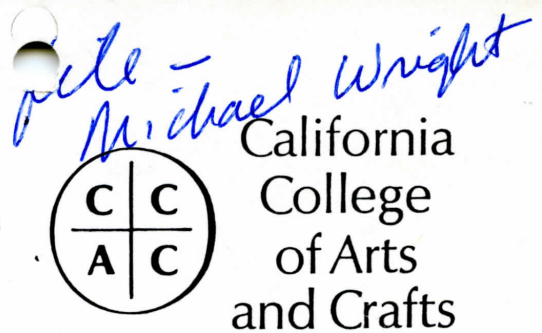


5212 Broadway at College • Oakland, California 94618 • Telephone 415/653-8118



FOUNDED IN 1907

President of the College
Harry X. Ford

Mr. Karl Epstein
Ethnic Heritage Studies Program
Office of Education
400 Maryland Ave.
Washington, D.C., 20202

March 4, 1980

Dear Mr. Epstein:

Enclosed you will find three copies of our Ethnic Art Studies proposal. Unfortunately, we did not receive at the time of this writing your formal submission guidelines. However, we are hopeful that this format is acceptable. If it is not then, upon notification, we will gladly amend the proposal to conform with your standards. Is there anything else that would help your office decide on our proposal? Please notify us and we will respond. Sincerely, our Best Wishes.



Michael Frank Wright Ph.D.

Director, Ethnic Art Studies, CCAC

MAR 10

ABSTRACT

This is a proposal for specified support from the Ethnic Heritage Studies Program of the Office of Education to the Ethnic Art Studies program of the California College of Arts and Crafts. Our program, though fully institutionalized, has both unique and demonstrable qualities regarding the training of visual artists in Ethnic art traditions, as well as with the contemporary styles and themes of Asian, Black, Chicano, and Indian artists.

PART I

Two alternative funding opportunities are outlined herein. The first "option", is support for our on-going instructional program in Ethnic Art Studies. The second option, is support for our community-based and located projects in the Oakland, California community.

In both cases we describe the social needs giving rise to our proposal. Several interest groups would benefit by our continued operation. For example, all of CCAC's art students partake in our program; professional artists, ethnic minority youth, the Union of Independent Colleges of Art*, and local neighborhood communities stand to benefit from our existence.

PART II (APPENDIX)

The appended material is for the information of the reviewing parties in case they wish to know "who we are", and historically what we have been doing. A complete listing of the staff involved in our project is provided.

It is the belief of the program staff that the philanthropic and donative philosophy outlined in your Request for Proposal indicates your concern for, and coincides with our raison d'etre perfectly, in meeting pressing social and educational needs in the area of arts and culture.

*The Union of Independent Colleges of Art is an association of colleges of art in the United States. It includes nine institutions: the Atlanta College of Art, the California College of Arts and Crafts, Cleveland Institute of Art, Kansas City Art Institute, Center for Creative Studies-College of Art and Design (Detroit), Maryland Institute College of Art (Baltimore), Minneapolis College of Art and Design, Philadelphia College of Art, The School of Art Institute of Chicago.

ETHNIC ART STUDIES

CALIFORNIA COLLEGE OF ARTS AND CRAFTS

5212 Broadway, Oakland, California
94618 (415) 653 8118

Optional Proposal to the Ethnic Heritage Studies Program:

Prepared by : Dr. Michael Frank Wright

Project Duration: Academic year 1980-81

Funding Period: Spring and Fall, 1981

Specific Requests:

Support for Ethnic Art Studies Core Instruction Program
[\$27,500.00]

or, in the alternative,

Support for Ethnic Art Studies Community-Based Workshops
and Conference [\$32,700.00]

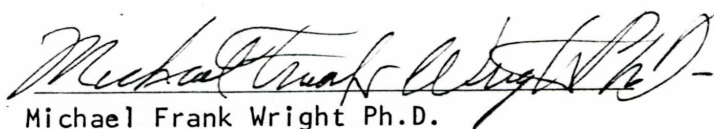
Sponsoring Agency:

California College of Arts and Crafts

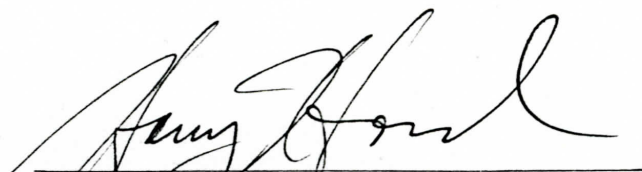
Fiscal Control:

Business Office
California College of Arts and Crafts

Date of Application: March 4, 1980



Michael Frank Wright Ph.D.
Project Director
Ethnic Art Studies Program
California College of Arts and Crafts



Harry X. Ford, President
California College of Arts and Crafts

PART I

THE NEED AND THE PROPOSAL

There is a pressing social, professional, and educational need for Ethnic Art Studies. Professional artists-in-training need our knowledge to expand their universe of ideas and experiences. Society in general, and art patrons in particular, need broad-minded and culturally cosmopolitan artists and artistic subject matter. Ethnic minority youth need the inspiration and confidence that is found in an institution with a program which legitimizes the reproduction of their traditional cultural heritage. Such a place can be found in the arts, and in particular, at the California College of Arts and Crafts. Lastly, culturally indigent members of the various poor and working class minority communities need professional artists who can reflect their heritage, world view and aspirations in a way which makes the arts accessible to them, and which can help to make more beautiful and esthetically pleasing their lives, homes and neighborhoods.

Hence, with our facilities, students, and experienced staff, on the one hand, and the financial support of philanthropic organizations, on the other hand--we together can meet those needs. We do hope that you will share our view about the social and educational importance of Ethnic Art Studies, and find us worthy of support.

Ethnic Art Studies at CCAC is primarily a program of instruction in the visual arts serving all of CCAC's students. Secondly, our program is involved in artistic service to, and "audience creation" within, the Chicano, Black, Asian-American, and Indian communities of the East Bay cities of Oakland and Berkeley, California. Our program has many unique features. For example, the staff of ten people, nearly all practicing studio artists, is mature, generally well-educated, and has on the average more than a decade of professional work in their respective areas of concentration. We are mostly Black, Asian, Chicano-Latino, and Indian peoples: a description of whom may be found toward the end of this proposal.

While we have been in existence for nearly nine years, it has been during the past two years that we have sought outside funding to help sustain our program. For instance, in 1977 friends of the College raised \$12,500 earmarked for Ethnic Art Studies to which the Ford Foundation matched an equal amount in 1978 (as a part of an overall gift to CCAC of \$150,000). Again in 1978, we were awarded an unrestricted gift of \$10,000 from the L.J. Skaggs and Mary C. Skaggs Foundation of Oakland. We used one-half of that money to underwrite four of our regular core courses, and the other half to pay expenses for a 16-person tour of the arts and artists in the American southwest during the summer of 1979. Strengthening our ties, particularly those with Chicano and Indian artists of the southwest, is very important for artists in California. Despite the fact that we have always, and continue, to get many of our students from that region, most of the art produced there remains there, or is produced for eastern and mid-western audiences and museums (or even Los Angeles). We began to address that problem with the help of our last benefactor. Further steps in the process of establishing

ties with artists in our respective communities and exposing our East Bay citizenry to art from neighboring regions is a part of the subject matter to which we apply to you, the Office of Education, for present support.

We will offer for your review the following information. First, we should like to describe for you something about what "Ethnic Art Studies" is--that is, our core instructional program--and the part of that program (Option "A") which we believe is a good funding opportunity for your office. Our core instructional program is central to our mission: a fact which may be illustrated by the fact that each of our 1,200 regular students at CCAC is required to spend a minimum of 120 instructional hours with our program as a prerequisite for graduation.

Secondly, and as the alternative, we would like to submit for your consideration, "Option B" a nearly equal funding priority for us. This package of services ties directly into our community-outreach efforts in the East Bay, and is a direct outgrowth of our 1979 field trip to the southwestern states of New Mexico, Arizona, and Nevada, which we alluded to earlier. In response to the need for cultural exchanges between artists and audiences, we would like to offer several community-based art workshops (i.e., studio facilities) in downtown Oakland and a conference to gather contemporary Indian artists of the western states. We already have the trained people, and the rapport and "presence" in our city necessary. What we need are the costs defrayed for actually "gearing up" these studio workshops and underwriting the collateral courses which we teach on the campus but really ought to be teaching in the community for college credit to regular CCAC students and non-students as well.

What is Ethnic Art Studies?

There are many points of view on this question. We will give you our formulation. At CCAC, Ethnic Art Studies is primarily a program in the professional training of visual artists. The ethos of our program is born of cultural democratic idealism on the one hand, and the realities of our College and the Bay Area, on the other. The most direct manifestation of Ethnic Art Studies does not derive from simply an abstract definition. Rather, it arises from nine years of experience thus far, and has given rise to a working definition.

First, therefore, permit us to describe our concrete professional practice, that is, our core program of courses and activities. Our program is equally divided between an art-studio program and an academic-lecture program. This program copies the general program of CCAC. It is necessary to offer both dimensions because we think it is important for artists to have an all-around educational experience in college, and also because The Western Association of Schools and Colleges urges us to do so in view of the fact that we offer a Bachelor's and Master's degrees of Fine Arts.

ETHNIC ART STUDIES 1980-1981 CORE
ACADEMIC PROGRAM

Fall 1980

Mexican and Chicano Public Art (Montoya)
Social History of the American Indian
(Williams)
African Art History (Msangi)
History of U.S. Race Relations (Wright)
Cross-Cultural Psychology (Wright)
History/ Sociology of Third World Films
(L.Clark)
American Indian: Art Anthropology
(Archambault)
Asian Art Theme (Studio) (Ozaki)
Survey of Third World Literature (Wright)
Southwest Regional Design in Jewelry
and Metal Work (Sanchez)
African Woodcarving and Sculpture (C.Clark).
Commercial Design and Minority Artists
(Myles)
Administrative staff release 1/2 time

costs: \$2200.00 per class average
x 11 1/2 classes
= \$27,500.00

Spring 1981

Pre-Columbian Art History (Gomez)
American Indian Art Visuals (Lamar)
Mexican and Chicano Public Art (Montoya)
Social History of the American Indian
(Archambault)
History of U.S. Race Relations (Wright)
Survey of Third World Literature (Wright)
Cross-Cultural Psychology (Wright)
Third World Films and Social Change (L.Clark)
Asian Art Theme Studio (Ozaki)
Commercial Design and Minority Artists (Myles)
African Art History (Msangi)
American Indian: Art Anthropology (Archambault)

Administrative Staff release 1/2 time

costs: \$2200.00 per class average
x 11 1/2 classes
= \$27,500.00

ROTATING OPTIONAL COURSES (no cost factor) *

Environmental Design and Third World Communities (staff)
Aesthetics and Social Value in Non-Western Art (staff)
European Ethnic Art Traditions (staff)
Social History of Asian Americans (staff)
Social History of La Raza (staff)

* each year we will "rotate" one or two of these into the program as needed.

The Office of Education could help us a great deal by funding our Spring 1981 Core Course Program in the amount indicated. The College underwrites about one-half of the Fall, 1980 program and the Ford Foundation grant underwrites the other half for that semester.

On the other hand, your office may well be more inclined to view our "Option B" proposal as a more attractive funding opportunity. This option is primarily our "community outreach and audience creation" aspect. There is necessity however to include some course underwriting, a fact which will be explained.

"Community outreach", admittedly a well-worn cliché these days, is something which for us is a genuine interest. Our backgrounds were genuinely immersed in the activism of ten or fifteen years ago which loudly proclaimed the desirability of making "relevant" and "supportive" the relationship between institutions of higher learning on the one hand, and the inner city, especially ethnic communities of color, on the other hand. It is no secret that we had to struggle a great deal to create and later to institutionalize our program, with the help of interested parties, at CCAC.

Perhaps it has been because of our tenacity, and perhaps it has also been because CCAC exhibited genuine support for us, that we, unlike many other "ethnic studies programs" have been successful. As we mentioned before, every student at CCAC (about 80% of whom are white Americans) is required to study with us in an academic setting and in a studio project. In the last two years, we have become increasingly well known in the Oakland-Berkeley area. For example, we have sponsored shows, provided jurors for community art shows, and invited community groups up to CCAC to use our facilities. (Appended to this proposal are data on our activities.)

We would like to act on the inspiration and social need we realized existed in northern California by carrying out art workshops, communications events, and publicity activities which would bring work styles and techniques of southwestern Chicano and contemporary Indian artists and craftspeople out here. It is ironic, but the truth is that cultural exchange between the southwest and California is markedly shallow despite what our regional proximity would suggest.

Oakland is nearly 50% Black. For years we have taught Afro-American Art History, African Art History, and African Woodcarving and Sculpture. The immediate problem related to the arts that we see, based on our decade-long observations, is that within the Black community there must be concentrated efforts to help restore and edify a sense of art utility, appreciation, and "audience." The gulf has grown impermissibly wide between the masses of "working class" Black people on the one hand, and the serious artists-professionals on the other hand. Circumstances and reward-systems have worked to create this deficit in art utilization and responsiveness within our Black community; the public schools consider art activity as among its lowest priorities.

If we could have a community-located graphics workshop and sculpture facility (molding, casting, kiln equipment), a southwestern-type jewelry and metal workshop (traditional and contemporary) and a conference to draw minority artists and community people's attention to our existence and usefulness, then I think we would be as successful there as we have been on the campus of CCAC for the last nine years. "Option B" also provides for an integration and sharing of facilities and resources.

THIRD WORLD GRAPHICS WORKSHOPS:

After an initial work-up, this project should run for at least three years. It would serve Black, Chicano, Indian, and Asian-American art interests. The idea would be to provide a facility where CCAC students and local artists could come together to work and teach. There is a great need for quality posters and lithos, inexpensively matted, for the homes and businesses in our community. Traditional "fine arts" are too expensive and remote to inspire a Third World community level art appreciation audience.

We estimate \$4,000 in cost for equipping this project and \$2,200 in instructional costs for one year. For the following two years, only the instructional salary would need to be replaced (by sources other than the Office of Education). We would share CCAC's regular graphics and printmaking resources, and if properly funded, small numbers of community people could use the facility virtually for free. In addition to the cost of studio space, working equipment will include: materials, a small press, chemicals, solvents, silk-screening equipment.

SCULPTURE MOLD AND KILN FACILITY: (African Woodcarving and Sculpture)

Plaster section mold construction is to sculpture like printmaking is to painting. A single mold can be used to replace many clay and wax copies which will later appear in ceramics and bronze metal sculpture when completed. African, La Raza, Native American, and Asian artists often work in compact, simple volume-forms which lend themselves very well to plaster mold construction. If properly funded, we could add (for about \$500-\$600) an Olsen 24 Fastfire Wood Downdraft Brick Kiln System. This could easily be built and operated by our African Woodcarving and Sculpture instructor, Mr. Claude Clark. About \$1,000 could equip this facility, with about \$3,000 a year in ground rent (if we did this off-campus), and approximately \$2,200 for his salary to start this aspect.

SOUTHWEST REGIONAL JEWELRY AND METALS WORKSHOP:

Contemporary southwestern design and execution in jewelry is manifesting a renaissance of design and materials techniques. Turquoise and silver are still much in demand for traditional reasons, but avant-garde artists in the southwest are working with a great many stones, metals and techniques, using esthetic innovations which are as difficult to describe as the terrain of the Grand Canyon: (the newer work looks like the terrain; sculpted, colorful and highly stylized). Little of the work has been seen, nor even made or sold out here. For instance, on our 1979 southwest (Arizona) trip we spent some time with Charles LaLoma just outside Hopi Reservation.

After that visit, all of us, jewelers and non-craftspeople alike, were permanently affected by the power and possibilities in working with these new design ideas.

In order to do lapidary (for which we would need a large slab saw, two small trim saws, 4 grinders, two flex shafts, two polishers, and one drill press), we would need about \$2,800. Handwrought equipment (vices, anvils, mandrils, hammers, mallets, files, etc.) would run about \$1,000. This includes rental of tanks for welding. In order to do casting, we would require a separate kiln system from that used in the African Woodcarving and Sculpture project above. We would need an electric kiln, a centrifugal caster, and a vibrator (flask). This would cost about \$1,500. The instructional cost for Mr. Sanchez would also run about \$2,200 for a semester, but the workshop would last for many years.

- CONTEMPORARY INDIAN ARTS CONFERENCE-BAY AREA, CALIFORNIA, 1981
- AMERICAN INDIAN COUNSELOR FOR OUR INDIAN STUDENTS AT CCAC

First, let us say something about the social need to popularize American Indian contemporary artists. The art world has recognized the art of the American Indian in the context of the historical past; generally as a contribution to the crafts and artifacts of science. A recent interest in the contemporary American Indian artists has taken place in the southwest, Chicago, and New York. Exhibitions of these works are being developed for display in these areas. The works of contemporary Indian artists should not be classified as regional art, or stereotyped as "Indian art". California must be afforded the opportunity of viewing and understanding the art of contemporary Indian artists. The public as a whole would benefit from a large conference (and exhibit) of this kind.

A conference which would pay the airfares and a small honorarium for ten Indian artists (averaging about \$500), the exhibition (\$1,200), plus a paid conference coordinator (\$2,000), conference publicity and equipment costs (\$500), and about \$800 for an administrative support staff, would add up to around \$9,500.

Related to the needs of the East Bay's Indian community, is a serious need for an part-time Indian counselor for the college students of Indian ancestry who are now coming to CCAC in increasing numbers (especially with the impending close of the Institute of American Indian Arts in Sante Fe). The attrition rate is much too high. We need to offer more courses and material support, but most of all, we need a good social worker-counselor who is himself or herself an Indian with an understanding of traditional and contemporary problems. We estimate about \$3,000 for fifteen hours a week, per semester, in cost for this position.

FUNDING OPPORTUNITY ESTIMATED COSTS: *

"Option "A"

[Support of the core academic and studio instructional program for the Spring, 1981 semester] Instructional costs and operating costs are all included in this average cost per class figure of \$2,200.00
\$27,500.00

"Option "B"

[Support for a community based worksop and conference, and an American Indian coueslor]:

Third World Graphics Workshop	\$6,200.00
African Styled Woodcarving and Sculpture (Mold and Kiln Facility)	\$6,800.00
Southwest Regional Jewelry and Metals Workshop	\$7,500.00
Contemporary American Indian Arts Conference for California.	\$9,000.00
American Indian Counselor at CCAC	\$3,000.00
TOTAL	<u>\$32,700.00</u>

In conclusion, we would like to address the needs outlined in the proposal. With your department's support we can do so. Please consider for funding either of our projects, or consider funding both of them if they are both deserving under your guidelines.

* All gifts made to the Ethnic Art Studies program must be channelled through our Board of Trustees. In addition the College's business office and comptroller handle all accounts and are accessible for routine audits.

PART II

THE HISTORY OF OUR PROGRAM AND
PHILOSOPHY *

Ethnic Arts Studies at CCAC is a program for professional training in the visual arts. We are both institutional and demonstrative. As such, we were established originally in 1971 as a "Black Studies Institute." Since that time progress toward full multi-cultural stature, and full institutionalization, has occurred. For instance, in 1972 we became the Ethnic Studies Division. In 1973 we were recommended by the Academic Council of CCAC to offer a major and a minor in Ethnic Art Studies. Also, in that year we gained our first experience in a community outreach project by sponsoring, for one semester, an off-campus center located in West Oakland.

In 1974 we sponsored our first invitational art show which, by all accounts of the campus and local community, was a smashing and beautiful success. Despite the recession of 1972-1976, which had an adverse effect on most small private colleges, and a doubly adverse effect on new programs within them, we weathered the economic storm and maintained our programmatic existence and integrity. Most recently, in 1978, we were supported by the Academic Council and the CCAC administration in becoming the first college in the U.S.A., to our knowledge, which had an Ethnic Art Studies program, and which required each student to participate, to a minimal degree, in it. It is in this sense that we consider ourselves institutionalized.

We are simultaneously a demonstration project. Probably no other college--and certainly no other art college--has a program like ours. Our Ethnic Studies program has lasted seven years, sometimes under trying conditions, but still under one set of faculty leaders. In this way, we are unique by comparison to Ethnic Studies programs anywhere in the country. Instead of starting out "multiculturally" and then fragmenting along ethnic lines, amidst internecine strife, we have gone the other way totally. Our program has just reached its fullest multi-ethnic stature with courses representing all of the major ethnic groups--Blacks, Chicano-Latino, Asian-American, and American Indian. Our staff is mutually supportive and experienced. In addition, our program is supported by our College administration (and vice-versa), which views us as a necessary and timely contribution to professional training in the visual arts.

Lastly, our morale is high. Among Ethnic Studies programs we are probably most unique in that respect! Because of our institutional success, we hope to demonstrate to other colleges of art in the Union of Independent Colleges of Art (U.I.C.A.), that Ethnic Studies, particularly those studies of the traditions of peoples of color, can be successful and regarded with admiration by all, on the one hand, and still based on (pedagogical) self-determination by the Ethnic groups in question, on the other. With this faith, our experienced model, and the support of your foundation, such a demonstration can prevail.

*This history and philosophy is abstracted from, (and appended herein to), a successful proposal to the L.J. and Mary C Skaggs Foundation. We add it here simply for the convenience of those reviewers who might want more information on us.

Why We Offer the Ethnic Art Studies Program

CCAC acknowledged the desirability of offering, and ultimately requiring, minimal study in the Ethnic Arts area because we felt that the contributions of artists and craftspersons from the ethnic communities--particularly those of color--have been unrecognized by traditional educational institutions. Our college stands for the broadest spectrum approach to the education of our students. For instance, these words can be found in our catalogue:

"The College agrees with John Stuart Mill that we are men and women before we are artists or teachers, and that if we are wise and sensitive men and women, we will make wise and sensitive artists..."

"Michelangelo said: that the artist paints not with the hands but with the mind. The artist's education, then, must concern itself with what art has to say as well as with how art says it..."

"Consequently, the College has addressed itself to a broad and balanced education and has concerned itself with training artists as craftspeople and providing the professional background which will equip them with the knowledge and attitudes they will need in their creative career..."

"Essentially, the California College of Arts and Crafts strives to prepare artists for the cultural leadership which is their traditional role in society..."

With specific regard to Ethnic Art Studies, the President of the California College of Arts and Crafts has been a consistent enthusiast, and has said:

"It is apparent to the faculty at California College of Arts and Crafts that most studio experiences of art students are based on the techniques and concepts of the traditional art academy of Western Europe to which has been added technological innovations of the 20th century. Little or no attention has been given to the art techniques of the Orient, Africa or Ancient Mid-America.

Situated in the San Francisco Bay Area which serves as a melting pot for Far Eastern, African and Latin cultures, CCAC faculty felt that in the interest of

its students' cultural identity, greater attention should be paid to these traditional studio concepts, especially as they relate to contemporary means of artistic expression--not only for the benefit of the relatively high percentage of minority art students on this campus, but for the student body as a whole."

President Harry X. Ford, CCAC

Ethnic Arts Studies focuses on the unique contributions, and social problems, of America's major ethnic minority groups. However, while our core program is mainly representative of Latino, Black, Asian-American, Indian (and soon Hawaiian) cultures, we are not unmindful, nor could we ever be, of the "ethnic" backgrounds of virtually all Americans. Because of this we also offer two courses entitled "Urban Art Studies" and "European Ethnic Arts Traditions" which speak to that reality. Of course, there are literally hundreds of "ethnic" groupings in this country, however, the majority of them are small in terms of cultural impact on American society or they are reasonably well represented in the curricula at existing colleges--including CCAC. We have chosen to speak to an important part of the cultural legacy of America which is still very much under-represented.

Concerning "ethnic studies" in general, much has been written which underscores our point of view. Ethnic differences need not be the rallying point of persons bent on divisiveness. Our differences can also be experienced as mutually exclusive but nonetheless, mutually required and permitted gifts among peoples! This is our outlook.

We find, for example, a legitimization of this concept by the following writers and educators:

" The new Ethnicity" is not a reduction of consciousness to an uncritical stage, but the acquisition of a new competence in consciousness: a multicultural consciousness. It favors the development of a new type of personality: a pluralistic personality. The pluralistic personality does not pretend to be universal; neither does it accept being stereotyped or limited to the resources of one cultural history only. Rather, the pluralistic personality recognizes its own rootage, draws consciously from its own resources, and tries to become skilled both in self-knowledge and in the accurate perception of those with differing roots. It is capable of many different kinds of growth, but with a sort of integrity and solid appropriation."

-- Michael Novak
 (preface) Ethnic Studies
 "Working Papers"
 The Rockefeller Foundation.

Also, Richard Gambino writing in "A Guide to Ethnic Studies Programs In American Colleges, Universities, and Schools" ("Working Papers," The Rockefeller Foundation, May 1975) has said:

"Ethnic studies programs should aim to build a cultural pluralism that is genuinely creative, rather than a pluralism of isolated groups, ignorant of and callous toward others. Above all, ethnic studies should adhere strictly to the highest standard of scholarship in research and respect for truth that are absolute requirements for true education, in the best sense of the word."

--Richard Gambino

Ethnic Art Studies Research and Dissemination

As we pointed out earlier, we are not soliciting funds from the L.J. and Mary-C. Skaggs Foundation to support all of the aspects of our "2-Year Cycle". The money we wish to receive from your source will go directly to an integral part of our core program—a part we could not very well offer without your support. A description of our budgeting plan will follow shortly. However, it is important to note that your support, in addition to having a direct effect in making possible several courses of study in Indian, Mexican, and Asian art studies, will also have a catalytic effect in supporting the ancillary projects of which we spoke earlier. In particular, we wish to begin the process of research, documentation, and dissemination of knowledge about Ethnic Art Studies. Other funding sources, listed later in this proposal, will provide the major portion of those costs, as will student fund-raising activities. However, we cannot do research and dissemination, without support for our core academic and studio program. The fact that Ethnic Studies research is heretofore "hidden", nonetheless, essential contribution to knowledge and society is underscored by Richard Gambino in the thesis we quoted earlier:

"A number of institutions have established multicultural or pluralistic centers to examine neglected areas relating to more than one ethnic group.

Yet there is a general dissatisfaction in educational circles with the lack of original research produced by teachers of ethnic studies. Leaders in the field strongly recommend that ethnic studies programs encourage a solid social science and humanities background as a basis for examining living ethnic traditions and their roots..."

Some Information About the Ethnic Art Studies program faculty

Michael Frank Wright Ph.D.
(Social-Clinical Psychology)

Assoc. Professor of Ethnic studies and Psychology/CCAC
Studies: University of Pennsylvania
Tuskegee Institute, San Francisco State Univ., and The Wright Institute (Berkeley)

Interests: Mental Health/Art Therapy
Graphic painting; Ethnic Studies; Cross-cultural psychology.

Emi Ozaki

Painter, sculptor, textile designer, calligraphy.

Studies: Ochanomisu Bunkgakuin English High School
Ochanomisu Bunkgakuin College Art Department

Background: Many private and group exhibitions since 1961:
-"Purchase Award Winner"
Small Images Exhibition, Calif. State University.
-"Merit" Award, Hunter Gallery, Chattanooga, Tenn.

Malaquias Montoya, B.A. (honors)

Painter, designer, American Indian silkscreener, art educator

Studies: Univ. of California (Berkeley)

Background: Scores of exhibitions, poster cover designs, lectures, and consultant work.

Agnes Faye Williams, M.S.W.

Educator, social worker, writer, extensive social work and involvement with American Indians

Background: Many professional publications, awards, and nationwide professional experience.

Ines Gómez, M.A. (Fulbright Fellow)

Chilean Cultural Anthropologist
Textile and ceramics design specialist
Studies: University of Chile

Interests: Extensive Anthropological field experience in S.W., USA, and Latin America
Former Professor of Ethnic Studies, Mills College.

Claude Clarke Jr. M.F.A.

Painter, sculptor, African and Oceanic Art Historian, African Art Importer, Art educator.

Studies: CCAC, U.C. Berkeley
Interests: numerous exhibitions, wide ranging teaching experiences import business.

Kathy Steward, B.A.

Painter, designer, American Indian art historian and culturalist.

Studies: Mills College, USA.
Interests: Art education and Indian culture, studio arts with several exhibitions and awards.

Francis Msangi, M.F.A. (Fulbright Fellow)

Graphic designer, painter, sculptor, printmaker.

Studies: Tanzania, Uganda, Kenya,
Interests: Art educator (graduate with distinction MFA at CCAC).
Studio artist mixed media.

Mr. Randy Sanchez:

Education: San Jose State University; San Jose Junior College; concentration in jewelry, He has worked professionally since 1972 in his home studio, and has taught jewelry making at San Jose State, and Sunnyvale High school (California).

Mr. Larry Clarke, MFA

Internationally known Black American filmmaker, cinematographer, and producer. Master's degree UCLA's department of motion picture and television. Winner of Louis B. Meyer (MGM) Award in Filmmaking, 1974, winner of Locarno International Film Festival, Switzerland, for his film "Passing Through," 1977.

Ms. Jean Lamar (Pit River, Piute) B.A. American Indian painter, print-maker, lithographer; University of California, Berkeley, San Jose State University, Numerous awards, shows, and involvement with Indian community affairs in East Bay since 1969.

Ms. Jo-Ellyn Archambault (Ph.D. candidate) Oglala Sioux, Pine Ridge S.D. Field of study: Anthropology (U.C. Berkeley); She is an established Indian artist, weaver, craftswoman, and anthropologist. In addition she is a writer, and a Ford Foundation Fellowship winner.

Mr. Glenn Myles, MFA is a graphics designer, publisher of Yardbird journal of multicultural artists and art), and filmmaker. He has done numerous professional book designs, illustrations, record jacket designs, poster and brochures, murals, technical illustration, and lastly, teaching.