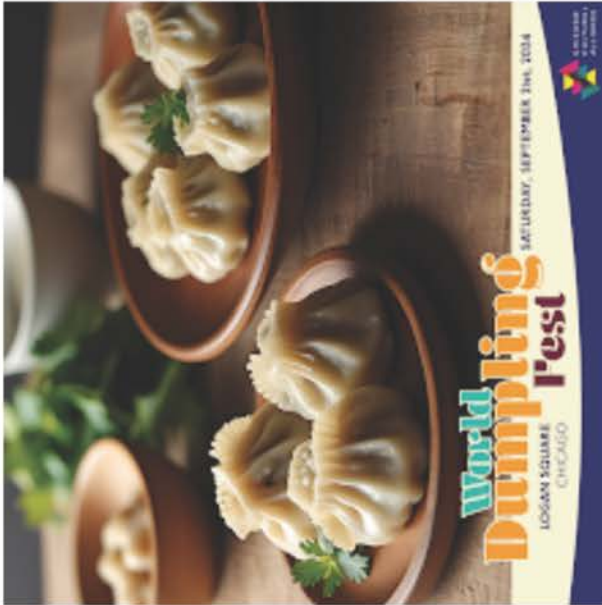
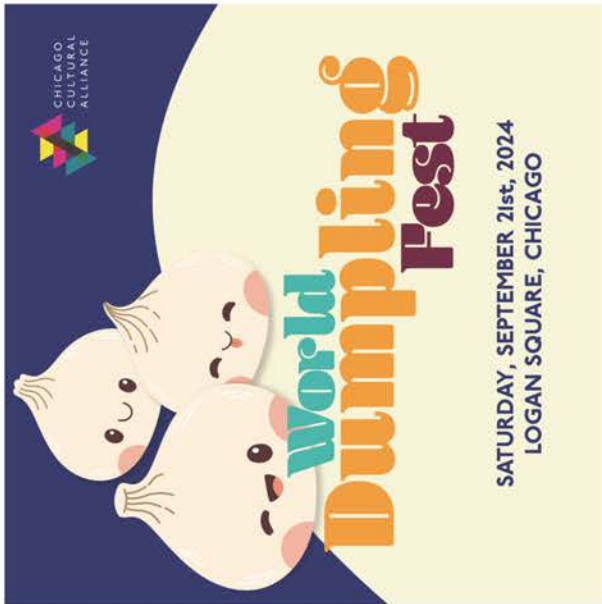
STORY & CONTENT:
GIVE PEOPLE SOMETHING TO FOLLOW

THE STORY ARCH:



Types of Stories

- 1. Your organization**
- 2. An exhibit or experience**
- 3. An Action Campaign**



Thank You to Our 2024 Sponsor

LOGAN
SQUARE AUTO REPAIR

World Dumpling Fest
LOGAN SQUARE CHICAGO

SATURDAY, SEPTEMBER 21st, 2024

CHICAGO CULTURAL ALLIANCE

WEBSITE & EXPERIENCE: DELIVER A BRANDED EXPERIENCE

READY?

A brown cat wearing a birthday hat

**WHAT DID YOU GATHER
FROM THAT?**

READY?



NOW WHAT DID YOU GATHER?

*A brown cat
wearing a
birthday hat*





Explore ▾ Visit ▾ Join + Give ▾ Buy Tickets

Now open

Black Creativity Juried Art Exhibition

[Learn More](#)

Open tomorrow from 9:30 a.m. to 5:30 p.m.

[Parking + Directions](#)

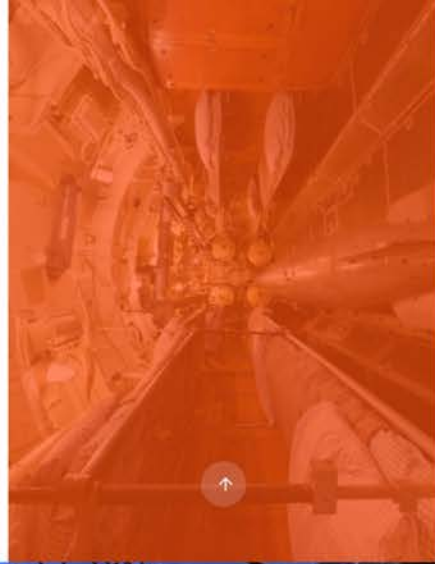
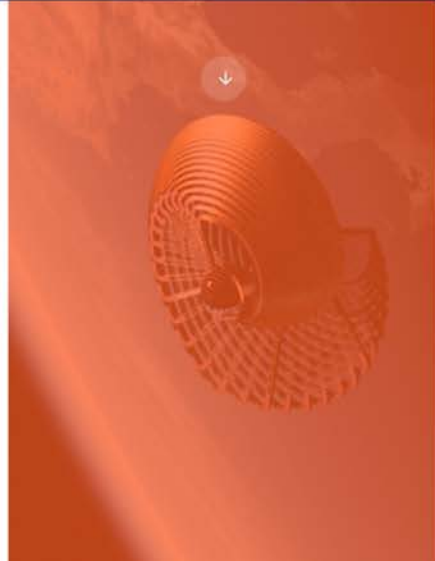
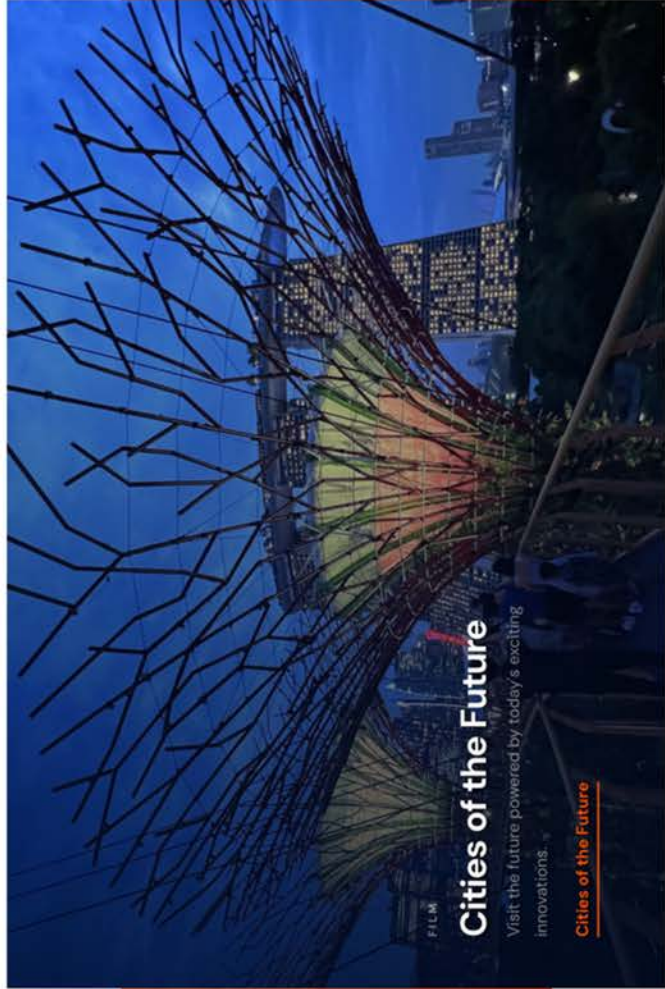
[Ticket Prices](#)

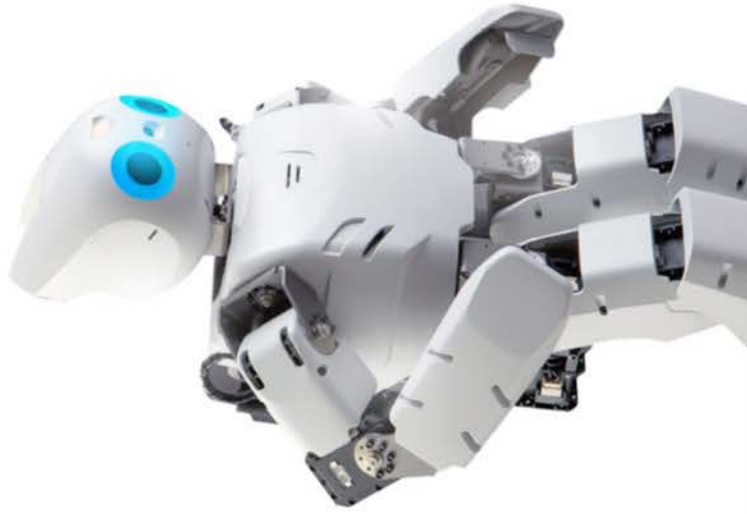


WELCOME TO GRIFFIN MSI

**Providing unique experiences
designed to spark scientific inquiry and creativity**

[Plan Your Visit](#)





THIS IS OUR FUTURE

Inspiring the Next Generation of Innovators

From field trips to teacher resources, Griffin MSI provides learning experiences both inside and outside the classroom—because improving science education is critical.

- > [Education initiatives](#)
- > [Field trips](#)
- > [Educator resources](#)



“The best way to describe my experience at the Griffin Museum of Science and Industry is ‘Wow!’”

Clinton W. Crete, Illinois, United States

Experience

- 1. What are your impressions?**
- 2. What can you learn from the website experience?**
- 3. What can you do on this site?**

Website User Experience Objectives

1. **Impression**
2. **Collection**
3. **Action**

Website User Experience Objectives

Take a moment to think about your own website. Write down three words that would describe the experience you would like your visitors to experience. Now take a look at your website. How would you evaluate it?

**How do we move
audiences from like to
love?**

- 1. Focus on relationship building and creating a community around your brand.**
- 2. Engage your audiences through stories and compelling content.**
- 3. Ensure your website creates the appropriate impressions, allows visitors to gather helpful content and information, and complete their intended goals.**

THANK YOU!

DEMETRIO P. MAGUIGAD OWNER AT POLYRHYTHMIC.CO



National
Public Housing
Museum

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Getting Started with Collecting Oral Histories

Sherry Williams, Executive Director, Bronzeville
Historical Society

Liú Chen, Senior Programs Manager,
Oral History Archive & Collective

NATIONAL
PUBLIC HOUSING
MUSEUM



Training Workbook

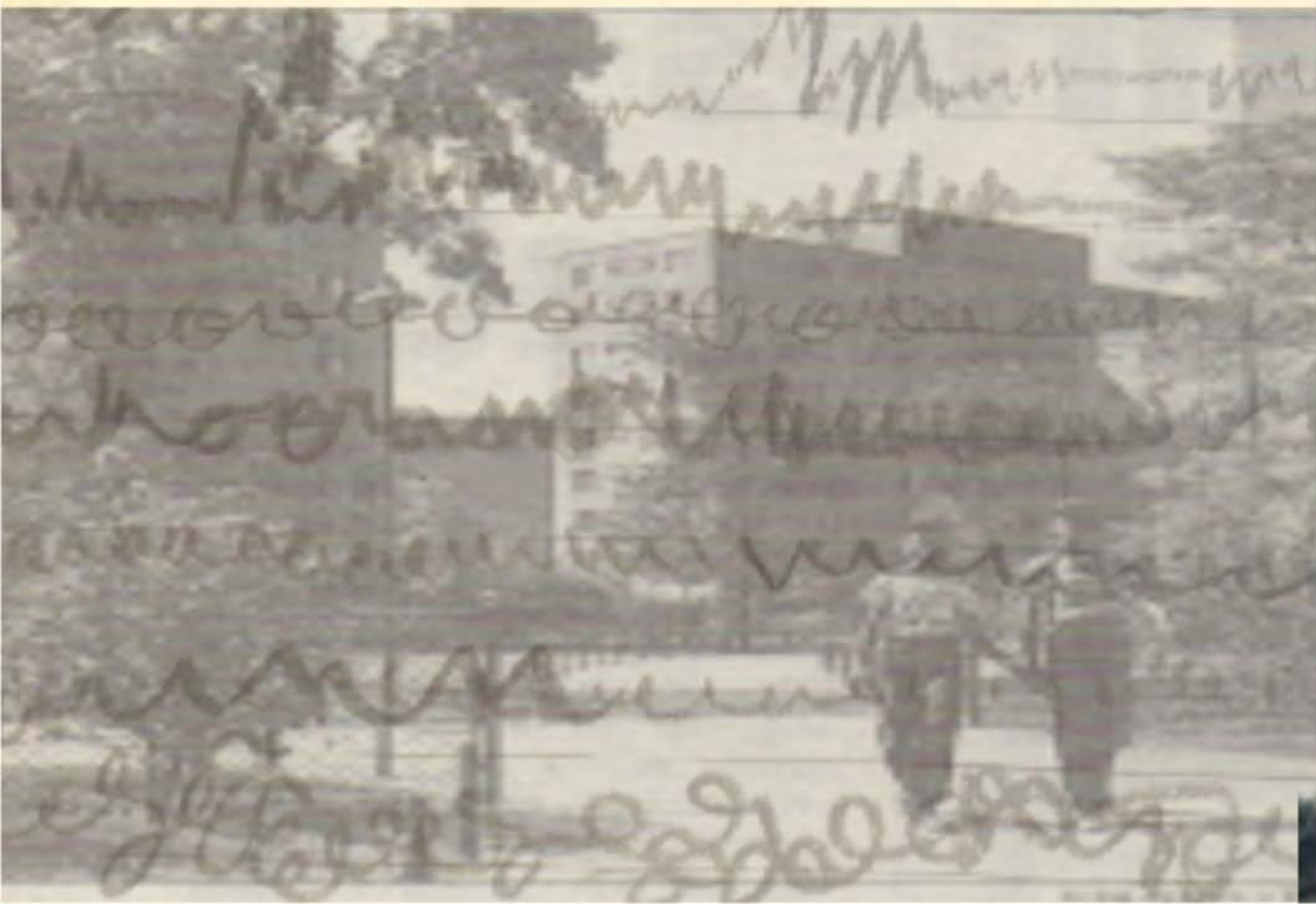




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“There’s really
no such thing as
the ‘voiceless’.
There are only
the deliberately
silenced, or
the preferably
unheard.”

– Arundhati Roy



Welcome

Mission Statements

The National Public Housing Museum's mission is to preserve, promote, and propel the right of all people to a place where they can live and prosper — a place to call home.

The Beauty Turner Academy of Oral History (BTA) strives to **diversify the workforce of historians, documentarians, and memory workers** by providing accessible oral and narrative history training to current and former public housing residents. We envision a world where residents are **empowered** to document, preserve, share, and celebrate narrative histories from their perspectives — **the people who call public housing home.**

Learning Goals

By the end of the BTA Training, graduates will be able to...

- **Connect their lived experiences and collective geniuses to the practices and ethics of oral history.**
 - Situate oral history practice within the legacy of public housing in Chicago.
 - Understand the role of relationships, identities, and power in oral/narrative history.
 - Consider who they are as oral historians, given their identities, lived experiences, and values.
- **Conduct their first oral history interview.**
 - Demonstrate key oral history skills such as deep listening, follow-up questions, checking for continuous consent, and sharing authority with the narrator.
 - Comfortably and confidently use a Zoom H5 Audio Recorder.
- **Care for, preserve, and envision creative usage of oral history interviews.**
 - Transfer, back up, organize, and manage digital files.
 - Make basic audio edits and transcripts using Audacity and Otter software systems respectively.
 - Understand the versatility of oral history methods, ethics, and values for historical, creative, and organizing projects.

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Participant Expectations

- Learning occurs when we're being challenged, or in our growth zone. We expect participants to pursue this growth zone whenever you have capacity to do so, while also balancing the program with your own needs.
- Cameras are optional (though encouraged). Participation is required.
- Attend the 15 minute cohort check-ins at the end of each session.
- Communicate with your mentor if your schedule conflicts with class, you're struggling with deliverables, or if any other scenarios arise that impact your experience.



Justice-Centered Oral History

What is Justice-Centered Oral History?

Justice-Centered

Justice-centered practices understand that oppression is reinforced individually as well as on larger scales. It acknowledges privilege, power and oppression so practitioners can act from an informed perspective.

By using a justice-centered approach, we attempt to acknowledge power and privilege in that space and time, and apply that to our choices in behavior, interactions, and beyond.

Oral History

Oral history is a field of study and a method of gathering, preserving and interpreting the voices and memories of people, communities, and participants in past events.

Oral history is both the oldest type of historical inquiry, predating the written word, and one of the most modern, initiated with tape recorders in the 1940s and now using 21st-century digital technologies.

- *The Oral History Association*

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★ What does Justice-Centered Oral History mean to you?

Take a moment to reflect on what you understand justice and oral history to mean, both in definition and in practice. **Write out some thoughts on how YOU would define justice-centered or people-centered oral history?**

Explore more about centering justice in the *"Trauma Informed Care"* section, page 18

What is the Cycle of Oppression?

The cycle of oppression is a way to understand how oppressive systems continue. There are many ways to disrupt this cycle as there are different levels we can interact with. Below are some examples of how the cycle can look.



Stereotypes

- Women are bad drivers

Prejudice

- A woman's partner insists on driving despite never having experienced their partner's driving before

Discrimination

- Someone works as a driving instructor and fails most people they perceive to be women on their first driving test

Oppression

- Legislation is passed that all perceived to be women must pass their driving test twice

Internalized Oppression

- A woman refuses to drive, and maybe even tells other women they shouldn't drive

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The reason BTA focuses so heavily on justice-centered oral history is because *oral history inherently has the power to subvert the systems of oppression we live in, such as white supremacy, by listening and preserving people's truth.*

White supremacy and other forms of oppression focus on **over valuing** only certain qualities and people deemed "white" or "good" while **devaluing** people and identities that divert from this model. Racism, ableism, classism, and more all thrive because of this founding belief.

One way we as oral historians can disrupt oppression is then by valuing and honoring that which is ignored, silenced, devalued, or targeted as a threat. By focusing on the individual and preserving their wisdom and truth we can create our own ways to value oppressed voices and disrupt this cycle of oppression.

You are Your Compass

As an oral historian, your greatest asset while navigating the work we do is yourself! It is through you that the world gets to experience, learn from, and share in narrators' truths and stories.

Every oral history you will ever be part of is directly influenced by you! The way you talk, the way you ask questions, the purpose of your work - it is all present when you share space with narrators. So own it! Realize that you are as much a part of this process.

Who are you as an oral historian?

When you imagine the way you enter a room, or share space with a narrator, what are words that describe you? What phrases come to you when you dream of a finished project? What is the legacy you wish to leave behind within oral history? It is important we connect with ourselves and reflect on who we are and what our goals are. DREAM BIG!

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Imagine

Think of 5 Words or Phrases You Aspire To:

E.g. Compassionate, Fully Present, Empowering



Actions

Take a moment to reflect on your dream oral historian self.

Next, come up with actions you believe will align with your goals as an oral historian.

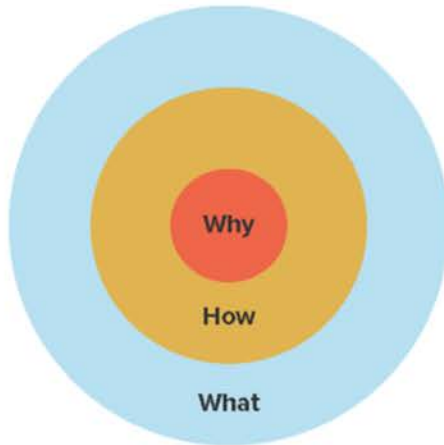
Descriptive Word or Phrase	Action or Behavior

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Revisit this page on a regular basis!

This is something that will actively change as you do, and that's awesome.

The Golden Circle



The Golden Circle is a technique used in communication and marketing coined by Simon Sinek on Ted Talk. What's important about this model is it helps us communicate effectively as well as determine our goals and plans for a project. Below is the example he uses during his Ted Talk, which is Apple. To revisit the youtube clip refer to the resources at the back of the workbook for a link.

Org/Project Name	Why	How	What
Apple	<i>Everything we do, we believe in challenging the status quo</i>	<i>Making our products beautifully designed, user friendly</i>	<i>We just happen to make great computers</i>

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The unique approach taken here is to **focus first on the "Why"** of your organization, project or beyond before determining the "How" and "What" of an organization, project or goal. Below is an example and opportunity for you to try the method!

Your Project's Why

*It can be helpful to think of them as "I believe" or "We believe" statements.
Example: Apple, "Everything we do, we believe in challenging the status quo"*



National
Public Housing
Museum

To view the entire workbook, please click the link
below

[Click Here](#)

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To view the Oral History Archive Resource
webpage, please click belows

[Click Here](#)



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GAYLORD AND
DOROTHY DONNELLEY
FOUNDATION



Illinois
Humanities

Grants for Cultural Heritage Institutions

168

Panelists:

Ellen Placey Wadey,
Gaylord & Dorothy Donnelly Foundation.

Mark Hallett, Illinois Humanities.



GAYLORD AND
DOROTHY DONNELLEY
FOUNDATION

Chicago Artistic Vitality Collections – Broadening Narratives

169

Ellen Placey Wadey



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FOUNDATION

Gaylord and Dorothy Donnelley Foundation

Supporting land conversation, artistic vitality, and regional collections in the Chicago region and the Lowcountry of South Carolina

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TRUST BASED PHILANTHROPY

- Focus on Partnerships & Trust
- Conversations
- Transparency
- Streamlined Applications & Reports

171

CHICAGO ARTISTIC VITALITY

- All Disciplines & traditions
- Budgets under \$1 million
- Multi-year general operating grants
- Two cycles



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GUIDELINES



- Be a 501(c)3 charity or have a fiscal sponsor
- Completed at least one full fiscal year and one full production season
- Produce primarily in Cook County
- Pay someone within your organization
- 100% volunteer groups are not eligible
- Demonstrate or strongly promise artistic vitality



INELIGIBLE

- Primarily focused on arts education or social service
- Presenting organizations
- Amateur or community arts groups
- 100% volunteer organizations
- Produce outside of Cook County
- Stand-alone or one-time festivals, conferences, or other events
- Stand-alone publications, films/videos, or websites
- Groups that are legally, financially, or operationally part of a larger institution





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FOUNDATION



BROADENING NARRATIVES

174



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GOALS

- Organizations promote narratives through their collections that have
 - Never been told.
 - Been told inaccurately.
 - Been told incompletely.
- Organizations have better collections practices.
- Organizations are operationally stronger.
- More public engagement with a broader array of narratives.



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DOROTHY DONNELLEY
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ELIGIBILITY

- Must be a 501(c)(3) or approved fiscal sponsor.
- Organization must be in the Chicago region or Lowcountry of South Carolina.
- Collection/archive must be in one of the two regions.
- Currently or planned to be publicly accessible.
- Must be a narrative rooted in Chicago or the Lowcountry that tells us more about the region and people.
- Must demonstrate ongoing human, material, and financial support directed toward their collection's effort.

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DOROTHY DONNELLEY
FOUNDATION

INELIGIBLE

- Individuals
- Religious activities
- Political campaigns or legislative lobbying
- Endowments, capital campaigns, or debt reduction
- Improvements or repairs to physical facilities

Illinois



Humanities



“Activating Heritage” Grants Panel

MARCH 2025



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Speaker

Mark Hallett (he/him)

Director of Grants Programs, Illinois Humanities



"Activating Heritage" Grants Panel

MARCH 2025



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Agenda

Illinois Humanities Grants Overview

Project Grants

Activate History microgrants

Envisioning Justice grants

Gen Ops grants

Q & A



"Activating Heritage" Grants Panel

March 2025



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Who We Are

OUR MISSION

Illinois Humanities is a statewide nonprofit organization that activates the humanities through ***free public programs, grants, and educational opportunities*** that spark conversation, foster reflection, build community, and strengthen civic engagement ***for everyone in Illinois.***

Founded in 1974, we are the state partner for the National Endowment for the Humanities.



"Activating Heritage" Grants Panel

MARCH 2025



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Who We Are

OUR VISION

An Illinois where the humanities are central to making the state more *just*, *creative*, and *connected*.



"Activating Heritage" Grants Panel

MARCH 2025



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We Value

Centering people's experiences, histories, and cultures.

Making and protecting space for the exchange of challenging ideas, meaningful dialogue, and personal reflection.

Actively promoting equity, uplifting diversity, and ensuring inclusion.

Intentional, partner-centered relationships that build social capital and strengthen social cohesion, particularly for underserved and historically disenfranchised communities.



CCA Grants Panel

MARCH 2025



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Our Impact

14,087

Illinoisans served through grants and public programming

100%

of legislative districts throughout Illinois received access to free public programming

96%

of our grant dollars supported organizations and projects in underserved communities

9

Regional hubs established in rural towns and communities impacted by mass incarceration



CCA Grants Panel

MARCH 2025



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Illinois Humanities Grants Overview



CCA Grants Panel

MARCH 2025



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Illinois Humanities Grants | Mission

“The mission of the Illinois Humanities Grants Program is to support community-based public humanities efforts in underserved communities throughout Illinois through grants, partnerships, convening, capacity building, and communications opportunities and resources.”



CCA Grants Panel

MARCH 2025



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Our Focus

We provide grants to help make public humanities programming available to all Illinois communities.

We put special emphasis on historically underfunded, rural, and BIPOC communities.

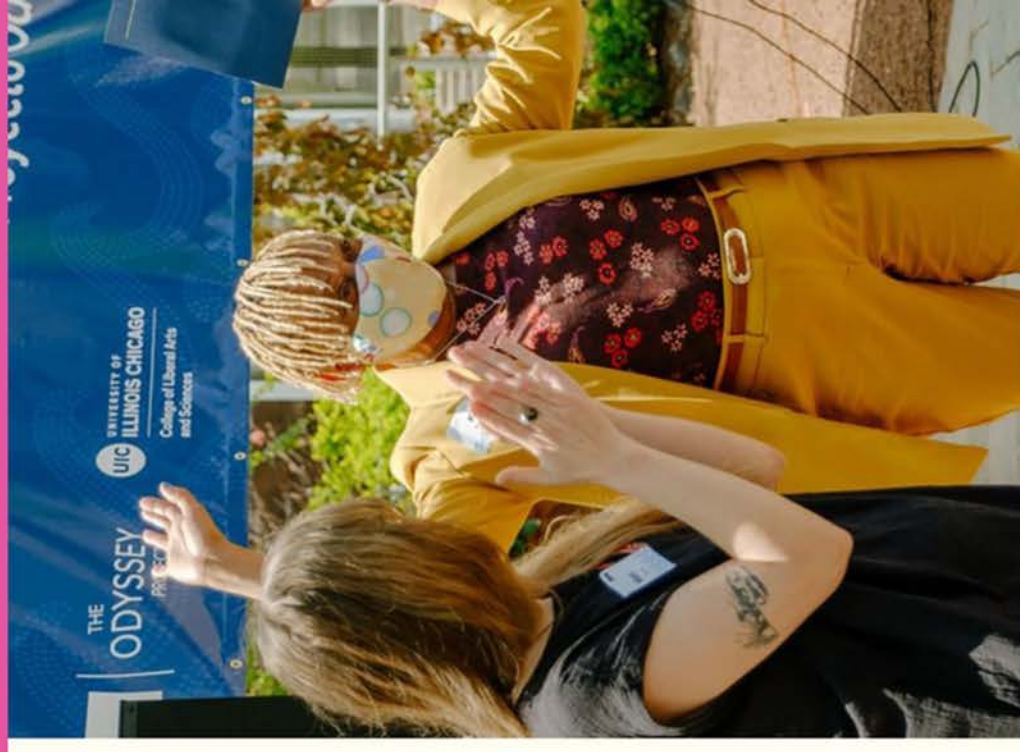
The work emphasizes:

- Capacity Building Lens
- Civic Engagement Lens
- Community-Building Lens



CCA Grants Panel

MARCH 2025



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Illinois Humanities Grants | Changes 2025

Recent Changes:

- Simplified grants calendar
- No 2-step grants (eliminated LOI step)
- Simplified grant applications
- Bolstered communications support
- Offering application by interview (depending on availability)
- Add peer reviewers to the application evaluation process



CCA Grants Panel

MARCH 2025



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Project Grants – Overview

- **Deadline:** March 17, 2025, at 5:00 p.m. (CT)
 - **Steps:** Full Proposal (1 step)
 - **Timeline:** 10 weeks until notification
 - **Eligibility:** Tax-exempt organizations; must be in “good standing” with us and the IRS
 - **Grant amount:** \$2,000-\$10,000 (+ stipends)
- **Funded categories:**
 - **Vision:** Planning, Evaluation, Diversity work (\$2,000)
 - **Action:** Public Humanities Programs (\$4,000)
 - **Multiplier:** Ambitious collective projects (\$10,000)



CCA Grants Panel

MARCH 2025



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“Vision” Projects – The Basics

- **“Vision” Funded Activity:** For planning, evaluation, and diversity, equity, and inclusiveness work
- **Grant amount:** \$2,000 (+ stipends)
- **Stipends:** \$150 for Accessibility; \$100 to document
- **Eligibility:** Must be a tax-exempt humanities organization in "good standing"; priority to budget of \$1 million or less; **no individuals**

Humanities Organization types:

- Cultural & Ethnic organizations
- History organizations
- Humanities education
- Humanities museums
- Libraries and Archives
- Literature organizations
- Media, Journalism and Documentary orgs
- Consortiums, alliances and collectives of above orgs



CCA Grants Panel

MARCH 2025



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“Action” Projects – The Basics

- **“Action” Funded Activity:** For public humanities projects with emphasis on audience engagement (oral history, documentary film, speaker series, exhibits, etc)
- **Grant amount:** \$4,000 (+ stipends)
- **Stipends:** \$150 for Accessibility; \$100 to document
- **Eligibility:** Must be a tax-exempt organization in “good standing”; does not have to be a humanities organization; **no individuals**



CCA Grants Panel

MARCH 2025



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“Multiplier” Projects – The Basics

- **“Multiplier” Funded Activity:** For strategic partnerships in the public humanities, meant to strengthen a given sector, network, coalition, or community.
- **Grant Amount:** \$10,000 (+ stipends)
- **Stipends:** \$150 for Accessibility; \$100 to document
- **Eligibility:** Must be a tax-exempt organization in “good standing”; does not have to be a humanities organization; **no individuals**



CCA Grants Panel

MARCH 2025



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Activate History Micro-grants

Deadline: Rolling Basis

Steps: Full Proposal (1 step)

Timeline: Applicants notified within 4-5 weeks

Eligibility: Individuals, Orgs w/budgets of \$400K or less

Grant amount: \$750

Funded Activity: Engagement with community around local archives & collections





Activate History / Grantee Example

- **Grantee:** Jose Luis Benavides
- **Project:** Study of archival materials on 1970s 'Anisinabe' exhibit
- **Engagement:** Zoom presentation with original participants involved

HOSTED BY CHUQUIMARCA & MODERATED BY JOSE LUIS BENAVIDES

Anisinabe Waki-Aztlán Posters (1977-1980)

DIALOGUE WITH NICOLE MARROQUIN
& DYLAN A. T. MINER



SUN. NOV. 8, 2020, 7:30PM CST

Made possible in part by a grant from Illinois Humanities,
the National Endowment for the Humanities, and the Illinois General Assembly





Community Grants – Gen Ops

Deadline: September 15

Steps: Full Proposal (1 step)

Timeline: 10 weeks until notification

Eligibility: Humanities orgs w/budgets up to \$250K

Grant amount: \$10,000

Funded activity: Unrestricted





Illinois Humanities Grants – Org Types

Humanities Organization types

- Cultural & Ethnic organizations
- History organizations
- Humanities education
- Humanities museums
- Libraries and Archives
- Literature organizations
- Media, Journalism and Documentary orgs
- Consortiums, alliances and collectives of above orgs





Gen Ops / Grantee Examples

Approved Nov. 2024:

+ Cairo Historical Preservation Project	+ MAKE Literary Productions
+ Chicago Cultural Accessibility Consortium	+ Metro East Literacy Project
+ Contratiempo	+ National Museum of Gospel Music
+ Guild Literary Complex	+ Perceptions Theatre
+ Haitian American Museum of Chicago	+ South Macon Public Library
+ Lawndale Pop-Up Spot	+ Stephenson Cty Historical Society
+ Madison Cty Historical Society	+ The Realitea Project





Envisioning Justice (EJ) Grants

Deadline: July 18

Steps: Full proposal (1 step)

Timeline: 8 weeks until notification

Eligibility:

- Tax-exempt orgs (\$10,000)
- Individuals (\$5,000)

Funded Activity:

To use the arts and humanities to work toward a truly just society





Other Opportunities & Resources

Reach out if you're interested in...

- + Gwendolyn Brooks Youth Poetry Awards (May 1 deadline)
- + Illinois Humanities eNewsletter
- + Capacity Sharing workshops
- + Road Scholar roster of speakers



Contact

Mark Hallett (he/him) mark.hallett@ilhumanities.org

B.B. Cooper Browne (he/him) bb.cooperbrowne@ilhumanities.org



ACTIVATE HISTORY AND PROJECT GRANTS
PRESENTATION

FEBURARY 2025



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How to Enhance Your Web Presence

Tony Le, IDE Interactive

201

Click Here

Media Relations for Cultural Heritage Institutions

202

Panelists:

Carrie Shepherd (Axios Chicago),
Diane Bou Khalil (Borderless Magazine),
Gwen Ihnat (Block Club Chicago).

B

Block Club Chicago



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GREATER GRAND CROSSING Fundraiser Launched For Family Of Mom Killed In Attack That Also Wounded Her 2 Sons

By Charles Thrush



RIVER NORTH, GOLD COAST, NEAR NORTH SIDE

Chicagoans Rally For Ukraine After Trump, Zelensky 'Fiasco' At White House

Those at the rally, including Sen. Dick Durbin, denounced President

Donald Trump's meeting with Ukraine President Volodymyr

Zelensky last week, with one Ukrainian Chicagoan calling the

interaction "shocking."



NEAR WEST SIDE

Chicago Sky Move Games Against Caitlin Clark's Indiana Fever To



LOGAN SQUARE

Weegee's Lounge In Logan Square



PILSEN, LITTLE VILLAGE, BACK OF THE YARDS Indoor Sports Facility For Kids Opens In Little Village Thanks To Local Nonprofit

By Hunter Oberst



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Block Club Chicago Arts & Culture Section

MUSIC



How Iconic Black Composer Florence Price Inspired Generations Of Musicians In Chicago And Beyond

[More music coverage.](#)

THEATER



Gift Theatre's New Play 'Cygnus' Gives 'Succession' Scribe Her Chicago Premiere

[More theater coverage.](#)

ARTS



Chicago Irish Film Fest Returns Thursday, With 11 Days Of Contemporary Irish Film

[More arts coverage.](#)

MOVIES & TV



Chicago-Born 'Filmspotting' Podcast Celebrates 20 Years With Festival Of Cinema

[More movies & TV coverage.](#)

ARTS & CULTURE
from Block Club Chicago

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LATEST STORIES



**The Birth Of Afro Sheen:
How Chicago's George E.
Johnson Changed The
Black Hair Game Forever**

February 28, 2025



**South Side Favorite Lem's
Bar-B-Q Wins James Beard
Award**

February 27, 2025



**Chicago BIPOC Arts
Nonprofits Can Get Up To
\$60,000 In Funding With
New Grant**

February 27, 2025



**Chicago BIPOC Arts
Nonprofits Can Get Up To
\$60,000 In Funding With
New Grant**

February 27, 2025



**21 Things To Do In Chicago
This Weekend: Polar
Plunge, Irish Film Fest And
Malörtopia**

February 27, 2025



**Casa Tulum Brings Coastal
Mexican Fare To The South
Loop**

February 27, 2025



**30 Ways To Celebrate
Mardi Gras In Chicago:
Parties, Live Bands And
New Orleans Cuisine**

February 26, 2025



FEATURED EVENTS



**Here's Where To Eat For The Last
Days Of Chicago Black Restaurant
Week**

February 17, 2025

**Celebrate Your Friends At These Fun Galentine's Day
Events**

February 7, 2025

**Court Theatre's 'A Raisin In The Sun' Honors Lorraine
Hansberry's South Side Tale 60 Years After Her Death**

February 6, 2025

**10 Inventive Ways To Make This Valentine's Day One To
Remember**

February 3, 2025

**15 Ways To Ring In Lunar New Year, From Free Family
Events To Chef-Driven Feasts**



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ARTS & CULTURE

21 Things To Do In Chicago This Weekend: Polar Plunge, Irish Film Fest And Malörtopia

There are also more local restaurant week specials, an indie sleaze dance party, Thalia Hall Free For All, a Beverly winter market, Säg Hej wellness fair and more.

By Leen Yassine February 27, 2025 Updated February 28, 2025



SHOP LOCAL 2024 GUIDE

BLOCK CLUB

presented by
AARP
Illinois

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BLOCK CLUB SHOP LOCAL



Shop Local



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ARTS&CULTURE

Halls, Black Children.

As a Chicago resident, you undoubtedly have a favorite restaurant or two (or a dozen). The restaurant that is one of the most popular on our list, as people have recently voted, is whether one of our favorite is shuttling or a new table is moving into the neighborhood.

We unfortunately lost a few more spaces this week with the announcement that Anderson's **Bridge Room** and Anderson's **Peaschule** are both planning to close. Even though Bridge Room's location remains open and Peaschule's owners have future plans in the neighborhood, we get it. These losses can be tough to take.

Arts & Culture Newsletter

Goes out 2x a week,
Wednesdays and
Saturdays to over
100,000 subscribers

Top Picks This Week

Scary fiction fans: Don't miss James Kennedy, author of "Bride of the Tornado," one of the Chicago Tribune's "Top 10 Books of 2023," in discussion with award-winning horror author Cynthia Pelayo at 6 p.m. Thursday at **Bookie's Chicago**, 10324 S. Western Ave.

Want to start getting in the St. Patrick's Day mood? **Jackalope Theatre Company** has added more performances, including a matinee this Saturday, to its Chicago premiere run of "The Smuggler" before the production closes March 16. Described as a one-man thriller in rhyme, "The Smuggler" tells the story of an Irish immigrant on Amity Island who gets drawn into a dark and frightening world. It's also the first performance at the Jackalope's new home in Edgewater's Berger Park, 6205 N. Sheridan Road.

To celebrate International Women's Day (March 8), visit the **Lincoln Square Ravenswood International Women's Day Market** this weekend. The third annual event takes place Saturday and Sunday at Artifact Events, 4325 N. Ravenswood Ave., hosting pop-up shops by women-owned businesses selling jewelry, beauty products, home goods, food, drinks and more.



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When We're Not Reporting, Here's What We're Checking Out

 **Arts Coordinator Leen Yassine** was briefly transported to the Mediterranean coast during **"Candlelight: A Tribute to Amr Diab"** last weekend. Amid dim candlelight and the vintage gems at Salvage One, 1840 W. Hubbard St., a Divisi Strings quartet played some of the acclaimed Egyptian musician's biggest hits, like "Tamally Maak," "Amarain" and "Leily Nhary" — and the crowd sometimes joined in song and ululation.

 **Account Executive Skylar Fitzpatrick** made her way over to Empty Bottle, 1035 N. Western Ave., last Sunday to catch **Bib**, a hardcore band from Omaha. This trip to Empty Bottle marked two firsts for her, finally using the Pizza Friendly Pizza window and spotting the famous venue cat, Peg!

 **South Shore-area reporter Maxwell Evans** might have a new favorite hockey player after seeing **Toronto Maple Leafs goalie Joseph Woll** **"stone-Woll"** the **Blackhawks** on the way to a 5-2 win Sunday at the United Center, 1901 W. Madison St. The final score doesn't tell the full story, as Blackhawks goalie Arvid Söderblom did his best under constant pressure. And yes, even this Leafs fan can admit: **That last goal was offside.**

 **Director of Photography Colin Boyle** was so excited to see **Mezerg** at **Sleeping Village**, 3734 W. Belmont Ave., on Tuesday. Boyle's mind was



Block Club Chicago Events: Book Club, Block Party



Send to arts@blockclubchi.org

When you send info about your event, be sure to include:

- **Name of the event**
- **Date**
- **Time**
- **Place**
- **Address**
- **Price/ticket info (if required)**
- **RSVP/registration info (If required)**
- **Social media tags**
- **Photos (if you have them)**





Gwen Ihnat, Arts & Culture Editor

gwen@blockclubchi.org
arts@blockclubchi.org



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BORDERLESSMAGAZINE

Media Relations for Cultural Heritage Institutions

Activating Heritage 2025

*Diane Bou Khalil, Marketing & Engagement Manager
at Borderless Magazine*



Borderless Magazine is an independent, multilingual, nonprofit online news publication dedicated to sharing stories from Chicago's immigrant communities.

Mission: We're reimagining immigration journalism for a more just and equitable future.



Why Community Stories Matter

- At Borderless Magazine, sharing local **community stories** is central to our mission. These stories **foster connection, build shared identity, encourage empathy, and preserve history**, ultimately strengthening communities and shaping future aspirations.
- We elevate voices from all backgrounds, particularly those **underrepresented or overlooked in mainstream media**.
- We feature diverse range of community news, from events and **personal stories to immigration policies, environment, housing, businesses, and arts and culture**.



How Cultural Centers Can Work with Media

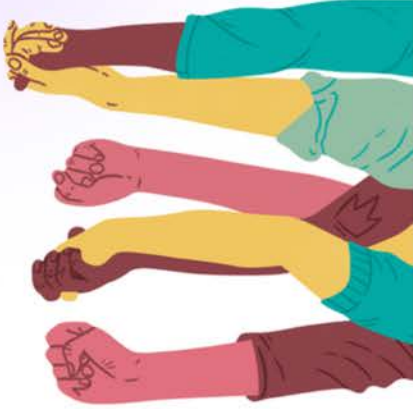
Sponsorship opportunities:

- Partnering with Borderless Magazine opens avenues for local businesses, cultural centers, and organizations to sponsor ads in our newsletter.
- Our email open rate is 41%, meaning your message reaches a highly engaged audience passionate about diversity and inclusion.



Story ideas:

- We're always looking for new story ideas and collaborations. Our partnerships with organizations like RefugeeOne and the Rohingya Cultural Center help us bring powerful stories to light.



Featured Stories and Examples

- **Holiday markets & local businesses:** Story featuring Chicago's holiday markets, helping readers support small businesses.
- **Immigrant & minority-owned shops:** Spotlighting local businesses owned by immigrants and minorities in our Holiday Gift Guide.
- **Cultural celebrations:** Features like "How Chicago's Immigrant Communities Celebrate Nowruz" and "Where to Celebrate Lunar New Year in Chicago."
- **Día de los muertos tradition:** Celebrating traditions like Isabel Hernandez's 16-foot Ofrenda in Pilsen.



How Cultural Centers Can Work with Media

Cultural centers can collaborate with media outlets like Borderless Magazine in several meaningful ways to amplify their stories and engage with wider audiences. **Here's how:**



- Sponsor our event or advertise in our newsletter
- Collaborate on giveaways and auctions
- Share story ideas
- Field canvassing & event collaboration
- Social media video collaborations



I encourage you to connect with us, explore partnership opportunities, and join us in shaping a media landscape that reflects the richness and diversity of our communities. Let's build a stronger, more inclusive future through shared stories and collaboration.

Let's stay in touch!

[@borderless_mag](https://www.instagram.com/borderless_mag) on Instagram

My LinkedIn



diane@borderlessmag.org

info@borderlessmag.org

Subscribe to our
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Axios Chicago

Daily Newsletter & Website

223

Reporters

Carrie Shepherd, Monica Eng and Justin Kaufmann

Things to remember when pitching:

Understand the outlet's format–Axios has something called “Smart Brevity” that isn't always ideal for certain stories.

Pitch idea with enough time ahead of an event but not more than a month out (for daily reporters one month = 100 years).

Keep the pitch concise and hit the big Qs first or highlight them:
Event, organization, date/time, venue.

Don't assume we know the org. There's a good chance we do but still point us to any helpful parts of the website that tell us more.

Ingredients of good stories:

Highlights a specific community or neighborhood but is accessible to a wide range of people.

A gala doesn't make for a great story; it's too promo-y.

Yes, but! If there's an interesting event or story to tell and it happens to be close to the gala or fundraiser, there's a chance we can include.

Ex: The gala has a cool participatory component for guests

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Ideally, the pitch has something new or not well-known. Stories on annual events need a new hook for reporters to write the best story and readers to get the most out of it.

A story strictly about mission isn't ideal. If your group is focused on affordable housing, tell us what you're doing that's different or unique.

If you're an art space, think about who you most want to learn about the space and a hook for that reader.

Email or call!

Carrie Shepherd
Chicago reporter, Axios
carrie.shepherd@axios.com
312-515-7023



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Resources for Careers in Nonprofits

229

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Taking Your Fundraising to the Next Level: How to Raise Money by Building Relationships

230

Panelist:

Dr. William Myatt, Major Gift Solutions



How to Raise Money at a Small Nonprofit

William Myatt, PhD
Founder, Major Gift Solutions



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Agenda

- △ Who Am I?
- △ Who are You?
- △ Raising Money at a Small Nonprofit
 - The Basics of a Fundraising Shop
 - Finding donors who will support your mission
 - Writing appeals that motivate giving
 - Creating a sustainable major gift pipeline
- △ Conclusion and Next Steps

Who Am I?



Who is Bill?

- Background in academics and faith-based work.
- Entered full-time fundraising after completing PhD
- Personally closed \$1 million gift via Zoom in 2020, towards a \$2.2 million annual budget.
- First gift officer at national nonprofit to raise over \$1 million from donors in portfolio.
- As consultant, helped raise over \$1 million 4x through gala fundraising for nonprofits with \$2 million budget.
- Have closed multiple 6-figure gifts at various organizations by combining a consistent work ethic with emotional intelligence (i.e., the art and science of major gift fundraising).
- Organizations we have helped have closed million-dollar gifts x2.



William Myatt
Founder and CEO



Who Are You?



Who are you?

- ▷ Number of staff
- ▷ Annual budget
- ▷ Number of donors who have supported your mission
- ▷ Fundraising staff
- ▷ Fundraising CRM





Raising Money at a Small Nonprofit:

The Basics of a Fundraising Shop





Chat:
What are some of your biggest
challenges as a fundraiser?



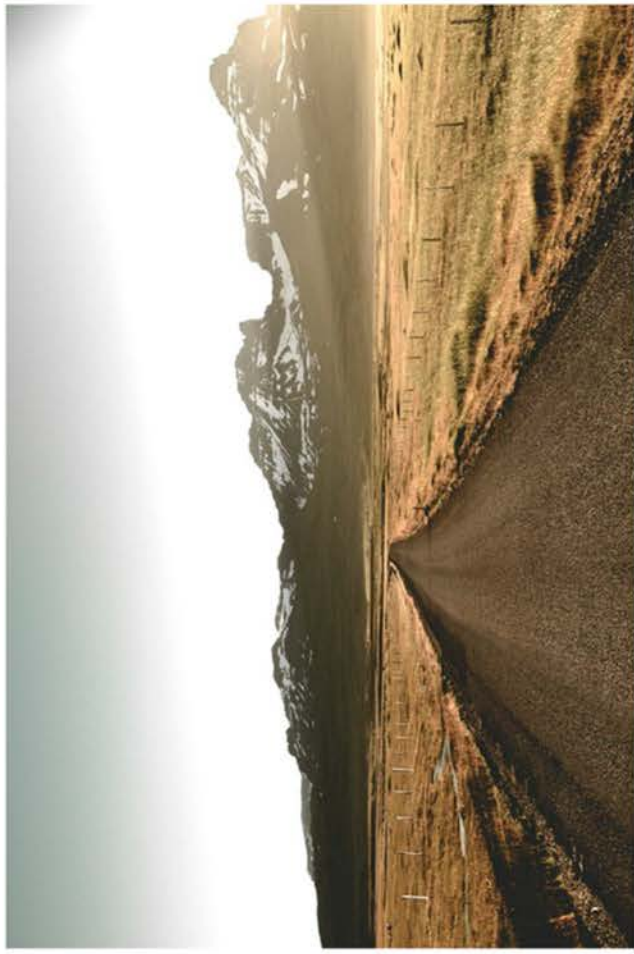
The Basics of a Fundraising Shop

- ▷ Goal: Generate regular and sustainable revenue for your nonprofit.



The Basics of a Fundraising Shop

- ▷ Goal: Generate regular and sustainable revenue for your nonprofit.
 - Diversity
 - Longevity
 - Consistency



The Basics of a Fundraising Shop

- ▷ The components of a successful fundraising program
 - Mailed solicitations
 - Electronic solicitations
 - Major Gift solicitations
 - Air-tight stewardship strategy



The Basics



Like country music and
fried okra, direct mail is
old. But it is not
obsolete.**

The Basics of a Fundraising Shop

▷ Mailed solicitations

If you want to create sustained philanthropic revenue at your organization, you should budget for 1-4 solicitations each year.



The Basics of a Fundraising Shop



**** Always have a new solicitation in the pipeline.**

The Basics of a Fundraising Shop

- ▷ Electronic solicitations
 - Use email, social media, blog posts, and electronic newsletters...

to keep a steady flow of asks
in the communication pipeline



The Basics of a Fundraising Shop

- ▷ Electronic solicitations

Extra credit:
Create consistent messaging between
mailed and electronic solicitations



The Basics of a Fundraising Shop

▷ Electronic solicitations

Use advantageous moments in the calendar:

- Recognized holidays
- Fiscal year
- End of year
- Giving Tuesday
- Initiating a new program
- Hiring new staff



Agenda

- △ Introduce Major Gift Solutions
 - Who we are
 - What we do
- △ Raising Money at a Small Nonprofit
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Finding Donors Who Will Support Your Mission



Finding Donors

- ▷ Cast a big net.



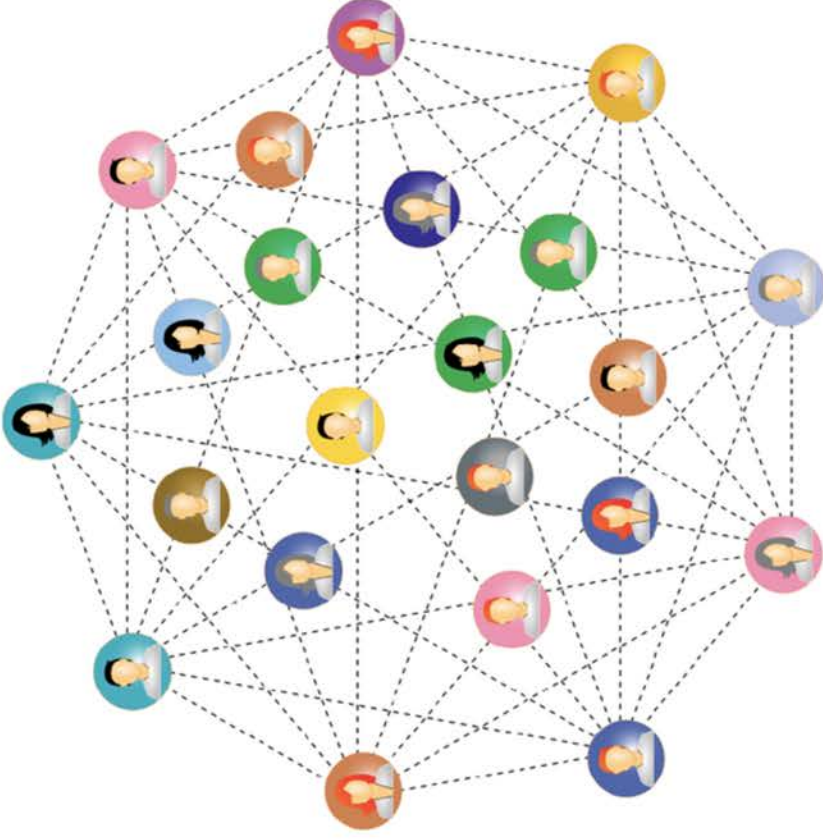
Finding Donors

- ▷ Get historic.



Finding Donors

- ▷ Use all mailing lists.



Finding Donors

- ▷ Ask for help.



Finding Donors

- ▷ Look outside your organization.





Chat: What strategies have you used to find new donors?



Agenda

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How to Write Good Appeals

Writing an Appeal

- ▷ Focus on the 'face' of your organization



Writing an Appeal

- ▷ Don't assume your donors feel a sense of duty to support you. Motivate them by tapping into their imagination.



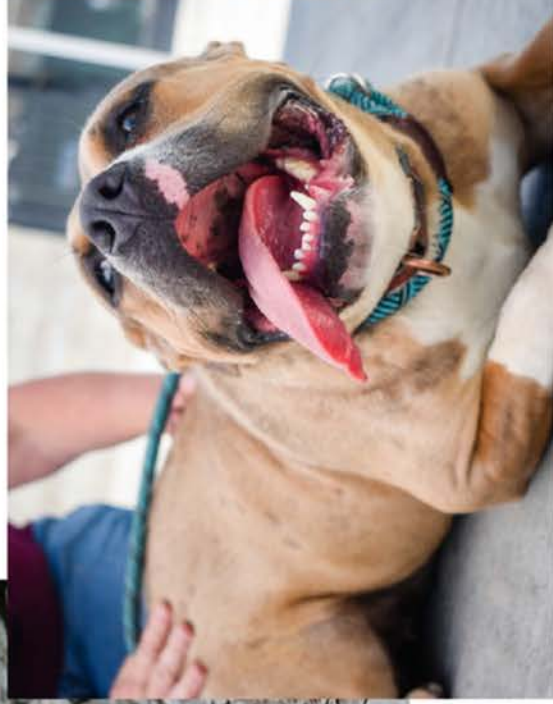
Writing an Appeal

- ▷ Don't use guilt. Keep it positive. Emergent.



Writing an Appeal

- ▷ Tell a compelling story.



Agenda

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How to Create a Sustainable Major Gift Pipeline



What counts as a major gift?

- A major gift is a single donation or multi-year pledge that is in the top percentage of gifts made to your organization. Its value to the organization is significant enough that it warrants individualized attention from fundraising staff.



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- The goal of a successful major gift fundraiser is to cultivate relationships that drive revenue for your organization.



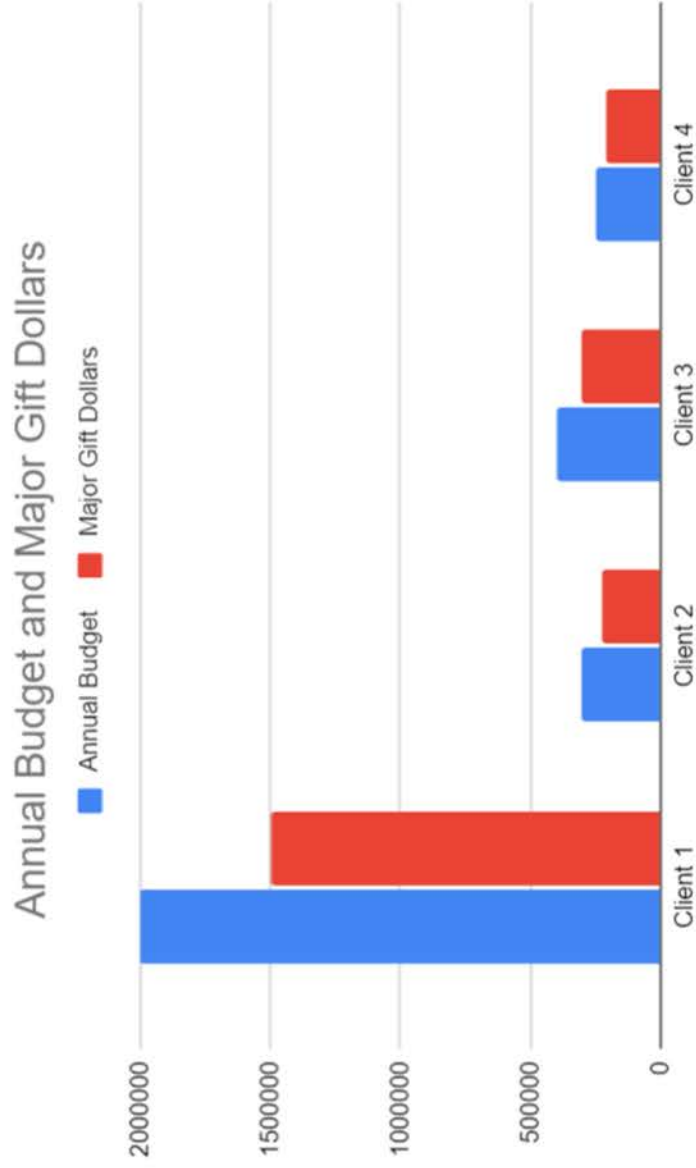
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- The goal of a successful major gift fundraiser is to cultivate relationships that drive revenue for your organization.
- Major gifts are those top donations that allow your organization to meet its budgetary needs and thus elicit careful cultivation on the part of staff and leadership at your organization



The importance of having a clear major gift fundraising strategy

- △ For a small nonprofit, major gift fundraising work can be the singular most important activity of your fundraising team.



The Basics of a Fundraising Shop



Affinity

Alignment with the mission of your organization.



Capacity

Possession of wealth to support your organization at a leadership level.



Philanthropic Tendency

They actually care.

The Stages of Major Gift Fundraising



Be Gently Persistent.



Email



Mail



Personal
Outreach





Chat: How is major gift fundraising going for you?



REMEMBER...



You are making a difference.

****Keep the main thing the main thing****

REMEMBER...



You are making a difference.



Don't apologize for your mission.

You are doing great work that is important!

REMEMBER...



You are making a difference.



Don't apologize for your mission.



Don't be afraid to ask.





YOU CAN DO IT!



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