

INTRODUCTION

What is Tamejavi?

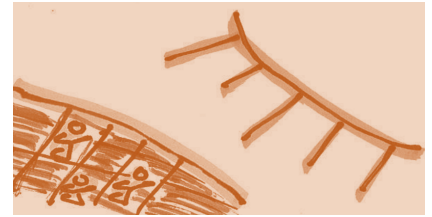
A word inspired by the creative antics of poet Juan Felipe Herrera, “Tamejavi” brings together syllables from the Hmong, Spanish and Mixteco words for marketplace: **TA**j laj Tshav Puam (Hmong), **ME**-cado (Spanish) and nun**JAVI** (Mixteco). The combined syllables spell Tamejavi, representing a public place for the Central Valley’s diverse immigrant and refugee communities to gather, engage in cultural sharing and celebrate their work through building a sense of place and belonging.

WHAT DOES TAMEJAVI STRIVE TO ACHIEVE?

- Amplify the voices and increase pride of immigrant communities.
- Build new relationships and understanding across immigrant cultures and with other Valley residents who share a commitment to increasing civic participation and public recognition for diverse communities.
- Create a public space for creative expression that fosters civic engagement.
- Strengthen skills and build models for civic engagement through cultural sharing.

TAMEJAVI ORGANIZING PRINCIPLES

1. Popular participation in cultural production is integral to community life and civic engagement around the world.
2. Tamejavi activities grow organically from and are democratically organized by members of the Pan-Valley Institute, Tamejavi Cultural Organizing Fellowship Program fellows, learning groups, partners and interested Valley communities.
3. There are no set formulas: by encouraging diverse participants to design gatherings and festivals, something new is created each time and learning occurs along the way.
4. Creating a safe learning space takes patience and is important when convening diverse groups.
5. Multi-lingual and broad-based communication strategies are important to engaging diverse communities.
6. Attracting diverse audiences is as important as presenting multiple forms of expression.
7. Tamejavi both incorporates learning from experienced artists, presenters and cultural workers and believes that participating groups



Principles

- Principles are included in tool

Tips

- Tamejavi is not just an event; it is a learning and cultural exchange process
- Tamejavi challenges and presents a new definition of what art is

References

- The Theory Behind Our Work booklet
- Glossary
- Learning Groups Section
- Tamejavi Cultural Organizing Fellowship Program Section
- Popular Education Section How to Make it Work I

have the capacity to make decisions about the direction and presentation of their work.

8. Increasing access to public space for cultural expression is key.
9. Cultural exchange is about doing and learning; it is not passive spectatorship.
10. When combined, cultural exchange and community organizing increase the impact of local efforts to improve Valley communities and strengthen organizing networks.

Tamejavi is unlike other multi-cultural festivals and events in several ways:

- Tamejavi is a daylong gathering to celebrate and experience the rich traditions of California's Central Valley through visual and performing arts that is free to the public.
- Tamejavi is an important event for the cultural vitality of this region. It's developed by a year-round learning community comprised of youth and elders, artists and organizers, chiefs and healers, educators and students.
- Tamejavi is designed to specifically foster meaningful civic engagement by immigrants with the established community. It provides a public space for immigrants to re-create the sense of community they experienced in their home countries and, in doing this, to build a sense of their own place.
- Tamejavi shares rich traditions in multiple cultural groups across cultures, experiences and languages. There is virtually no other place in America where you could find a traditional Mixtec singer followed on-stage by a Hmong spoken word artist.

INTRODUCTION

Tamejavi Coordinating Group/Planning Committee

This tool provides information on the role of a coordinating group/ planning committee, and tips for recruiting committee members.

The Planning Committee's Role

The Tamejavi Planning Committee is crucial to guaranteeing a collective process. This group also plays an important role in the planning, shaping and decision-making process of the event. The committee is formed of individuals representing one or more of the communities that constitute the base of Tamejavi. The principles of the committee and the roles of members are as follows:

- Members share Tamejavi values and principles
- Members believe in the importance of art and culture as tools for organizing and community development
- Members come from diverse cultural backgrounds, believe in collective learning and social change, and are committed to making the Central Valley a more just and democratic place
- Members make links and connections between people, places and organizations
- Members do outreach work in their community:
 - * by engaging community members in the Tamejavi learning process;
 - * by assisting their community in developing forms of arts and cultural expression for the festival; and
 - * by building audiences for the festival.
- Members attend mandatory monthly meetings
- Members engage in Tamejavi activities and follow through on work agreed upon
- Members can recruit volunteers, register people in workshops/forums, and/or recruit sponsors and donations
- Members provide feedback on festival design

Recruitment Tips

- Recruit people who have a sense of community
- Reach out across gender, and people from varied ages and educational levels
- Choose members who are comfortable working as a team
- When recruiting a team member, explain why you are approaching them to engage in a cultural organizing process as part of the planning committee
- Clearly explain the role of the planning committee
- Be up front about the time commitment



Principles

- Tamejavi activities grow organically and are democratically organized by members of the Pan-Valley Institute's learning groups, partners and interested Valley communities.
- This festival confronts isolation and marginalization by engaging in cross-cultural events in the public sphere



Tips

- Recruit people who have the time to participate
- Make sure members understand that their role will not just be planning an event, but also engaging in the learning process
- It is important that the coordinating group stay together from beginning to end

References

- The Theory Behind Our Work booklet
- Glossary
- Learning Groups Section
- Tamejavi Cultural Organizing Fellowship Program Section
- Popular Education Section How to Make it Work I

Success Story

Throughout the planning of various Tamejavi Festivals, there were those who were with us from the first festival in 2002 to the fifth festival in 2009. However, for each festival, there were new people who joined the committee. The group was always culturally diverse, multigenerational and each member had a different set of skills and played different roles. For example, the committee for the 2009 festival was formed by a member of the Iranian community who is a librarian and two members of the Native American community—one a musician and the other a muralist. One member that participated since the second festival played a key role in providing technical and curating support. Two of the members provided support with communication and documentation. There was a graphic designer and a person in charge of coordinating volunteers. Aside from the tasks they were assigned according to their skills, committee members were also influential in deciding on a theme, shaping the festival, outreach and promotion.

EVENT PRODUCTION

The Importance of Crafting the Theme of an Event

In this tool, we share what we have learned about the importance of crafting a theme when planning an event or campaign and what is implied in the process. This advice is based on what we have learned from organizing five Tamejavi Festivals and other cultural and creative expression events.

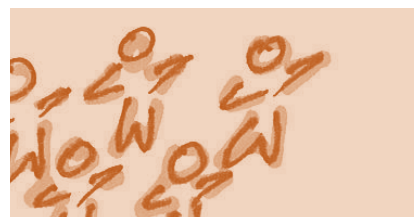
The event's theme provides many opportunities for establishing a process for reaching a shared vision and setting common outcomes the group's organizers would like to achieve. The theme of your event or campaign should be the key message you communicate to let audiences know the intention of your work. It also provides the framework for your focus when designing campaign strategies and event activities. Finally, involving your group in selecting a theme is a great opportunity to unlock the creativities of each member of the group and help them work towards having ownership of the event/campaign.

At the Pan-Valley Institute, we are intentionally thorough when selecting a theme; we dedicate plenty of time, do not rush the process and make sure we consult not only the group that is involved in the project, but people outside the group as well. For example, "A Road to the Future" was the theme of a memory book project that a group of Mexican Indigenous and Hmong women collaborated on and used as a venue to tell their stories in 2003. The women who created this book were between the ages of just 18 and 22. Some were already exercising leadership skills, while others were in the process of learning how to be more involved in social justice issues, but wherever they were on their journey as young women, they were paving a road to their future. Some of those women have become strong leaders either as social justice activists, elected officials or business entrepreneurs.

STEPS TO CONSIDER WHEN CRAFTING A THEME:

1. Pressing Issue of the Moment

Our first step when planning an event, campaign or media project is to pose these questions: What is the issue you want to address through this event, campaign, project? What issue is impacting our communities at the moment; i.e. xenophobia, Islamophobia? Or is there an issue or story we want to reframe; i.e. do we want people to learn that women migrate not only as companions, but as heads of households?



Principles

- Knowledge built informs and leads to addressing the pressing issues a community faces
- Action is presented to social change with political context
- Multilingual and broad-based communication strategies are important to engaging diverse communities

Tips

- Don't rush the process; however, you must know your theme before you plan strategies or activities
- A theme can be a strong statement, but shouldn't be a deterrent
- A theme should be short, ideally three or four words

References

- The Theory Behind Our Work booklet
- Glossary
- Communication and Documentation tools
- Tamejavi Festival Section

2. Setting Goals

Once we identify the most pressing issue, we set the goals: Why are you doing this? What do you want to change, accomplish?

3. Who is Your Audience?

Who do you want to influence? Who are the people or groups of people that you want to reach?

Once you have discussed these three points, involve your group in crafting the theme. Start by selecting key words that you would like to see in the theme, then start building phrases with those key words. This should lead to selection of a theme that speaks not only to your group, but also to the people you want to influence. This process should be creative, participative and fun!

The initial theme of what is now known as the Tamejavi Festival was “Building Community Through Cultural Exchange,” and after a very creative process, it became Tamejavi. This word represented our main message of opening a space similar to the **TA**j laj Tshav Puam, **ME**rcado, Nun**JA**VI. It’s derived from Hmong, Spanish and Mixteco words, and represents the space we wanted to create: a marketplace where people gathered to exchange goods, produce, discuss town happenings, and expose their cultural and artistic creativity. TAMEJAVI also connotes the diversity of the Central Valley.

Other Tamejavi Festival themes: ***Sharing a Journey Celebrating Cultures and Connecting Voice; A Gathering of Indigenous Cultures; Hands that Forge History; and Our Voices, Our Stories: A Path to Inclusion***

EVENT PRODUCTION

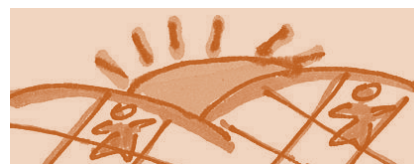
Shaping a Festival Program: Dream Big

This tool provides general steps for crafting the program that makes up your event.

The Tamejvi Festival program has included the following components: the blessing ceremony, outdoor marketplace, platicas, film series, and artistic presentations. The following steps provide guidelines for you to consider.

Steps for Shaping Your Program

1. Once your planning committee is in place, committee members must understand that they will play a key role in shaping the festival program in providing ideas, identifying artists and cultural holders, and contributing to the creative process.
2. One of the planning committee's tasks will be to set the festival's goals, intentions and outcomes: What do we want to accomplish? What do we want to communicate? What kind of impact do we want to have? The goals and intentions set by the group will help influence the event's theme. This should be a creative process that, depending on the group, can take two or three meetings and should not be rushed. The theme will influence the message the festival conveys and set the framework for shaping the program.
3. Another important role of the program committee in shaping the program is that once there is a general sense of theme, they will have to go to their communities and identify cultural artists and assets they want to include in program.
4. Once committee members have identified these assets, they share them with their group and start listing potential presenters.
5. When identifying artists in a community, it's important to share the program's goals and objectives and to try to convince the artists not only to come as performers, but to share ownership of the process.
6. The process of shaping the program also includes a "Dream Big" session that consists of crafting a creative vision for the event.
7. Allowing this collective process to unfold in shaping the program results in planning committee members taking ownership of process.
8. Since the second Tamejvi Festival in 2004, we implemented pre-festival events that consisted of visiting events happening in the communities the committee members represented, or attending events organized by the planning committee with the intention of building an audience for the festival.



Principles

- Tamejvi incorporates learning from experienced artists, presenters and cultural workers, and believes that participating groups have the capacity to make decisions about the direction and presentation of their work
- There are no set formulas; by encouraging diverse participants to design gatherings and festivals, something new is created each time and learning occurs along the way

Tips

- Committees should decide when and where to meet
- Try not to saturate the program
- This is a process; it takes time
- Be flexible as shaping a festival program comes with many changes
- Stay focused on the event's theme
- Be open to people's creativity
- The program may not be finalized until a few weeks before the event

References

- The Theory Behind Our Work booklet
- Glossary
- Popular Education Section How to Make it Work I
- Tamejvi Coordinating Group Tool
- The Importance of Crafting the Theme of an Event Tool

EVENT PRODUCTION

Example of a Tamejavi Festival Program

EXAMPLE

TAMEJAVI 2007 FESTIVALPROGRAM: HANDS THAT FORGE HISTORY

The theme of Tamejavi IV, “*Hands That Forge History*,” invites political leaders, the media, community organizations, and the general public to re-examine the basic principles upon which this nation was founded, “with liberty and justice for all,” by resisting the use of labels such as “terrorists” and “illegals” that divide our community and, instead, recognizing immigrants’ traditions, struggles and contributions to Valley life.

BLESSING 8:30–9:15 a.m.

Blessing: by Ron Alec (Mono Tribe)

Music and Dance by Lance Canales

We ask that all who attend be respectful as this is a sacred ceremony, not a performance.

PELOTA MIXTECA 10:15–11:00 a.m.

This is a game with roots in pre-Hispanic cultures played by Mixtecos at the ceremonial centers.

OPENING CEREMONY 12:00–1:00 p.m.

Outdoor Market Stage

Tou Ger Xiong, a Hmong artist and activist, and Rosa Lopez, a Mixteco cultural organizer and storyteller, will facilitate the opening ceremony. By connecting immigrants’ history to the present and looking forward to the future, the opening ceremony conveys that Tamejavi is about our history and struggle to end racism, discrimination and prejudice, and advance justice, equality, human rights, dignity and respect for all.

HISTORY LINE PERFORMANCES

ACT 1: Exclusions and Labor Demands

12:50 – 1:10 p.m.

CONTEXT

The 1924 Asian Exclusion Act prohibited all Chinese, Japanese, Koreans and Indians from immigrating to the United States. Also, by law, Asians could not become citizens, marry Caucasians, or own land. However, farms and canneries still needed inexpensive labor. Thousands of young, single Filipino males began migrating to the West Coast during the 1920s to fill this need. Immigration laws did not exclude Filipinos because they were U.S. nationals since the Philippines was a U.S. territory.



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PERFORMANCES

1. Mga Anak Ng Bayan

A student-based Filipino dance troupe formed in 2006, inspired by the Sanpaguipa dance troupe from University of the Pacific. They will present two dances: **Pandango Sa Ilaw**, which portrays dancers carefully balancing candle lanterns, and **Guaway Guaway**, a dance that originated in the rice harvest in the Philippine countryside.

ACT 2: Arax

1:15 – 1:35 p.m.

CONTEXT

At the end of the 19th century the first Armenian communities began settling in the Central Valley, playing a critical role in the raisin industry, the largest in the world. Around this time, however, the darkest moments of Armenian history began—the Armenian Genocide of 1915 is known as the first modern, systematic genocide, with the massacre of more than one million Armenians. Today many Armenians call the Valley home, making their group one of the largest populations of Armenians outside Armenia.

PERFORMANCES

2. Arax Dance Group

Arax will present a set of traditional men and women’s Armenian folk dances practiced in the villages of Armenia and passed down through generations of immigrant families.

ACT 3: The Dust Bowl

1:35 – 2:30 p.m.

CONTEXT

The 1930s marked a particularly unstable time for the U.S., which was then experiencing the aftermath of the stock market crash and, consequently, the Great Depression. At the same time, American prairie lands were forced into use beyond their natural limits to capture the profits of World War I, causing a series of catastrophic agricultural events called the Dust Bowl. As a result, about 300,000 people from Oklahoma and Texas, including a group of African-Americans, migrated to the Valley and are now settled primarily in Bakersfield.

PERFORMANCES

1. Jan Goggans

An assistant professor in Literatures and Culture at the University of California, Merced, Jan Goggans has taught courses on the Great Depression and California literature. Goggans is currently completing a book titled *“California on the Breadlines.”* Jan will present visual, fictional and poetic responses to the great wave of migration to the state of California that occurred during the Great Depression.

References

- The Theory Behind Our Work booklet
- Glossary
- Popular Education Section How to Make it Work I
- Tamejavi Coordinating Group Tool
- The Importance of Crafting the Theme of an Event Tool

EVENT PRODUCTION

Budgeting for Your Event

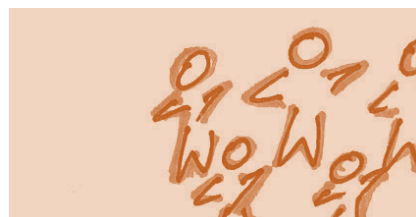
This tool provides ideas for developing a festival budget. Having a budget from the beginning is a crucial planning component because it will give you a clear sense of what you can or cannot do for your event. It's important to create an effective budget that allows for appropriate decisions and clarifies when modifications need to be made.

Steps for Budget Creation

1. List all areas that will need resources.
2. Create a document with two columns: one titled "Projected Budget" and another titled "Actual Budget." In the projected column, input the estimated budget for each area, and then after the event, input what you actually spent. This allows you to compare your projected budget with the actual expenses.
3. Do your research if needed; for example, call around to get quotes from different vendors, venues and equipment rental companies.
4. Decide whether purchasing items or renting them is most beneficial to your event.
5. Consider whether financial assistance can be obtained from other sources such as donations, in kinds, ticketing or sponsorships.

EXAMPLE: If you have a budget of \$40,000, you must allocate the available funds amongst the following areas, or other areas you may identify.

- Venue rental
- Equipment rental
- Outdoor market
- Technical production team manager
- Outdoor market curator
- Consultants
- Performing group stipends
- Travel and lodging for performers
- Travel for staff
- Food and beverage for pre- and post-festival events
- Translation services
- Printing of publicity materials
- Supplies, decorations and exhibit materials
- Volunteer coordinator
- Additional resource people
- Planning committee meetings
- Communications/promotion/outreach/building audiences
- Festival film series



Principles

- Tamejavi activities grow organically from and are democratically organized by members of the Pan-Valley Institute and program committee

Tips

- The budget is a living document, so it may need to be updated every so often

Assign someone to constantly check the budget and keep it on track

- Be careful with last minute expenditures
- Be strategic about when to pay performers
- Decide the best time to purchase items you need. For example, flowers or food can be purchased the week of the event, but items like plates, utensils, etc. can be purchased a month in advance

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- Popular Education Section How to Make it Work I
- Tamejavi Festival Section

EVENT PRODUCTION

Using a Timeline to Help Plan Your Event

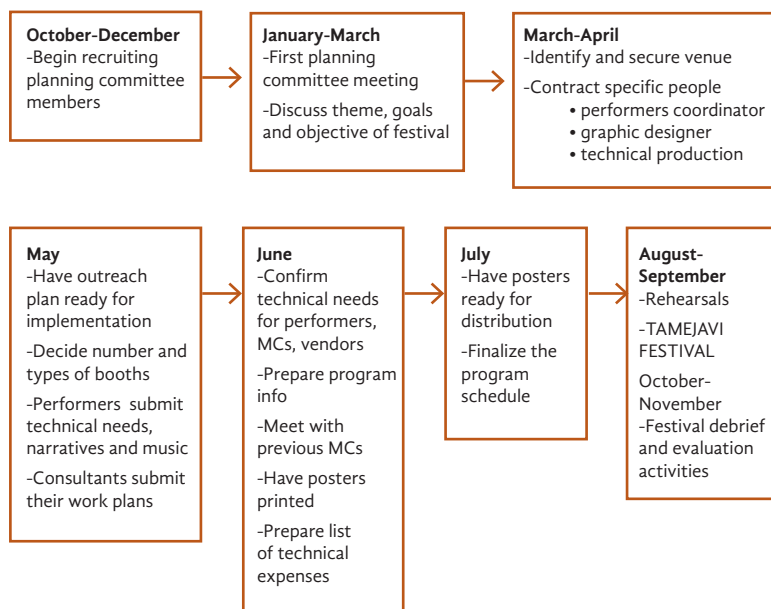
This tool provides an overview of the planning process with the help of a timeline.

Planning Checklist

- As part of planning process, it's essential to have a timeline to keep the planning committee on track. It provides a reality check when working with the community and peoples' schedules.
- The planning process must begin earlier than when most people think. For example, if the festival is taking place in September, planning begins in October of the previous year.
- Recruit committee members three months prior to the first meeting.
- Schedule the first meeting one month in advance to allow committee members to plan for it and make the appropriate arrangements to be present.
- Begin to discuss important logistics such as: setting the date for event, identifying the venue for the festival, contracting with specific people early in the process (graphic designer, technical production manager, performers coordinator, media outreach coordinator, volunteer coordinator).

EXAMPLE

TAMEJAVI TIMELINE



Principles

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- Tamejavi Festival Section

EVENT PRODUCTION

A Logistical Checklist

It's essential to have a logistical plan in place anytime you're organizing an event. This tool provides insight on the festival planning process with the use of a logistics list and general timeline.

4-6 months before event

- Identify a venue and determine if there are certain permits or insurance forms that must be filled out
- Meet with venue coordinator/manager to discuss your vision for the event and negotiate fees, especially if your organization is a non-profit
- Create an estimated budget (e.g., venue fee, rentals, food and beverage, equipment, consultants, speaker fees, travel, etc.)
- Create a media publicity plan
- Identify and contact sponsors/partners
- Meet with graphic designer to plan publicity materials

3-4 months before event

- Confirm performers and speakers
- Gather bio information and photos of performers
- Make travel and accommodation arrangements for performers, speakers and out of town guests
- Have all performer contracts signed
- Have performers complete artist forms that include what they will be presenting and their technical needs
- Follow-up to confirm sponsorships and underwriting
- In the case of a cultural kitchen, make sure all vendors are confirmed and that they have completed the booth information form describing what they will be serving and any technical needs they may have
- Identify any security needs for the event with venue coordinator
- Identify an MC for the event if needed

- Create a draft of the event script (e.g., MC and speaker introductions, thanks, closing, etc.)
- Develop publicity pieces (e.g., ads, radio spots, TV interviews)
- Request logos from sponsors for online and printed materials
- Develop invitations, programs, posters, tickets if needed, etc.
- Develop a media list, prepare press release and media kit materials
- Disseminate press release about keynote speakers and event highlights
- Create a Facebook event page
- Create a blueprint for the event, especially if it's outdoors

2 months before event

- If needed, hire a caterer and determine their preferred method of payment and when payment is expected
- Estimate how many people will be in attendance
- Meet with any vendors that will be attending
- Create a post event follow-up plan that includes evaluation meetings

1 month before event

- Confirm travel accommodations for performers and out of town guests
- Create an itinerary for performers and out of town participants
- Finalize event script and program
- The volunteer coordinator should meet with all volunteers about their event duties and timeline
- Finalize event blueprint
- Create a plan for set-up and tear-down of event, including how to best use volunteers in this process



1 week before event

- Have all planning committee members, including consultants, meet and confirm all details about program and ensure back-up plans are developed for any situation (e.g., weather, additional volunteers for registration or set-up, etc.)
- Provide final numbers to caterer

1 day before event

- Confirm media that will be in attendance
- Ensure all signage is in place
- Ensure registration and media tables are prepared and stocked with necessary items (e.g., blank name badges, paper, pens, tape, stapler, etc.)
- Ensure all promotional items, gifts, plaques, trophies, etc. are on-site
- Make extra copies of scripts for all performers and technical support
- Venue permitting, set up as much as possible the day before. In some instances, we set up the day before in the park and contract security personnel for the night

Day of event

- Depending the time of the event, have all event organizers and volunteers arrive at

least two hours before event to finish setting up

- Ensure you have copies of all instructions, directions, phone numbers, keys, extra parking permits, list of VIP guests, seating charts and guest lists with you and the main organizers
- Check-in with each learning group leader and planning committee to ensure the group is on the same page
- At the end of the event, make sure you have enough volunteers for tear-down

Follow-Up

Below are some post-event activities to consider:

- Check your budget status by gathering all receipts, documentation, final registration data, etc., and update your final budget numbers
- Send thank-you notes/emails and acknowledgement certificates to:
 - * Sponsors, partners, donors
 - * Volunteers
 - * Performers/presenters
- Conduct follow-up evaluation meetings with planning committee members and key participants
- Decide on your next steps

EVENT PRODUCTION

Fundraising to Support Your Event

This tool provides different fundraising ideas for either sustaining the financial health of your organization or for raising funds to support an event.

Fundraising Checklist

1. Identify your fundraising goal(s).
2. As there are different approaches to fundraising, identify the one that will best help you accomplish your goal or use a combination of approaches, keeping a clear strategy in mind. See “Types of Sponsorship Opportunitites” below.
3. Create a mailing list with the names and contact information of all individuals, organizations, foundations or corporations most likely to respond to your appeal. Contact as many as you can since only 40 to 50 percent are likely to respond, and some will have already exhausted their sponsorship budget for the year.
4. Write a compelling appeal letter outlining your fundraising request, being as thorough and specific as possible while ensuring the letter doesn't exceed one page. Include: background on your organization and why you are asking for funds. If it's for an event, provide the key details and event goals.
5. Include a page highlighting the various sponsorship levels and what sponsors or donors will receive in return for their support. Send this and other promotional materials with your fundraising request.
6. Create a timeline of when the letter should be drafted, mailed, and when follow-up calls should be placed. The timeline should include the deadline for sponsorship confirmation and when sponsor's logos are needed.
7. Approximately one week after the fundraising packets are mailed, follow-up with a phone calling confirming the letter was received. Answer any questions they might have and attempt to confirm their support.
8. Make a list of the confirmed sponsors and donors, their level of sponsorship or donation, and what you committed in return.

Types of Sponsorship Opportunitites

Sponsorships are cash contributions, and you can create different financial levels to make sponsorships manageable to donors with varied budgets. In return, your organization provides advertsing



Principles

- Tamejavi activities grow organically from and are democratically organized by members of the Pan-Valley Institute and program committee

Tips

- If someone in your group has personal connections with an organization you want to approach, let them send the letter and do the follow-up

Non-profits can get reduced advertising rates

- If your donation request is denied, don't take it personally or give up; you can approach them again in the future

- Have someone help you with fundraising tasks as they are time consuming and requires lots of public relations

References

- The Theory Behind Our Work booklet
- Glossary
- Popular Education Section How to Make it Work I
- Tamejavi Festival Section



space in promotional materials, acknowledgment as an event sponsor, company name and logo on all event outreach materials, and event tickets.

In-kind donations are non-monetary sponsorships. Examples are volunteers who donate their time and skills, performers who donate their craft, local caterers and businesses who donate food or needed items, or donations like gift certificates and gift baskets for the silent auction.

Silent Auctions involve event guests bidding on items gathered through in-kind donations, and your organization keeps the proceeds. Seek donations from local artists, photographers, artisans, any business that can donate a product or service.

Partners are non-monetary contributors who can support your event by promoting it within their network, recruiting volunteers and providing access to their resources.

Individual Donations are monetary contributions given by individuals who appreciate your work and want to support it without any expectation of a return.

Trade is an exchange of resources, typically with another company or organization that allows you both to benefit in some way.

Sponsorship Opportunities:



Long Haul Sponsor	\$7,000
Friend Sponsor	\$3,500
Companion Sponsor	\$1,250
Ally Sponsor	\$600

EVENT PRODUCTION

Media & Publicity: Crafting Your Message

This tool provides basic steps for developing a media strategy to promote your advocacy or organizing work and events.

Reaching out to the media is an important way of informing the public about the work not only that you do, but the community-building efforts of the people you work with (immigrants and refugees in our case). Securing mainstream media coverage when working with immigrants and refugees presents challenges as they tend to focus on stories of victimization. We learned to be creative in changing the negative perception of immigrants and refugees by counteracting it with positive success stories.

IDENTIFY YOUR MEDIA GOALS

Establishing your media goals is the first and most important step when designing a media strategy, as this will help you craft your message and be strategic about the media outlets you need to utilize.

Example:

Counteract the anti-immigrant narrative by giving visibility to the economic and cultural contributions of immigrants and refugees.

IDENTIFY YOUR AUDIENCE

Be specific about the people you want to reach with your media publicity or campaign. Who do you want to influence? Who do you want to attend your event? Identify specific groups of people you want to influence or have join your efforts. It could be elected officials, educators, faith groups, opinion-makers, influencers.

CRAFTING THE STORY USING YOUR NEWS

What new perspective are you putting out there that can get the media's attention? Very few news stories about immigrants and refugees come from the lens of the mainstream media. We have to be creative and define our own factual assessment of the root cause of migration.

FRAMING THE ISSUE

Example: How have anti-immigrant groups and the media framed our issue?

We live in an anti-immigrant, anti-communities-of-color climate led by right wing conservatives. This climate has been reinforced by a mainstream media that has influenced the political debate, resulting in



Principles

- There are no set formulas; by encouraging diverse participants to design gatherings and festivals, something new is created each time and learning occurs along the way
- Attracting diverse audiences is as important as presenting multiple forms of expression

Tips

- Your message should be aimed at your target audience

Messages are not necessarily soundbites; they are ideas to share with the public

- The message must be repeated and retold
- The message must contain simple ideas that can be explained in one or two sentences

- Messages take time to create; don't rush the process

References

- The Theory Behind Our Work booklet
- Glossary
- Popular Education Section How to Make it Work I
- Tamejavi Festival Section

violations of human and individual rights and unfair treatment under the judicial system.

HOW IS THIS CLIMATE IMPACTING OUR COMMUNITIES?

Examples:

- We are divided and confused as to the best tactics to use to organize
- Immigrant communities, especially those who are undocumented, are intimidated and terrorized due to ICE raids
- Deportation and raids have led to the separation of families with family members being left alone, feeling violated, confused and traumatized

FRAMING YOUR MEDIA MESSAGE

Be creative in simplifying complicated issues in a way that regular people can understand and respond to. Think about your audience when crafting the message; how does your message reinforce the key beliefs of your audience and influence their behavior? Your message will communicate your basic ideas of your publicity and media campaign.

MEDIA OUTLETS

Be very strategic about contacting the media outlets that will reach your target audience. Have an updated media list as media people are always moving. Send information to journalists that covers stories similar to yours.

EVENT PRODUCTION

Setting the Stage and Addressing Technical Needs

Description

This tool provides an outline of a program script with examples of the stage settings and technical needs for the TCAS Grand Finale.

EXAMPLE

No Longer a Stranger

Tamejavi Culture and Arts Series Grand Finale

May 18, 2013

Lights off

OPENING

5:30 – 6 p.m.

Important Announcements slideshow: credits, donations, documentation, cell phones off, no flash photography, photo collage

Blessing Ceremony

6 – 6:30 p.m.

Soft lights in the audience section

Curtain opens, stage lights spotlight the four spaces where the market will be set

6 p.m.

Zapoteco Dance Group enters the theater from the theater's main entrance, left and right corridors

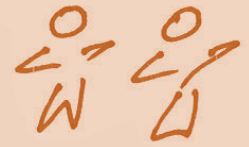
6 – 6:10 p.m.

Fellows and their performers enter the stage and set up the market (Silvia, Juan and Ruben to have one puesto, Sokha and her performers one, Bee and his performers one, Tahereh and her performers one, all will stay on stage)

6:10 – 6:13 p.m.

Stage lights spotlight the four puestos (booths) of the market and Brenda

Once market is set and the dance group arrives to the front of the theater, Brenda goes up to the stage to welcome everyone to the Central Valley Market /Garden of Cultures and Traditions. She will reflect nostalgically about the markets in Oaxaca, Mexico, where people from different states bring their products to sell and families go to have fun. She will discuss how important la Banda is for the plaza, how much love her family has for music, and how similar the Tamejavi market is to the one in her hometown.



Principles

Redefine the value of art to include culturally diverse forms of expression in the broader cultural community

Claim a platform and space to publicly present cultural pride, and identity and voice issues identified by participants

Tips

- To have a successful event, you must be strict with time and have a minute-by-minute script
- All program participants must know in advance what the program includes, and the time and length of each presentation
- Have one or two stage managers to make sure artists are on standby before their presentations
- Go over the technical needs with the technical director several times before the event

References

- The Theory Behind Our Work booklet
- Glossary
- Tamejavi Section
- Popular Education Section How to Make it Work I



Spotlights on Brenda and Sokha and on Sokha's puesto; soft lights in the other three puestos. When the Blessing Dance starts, very soft lights on the market and bright lights on the dance.

Brenda, welcoming audience to the Tamejavi Market

BRENDA: Hello, everyone! Welcome to the Tamejavi market! I am Brenda, I am from Oaxaca, Mexico, and I live in Madera.

Ah, the market... I remember the market in my town in Oaxaca. You go there at least twice a week. People sell and buy almost everything from fruits and veggies to live chickens and utensils! People meet, talk, exchange news, gossip, and exchange cooking recipes. And the music! There is always a band or somebody playing an instrument. Or just the music from the radio or from vendors who sell CDs.

EVENT PRODUCTION

Preparing Cue Cards to Ensure Your MC's Success

This tool provides general ideas for developing cue cards for your master of ceremonies (MC). The cue cards will help the MC stay on schedule, smoothly transition between presentations, acknowledge sponsors and event planners, and ensure the audience receives all necessary information. Cue cards help the MC stay on track and focused on material that is relevant and important. They also allow MC to interact more freely with the audience.

Here are some ideas for ensuring your MC will enhance your event. To be successful, your MC should:

- attend a minimum of two to three planning committee meetings so they have a clear understanding of the event's goals and objectives
- understand the theme and vision for the event
- be comfortable in front of a crowd
- be knowledgeable about the diversity of the community
- bring positive and energetic vibes
- keep track of time and the schedule of events
- coordinate with his or her co-MC in cases of having multiple MCs

Cue Card Example:

Cue Card # 5

Noon – 1 p.m.

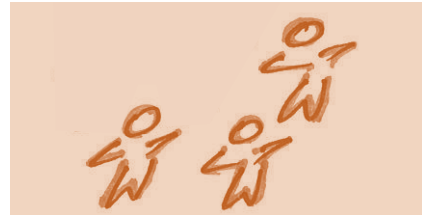
Cultural Kitchen

MCs: Vicki Filgas (English) and Antonio Cortes (Spanish)

Public announcements, briefings about the current immigration legislation (Leonel Flores)

Stories from different cultures about special meals eaten during important ceremonies such as weddings (call cultural kitchen presenters: Rosa Lopez, Carolina Soto, Juan Santiago, Shazia Malik, Mai Der Vang up to the stage)

Recognition: Thank founders and supporters of the James Irvine Foundation and Rockefeller Foundation



Principles

- Creating a safe learning space takes patience and is important when convening diverse groups

Tips

- Create one main heading per card
- If you have MCs presenting in more than one language, make sure you have cue cards in both languages
- Use a large font that's easily read
- Write on only one side of each card

References

- The Theory Behind Our Work booklet
- Glossary
- Popular Education Section How to Make it Work I
- Tamejavi Section



Logistics: location of restrooms, please keep the venue clean, and any last-minute announcements

Request donations: donation boxes in PVI tent

Announcements: the fundraiser event on Sunday

Program introduction: To start the artistic and cultural section of today's program, the Native Women's Council will be sharing songs and cultural stories.

EVENT PRODUCTION

The Volunteer Coordinator's Role

This tool describes the role of a volunteer coordinator, who serves as the liaison between the event organizers working on behalf of the organization hosting the event, and the volunteers.

Volunteer Coordinator's Responsibilities

- Be involved with the organizing committees to know the exact needs of each component of the event
- Based on these needs, develop a volunteer recruitment plan
- Carry out the recruitment plan
- Develop a database of contact information based on volunteer applications in order to maintain constant communication with volunteers
- Identify how volunteers' skills/areas of interest fit with your event's needs
- To maintain the highest level of organization prior to and during the event, each volunteer should focus on the area(s) and task(s) they have been assigned
- Make sure each volunteer leader is working along with the organizing committee

Success Story

Juan Santiago was the volunteer coordinator for the 2006 Tamejavi Festival. He was referred by a community member who said Juan was only 17 years old, but that he was very responsible, passionate and committed. PVI staff were reluctant to give such a daunting task to a young person, but those who recommended him believed in him so strongly that they were willing to back him up if necessary.

Juan's role was to be part of the organizing committee meetings to learn how many volunteers would be needed in each area. He was able to recruit 80 volunteers through different venues. Each volunteer submitted an application which allowed Juan to utilize their skills accordingly and to develop a schedule for the day of the event.

"Personally, I do not regret signing up to assist PVI staff as a volunteer for the initial phase of the 2006 Tamejavi festival because that opportunity eventually led to my first formal employment."

Juan Santiago



Principles

- Start with people's experience



Tips

- Your volunteer coordinator must be an organized and outgoing individual
- It is key that your volunteer coordinator know the community well
- Your volunteer coordinator should have a deep understanding of the event objectives

References

- The Theory Behind Our Work booklet
- Glossary
- Popular Education Section How to Make it Work I
- Tamejavi Section

EVENT PRODUCTION

Recruiting Volunteers

This tool provides information on recruiting volunteers, who should understand that volunteering is an action that people take to show their solidarity for a cause or passion.

Who can be recruited as volunteers? Anyone who shares the mission and vision of your organization/event can volunteer.

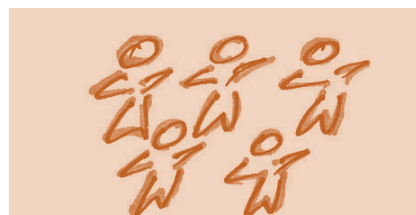
How do you recruit volunteers? For grassroots-based organizations that work with low-income and ethnically diverse communities, a more community-oriented approach works better for recruiting volunteers. This is not to say that conventional recruiting methods should be ignored, but it's important to understand that to get volunteers from your target communities, different methods should be used.

How do you convince people to become volunteers? It's important for the recruiter to inform potential volunteers about the goals of the event. The idea is to connect the prospective volunteer with the organizations' mission. Make them feel that they can help you and your organization to achieve this common goal. After explaining about the organization, a brief description of the event should follow.

Should you compensate volunteers? Volunteers are key partners in realizing your event's success, and as such, their work and time should not go unappreciated. The day of the event, make sure there are snacks and, whenever possible, food available. Encourage volunteers to participate/engage in the event. Volunteers for our events receive a shirt, certificate and sometimes we have organized retreats in recognition of their support. We are happy to sign the necessary paperwork for school purposes.

Recruiting and Preparing Volunteers

1. As soon as you know you have some sort of activity in which you will need volunteers, work on a plan of recruitment.
2. This plan should include: volunteer areas description and time shifts, a flyer that has information about the event, and a volunteer application.
3. Contact allies like universities, non-profit organizations and clubs and ask them to help you recruit volunteers. Ask for an invitation to make a presentation during one of their upcoming meetings.



Principles

- When combined, cultural exchange and community organizing increase the impact of local efforts to improve Valley communities and strengthen organizing networks

Tips

- Have volunteers assigned to clear roles and designated areas
- Whenever possible, hold a volunteer orientation prior to the event
- Make sure volunteers feel part of the event
- Conventional recruiting methods: education fairs, email blasts and social media
- Non-conventional recruiting methods: home visits, attending community events contacting community leaders

References

- The Theory Behind Our Work booklet
- Glossary
- Popular Education Section How to Make it Work I
 - Tamejavi Section



4. When you start receiving applications, make sure to let interested people know you have received their application and will be contacting them as the date of the event approaches.
5. Work on a schedule for the volunteers based on their skills, availability and interest with the needs you have for the event.
6. If possible, send the schedule and the assigned tasks to volunteers prior to the event.
7. On the day of the event, have your own copy of the schedule and tasks so you can help guide volunteers arriving for their shifts.

*“Volunteers are indispensable human capital for any event,
no matter the size or type.”*

Juan Santiago

EVENT PRODUCTION

Recruiting Grassroots Leaders, Family and Friends as Volunteers

This tool shares insights for recruiting grassroots leaders and family members to serve as volunteers.

What are the benefits of recruiting community leaders as volunteers?

Community leaders can be a great asset for your organization/event. Usually, community leaders are well known and respected and can help you recruit additional volunteers from within their community. Additionally, most community leaders already have volunteer experience and require less training.

What are the challenges of recruiting community leaders as volunteers?

Most community leaders are busy with multiple commitments besides the one they have made to your organization/event. Often, they can't cancel other engagements that may take priority. Therefore, instead of recruiting community leaders as volunteers, they can play a different role like inviting your volunteer coordinator to one of their community events to recruit volunteers.

How do you engage your family and friends as volunteers?

Volunteering is a great opportunity to get your family and friends involved in your work. Sometimes, family and friends became the best volunteers because you have access to them almost any time of the day. Oftentimes, volunteer work does not end at the event location or at the office, but continues at home. This is especially true for grassroots cultural organizing, as much of the work is done at home.

Recruiting Community Leaders

1. Identify key leaders in the communities you will be working with
2. Meet with community leaders to tell them about your organization, event/activity and the support you need
3. Ask them to identify people you can potentially meet with or events in the community at which you can make presentations

“One of the key principles of popular education is the belief that everyone, including the non-educated, farmworkers and indigenous people, are sources of knowledge and agents of change. From this premise, one should conclude that volunteer opportunities should be open to everyone regardless of social class, level of education or literacy. These should not be barriers for anyone who wants to be a volunteer.”

Juan Santiago



Principles

- Start from people's experiences
- People will be more motivated and interested in organizing around issues that are relevant to them



Tips

- Meet with community leaders to share about the event, not just to ask for access to potential volunteers
- Other tips are included in the tool

References

- Community Protocols
- The Theory Behind Our Work booklet
- Glossary
- Popular Education Section How to Make it Work I
- Tamejavi Section

FESTIVAL COMPONENTS

Pre and Post-Event Reflection Circle

The tool introduces a pre- and post-event practice called the reflection circle. The Pan Valley Institute has always practiced reflection, but we have been more intentional about it since the first Tamejavi Festival in 2002.

The Pan Valley Institute believes in the power of reflection, as through sharing, we recall moments of joy, challenge and personal growth. In reflecting, we realize the need to open and maintain artistic and cultural outlets that allow us to express ourselves, our cultures and our communities. It's important to make time to reflect on the shared journey together as we enter a new phase of continuing the work of strengthening our communities and intercultural learning.

Pre-reflection circle takes place before the event as a way of kicking it off. Those who have been part of the event planning are sent a letter that invites and encourages them to attend. During the circle, participants reflect on the journey that has led to the event and share their fears and hopes for the event and beyond.

Post-reflection take place after the event. This is the time to reflect on the actual event and think about the future.

The setting for the reflection circle is informal and relaxed. An agenda is developed in advance, as well as questions that will guide the conversation. Staff have facilitated the reflection circle in some cases, and other times artists have led the conversations.

Pre-reflection Sample Questions

- What moment was the highlight for you?
- As an organizer, how have you changed? Where are you now?
- What have been the biggest obstacles in involving your community in the planning of your event? Are there community members that have reached out but not yet been involved? What would you do differently next time?
- Describe the type of support you have received from your community.
- What are you most concerned about going forward?
- What are you most excited about going forward?



Principles

- The work we are committed to is a long-term process that requires commitment, patience, time and dedication



Tips

- Set chairs in a circle so that all participants can see one another
- It's important to have a note taker
- Make sure everyone has the chance to share

References

- The Theory Behind Our Work booklet
- Glossary
- Tamejavi Section
- Popular Education Section How to Make it Work I

Pre-reflection Sample Questions

- Were the objectives and goals of the event met?
- Is there anything that you have learned that has been useful to you and your organization?
- What were your expectations of the event? To what extent were those expectations met?
- To what extent do you feel you had ownership of the process in organizing the event?
- What kinds of alliances should be made to bring back this project?
- What would you like to see next?

“In our journey to Tamejavi, we have experienced new cultures, ideas and values. We have gathered and joined hands while learning to overcome and strengthen our voices. We have created moments in history that will forever be ingrained. Indeed, we have traveled far.”

Myrna Martinez Nateras

FESTIVAL COMPONENTS

Planning a Blessing Ceremony

This tool provides information on how to plan a blessing ceremony and the protocols to keep in mind when developing one.

The Pan Valley Institute initiated the practice of beginning our events with a blessing ceremony during the first Tamejavi Festival in 2002. This space acknowledges the history and long-time presence of our Native American brothers and sisters in the Central Valley. The blessing ceremony also serves as a spiritual guide as we close one cycle of work and open a new one.

Organizing a Blessing Ceremony

- It has been our practice to have members of the Native American community on the planning committee, so we have built relationships with them over the years. Through them, we contact a member of their tribe to do the Blessing Ceremony.
- When incorporating a Blessing Ceremony into your event, you need to contact someone who knows the protocols and has trust within the Native American community.
- Be clear with your community about the purpose and importance of the Blessing Ceremony.
- Once you have contacted the person who will lead the Blessing Ceremony, meet with them so they get to know you, your organization and learn about the event.
- Request as much information as possible from the person who will lead the ceremony and request a biography so he or she can be properly introduced.
- Most of the time, the Blessing Ceremony will be led by an elder, so make sure you know if he or she will need special accommodations.
- Ask the person how much time they will need and let them know how much time you have allocated for the ceremony in the program.
- On the day of the event, make sure that someone is ready to welcome the person conducting the ceremony.
- It is recommended that you give the person an offering and provide a stipend to cover traveling expenses.

Protocols to Follow

- Ask that all who attend be respectful as this is a sacred ceremony, not a performance
- No photos or videos are allowed
- Do not stop the ceremony if it takes longer than expected



Principles

- Creating a space for the expression and reproduction of indigenous ceremonies and artistic and cultural knowledge is a first step towards decolonization
- Opening opportunities for enhancing indigenous ceremony and artistic expression while respecting its authenticity

Tips

- If sage will be burnt during the ceremony, make sure that you check with the venue to make sure it's safe to do so
- It is highly recommended this ceremony take place outdoors
- Offering recommendations: fruit, tobacco and other traditional foods

References

- The Theory Behind Our Work booklet
- Glossary
- Popular Education Section How to Make it Work I
- Tamejavi Section

FESTIVAL COMPONENTS

Planning an Outdoor Market

This tool provides general information about the logistics of planning an outdoor market. The outdoor market is one of the Tamejavi Festival staples; in fact, the word “Tamejavi” symbolizes an outdoor market based on traditions of creating spaces for sharing art, culture and food and where children have a space for playing, learning and socializing. A Tamejavi outdoor market allows for photo exhibits, performances, poetry and food. It’s a place for people to come together to enjoy and learn from one another while building relationships.

The Tamejavi Festival began as a combination of indoor and outdoor activities and presentations. For the first festival in 2002 and the second in 2004, we had access to an indoor venue like the Tower Theatre where we could create an outdoor market in the parking lot. Following festivals were almost entirely outdoors, including the main stage for performances.

The outdoor market can showcase:

- arts and crafts booths where artisans from indigenous and other communities share their items
- local community organizations who offer resources to share with the public
- a Cultural Kitchen, where grassroots chefs bring their food to expose people to culinary diversity and new flavors
- a children’s corner, where kids learn, have fun and enjoy being together

Aesthetics for Creating an Outdoor Market

If there’s not an indoor venue available, you can set the stage for performers in the outdoor market.

Be mindful and creative of setting up the different components of an outdoor market. With the help of an artistic technical support person, develop a blueprint in order to make good use of the space and make it beautiful.

Some Ideas of Technical Needs

- Identify a knowledgeable technical manager
- Rent a U-Haul if needed to transport materials to and from the outdoor market
- Rent an appropriately-sized stage



Principles

- Confronting isolation and marginalization by engaging in cross-cultural events in the public sphere
- Building a broader sense of community through exchange between diverse communities

Tips

- Always consider the venue you will be using, whether it’s a community park or indoor venue. This will help with deciding what components need to be outdoors or indoors
- Visit the venue many times. Get familiar with the space and visualize how you and your group want to use and transform that space

References

- The Theory Behind Our Work booklet
- Glossary
- Popular Education Section How to Make it Work I
- Tamejavi Folder



- Have a good sound system and appropriate outdoor equipment
- Have an electrical chart for the whole market
- Each food booth vendor and performer should fill out a form specifying their technical needs
- Provide outdoor lighting
- Hold a meeting with your technical manager prior to the event to review all technical details
- Create outdoor tech and staff communications plan
- Supervise the set-up and tear-down of rental equipment

FESTIVAL COMPONENTS

Hosting *Platicas* (Community Dialogues)

This tool shares one of the key components of the Tamejavi Festival – the *platicas*. We decided to use the Spanish word *platica* because it describes the format and atmosphere we want to create in these spaces of dialogues. *Platica* means conversation, where all participants are engaged and actively listening and conversing. Experts may be invited to give a brief exposition on the topic of the *platica* to prompt a conversation; if experts aren't used, we open the space with a theme and the conversation is led by a facilitator using problem-posing questions or prompts to guide the conversation. The hope is that these conversations will lead to an action or new network and that relationships will form. *Platicas* can be a component of an event or stand-alone community dialogues. It's critical to create these spaces for addressing current affairs that impact immigrant and refugees since the access these communities have to quality information is so limited.

How to:

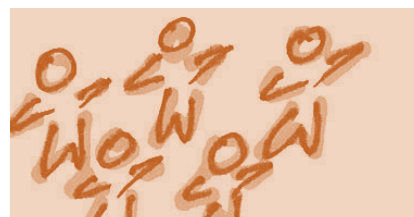
- Identify the theme(s) of the *platica*(s). If *platicas* will be a component of an event, make sure that the theme relates to the overall theme and message of the event.
- Identify a facilitator for the *platica*, as well as appropriate experts if you plan to utilize them. Make sure the experts understand what the presentation should entail and that it is intended to provoke conversation
- Design creative ways of promoting the *platicas* so people feel compelled to attend
- Work with the facilitator and/or experts on how the *platica* will be conducted

Themes of Past Pan Valley Institute *Platicas*

- racial tension
- immigration issues (anti-immigrant policies)
- cultural and active citizenship
- preservation of language of indigenous communities
- civic participation
- gender issues

Sample *Platicas*

In 2018, the Pan Valley Institute organized a series of *platicas*, one of which was titled "U.S. History of Exclusion." This *platica* provided the opportunity for participants to share the history of exclusion



Principles

- Provide safe and welcoming learning spaces
- Start from people's life experience and connection to the context of their lives, history, culture, world vision and perspective for change

Tips

- We open the space and resources for others to be involved.
- Organizers can be facilitators or presenters if they have expertise on the matter to be discussed
- This is an opportunity for the planning committee to support with research or identifying individuals who can potentially share

References

- The Theory Behind Our Work booklet
- Glossary
- Popular Education Section How to Make it Work I
- Tamejavi Section



experienced by different communities in the United State and the local impact, including the Chinese Exclusion Act of 1882, executive order 9066 that placed Japanese-Americans in internment camps during World War II, and the current policies like the building of a wall and the Muslim ban. We invited members of affected communities to share about how polies of exclusion impacted their community and to share a personal story.

“An Interfaith Vision on Human Migration” brought together diverse faith leaders in an effort to provide different lenses to the complexities of human migration from a faith-based perspective. It explored how the faith-based and religious community should respond in the face of anti-migration policies impacting their members.

FESTIVAL COMPONENTS

Tips for Hosting a Film Series

A film festival or film series is a great opportunity to organize an enjoyable event and curate films that are rarely seen in the mainstream. There are thousands of independent movies that get shown at various film festivals around the world but are never distributed or publicized widely. Through Tamejavi Festivals and a one-time film series at UC Merced, we have screened movies from many backgrounds and countries, including a documentary about hip-hop in Palestine, a Filipino family drama, a respected movie from Mexico, and various short films made by Hmong, Native American, Indigenous, Indian and other backgrounds.

It's important to know your audience. For instance, the board for the UC Merced Film Series identified their audience as being of Filipino, Arab and Latin backgrounds. With that in mind, we researched various film festivals and production companies for suggestions of films that would suit our audience. After making a general list of relevant feature films, short films and documentaries, you must find the contact person for each film, often starting with a Google search. For short films, we usually invite filmmakers to submit their film for possible inclusion in the festival. There are thousands of short films out there, so it's important to have some quality control. We don't always have the privilege of screening features before selecting them, but can do so with short films. A general letter inviting submissions should explain the festival's goal. Once you have screened the film, inform the filmmaker whether or not you plan to show it.

Timeline Tips and Considerations

- Contact relevant filmmakers, screen films and make final selections early enough to allow sufficient time to promote your event.
- Invite filmmakers to attend the screening to introduce their film and participate in a post-screening audience Q&A. Budget allowing, provide airline and hotel accommodations. Assign each filmmaker a liaison responsible for their transportation, schedule and general comfort during their visit.
- Ensure each filmmaker provides a copy of their film prior to the public screening in a format compatible with your technology.



Principles

- Providing space for new definition of art
- Multilingual and broad-based communication strategies are important for engaging diverse communities
- Attracting diverse audiences is as important as presenting multiple forms of expression

Tips

- Tips are included in the tool

References

The Theory Behind Our Work booklet

- Popular Education Section How to Make it Work I

Glossary

Tamejavi Section



- Engage the venue’s tech person or hire your own.
- Hold a tech run-through with your tech person prior to the event.
- Schedule time between each film for Q&As with the filmmaker, tech preparation for the next film and a quick audience break. Have mood-appropriate music prepped to play during these break times.
- Follow-up with filmmakers after the event to see if you are responsible for returning their films.

FESTIVAL COMPONENTS

Including Artists in Your Presentations

This tool provides advice for including artists from different mediums in your festival program.

One of the Tamejavi Festival's central goals is to provide opportunities for immigrants and refugees to regain and reclaim their traditions of cultural and creative expression. Our main focus has been to identify emerging and popular artists within immigrant communities and provide them with a stage that validates their creativity, but we also seek to give them resources to continue practicing and honing their craft. We have been very intentional about encouraging immigrants and refugees to recollect stories of their cultural and artistic traditions.

Success Stories

- During the first Tamejavi Festival in 2002, we set the stage for a dance called *Los Diablitos*, a traditional dance from Oaxaca that was performed at the Tower Theater during the festival's opening.
- Other Tamejavi Festivals have welcomed artists like the Urban Bush Women, who came not only to perform, but to engage with local artists.
- Filmmaker Maurine Gosling not only presented her film, but also contributed her film editing skills to the festival.
- We have partnered with theater experts like Ernesto Torchia from Argentina and Fresno State Theater Professor Thomas-Whit Ellis to train and support Tamejavi participants with script writing and play presentations.
- We invite artists not just because they are "experts" in their field, but because of their ability to work alongside immigrant artists and cultural leaders as creative practitioners equally concerned with giving a voice to marginalized communities and achieving social justice.

Steps for Artist Inclusion

1. Once you begin meeting with your event planning committee, ask them to identify any local artists from their community. This is way for planning committee members to engage in the process of discovering local artists and validating their talent.
2. Set a meeting with the artist to begin establishing a relationship.



Principles

- Tamejavi incorporates learning from experienced artists, presenters and cultural works, and believes that participating groups have the capacity to make decisions about the direction and presentation of their work
- Popular participation in cultural production is integral to community life and civic engagement around the world

Tips

- Have each performer create a technical plan for their presentation
- During one of the performer's meetings, invite the technical manager so he or she understands the technical needs of each artists

References

- The Theory Behind Our Work booklet
- Glossary
- Popular Education Section How to Make it Work I
- Tamejavi Section

3. Once an agreement has been reached with the artist, invite them to get involved in the planning and creative processes leading up to the event. This involvement helps with the relationship building process.
4. When utilizing out-of-town artists, try to include them in planning meetings via phone or Skype. Invite them to arrive to the festival as early as possible and include them in the reflection circle and reception.

FESTIVAL COMPONENTS

Theater of the People

The Pan Valley Institute has long used theater as a way to share cultural histories and oral traditions. From the first Tamejavi Festival we hosted in 2002, theater became the preferred art form for participants to share their personal stories. The communities we work with have strong oral traditions that have been the means by which they pass down their history, language and other cultural traditions, so theater naturally became a favorite medium.

This tool shares how theater can be used to bring people together to share their stories and some tips for getting started.

Success Story

As part of the Tamejavi Cultural Organizing Fellowship (TCOFP), a group of young Zapotecos from Madera, Calif. came together with a common purpose of sharing the story of their people. A diverse group ranging in age from 12 to 25, they interviewed elders from their community and started piecing together various pieces of the proverbial puzzle until a full picture began to emerge.

Using participatory action research and popular education tools, they began telling their community's tale. Through story circles, brainstorming sessions and discussion circles, they created a budget, script, cast the actors and decided on the message they wanted to convey. The result was two plays. The first, titled "Fandango Zapoteco: Teatro del Pueblo Para el Pueblo," focused on allowing the younger generation of Zapotecos to learn about their culture and traditions. "A Zapoteco Immigrant Story of One, Reality of All," was a sequel to the first play. It told the story of the Zapoteco immigration journey to the U.S. and the challenges faced by migrant indigenous communities in this country. By implementing pieces like a traditional Oaxacan wedding ceremony, participants learned about their native culture and played a part in celebrating and preserving it.

The following aspects of developing a play should be considered when implementing this process:

Developing a Story

PVI's group of young people spent many Friday evenings gathered to share their own stories and those of their parents and grandparents, determined to tell the story of their people. The sharing of their own stories played a large role in finding the story they wished to tell. They began the brainstorming process by deciding 1) the story they wanted



Principles

- Tamejavi incorporates learning from experienced artists, presenters and cultural works and believes that participating groups have the capacity to make decisions about the direction and presentation of their work.
- Popular participation in cultural production is integral to community life and civic engagement around the world
- People work collectively, share experiences and encourage participation.
- This process is less about teaching than it is about allowing participants to discover what they know.

Tips

- Be flexible with participants' schedules.
- Provide support to those experimenting with creative expression by allowing them to lead the process.
- Encourage participants to tell their stories in their own unique voices.
- Provide the tools participants need to be successful.
- When utilizing professional artists, ensure they understand their role of sharing their craft with those whose creative expression has been denied.

References

- The Theory Behind Our Work booklet
- Cultural Organizing section
- Glossary
- How to Make It Work Section I

to tell; 2) why they wanted to tell this particular story; and 3) who their audience was.

They focused on finding the facts needed in order to complete the picture they wanted to create. Using the practice of participatory action research, they interviewed elders from their community and others who had stories to share. They identified needs that needed to be filled and how to address them. They used story circles, brainstorming sessions and discussion circles to work through planning all aspects of presenting a play.

Creating a Budget

This should include everything needed to pull off the production, from pencils needed for script writing, snacks for meetings, stage rental, costumes, securing musicians, technical needs, etc. Creating a budget serves as a dual opportunity to make a list of everything you'll need in the way of inventory. Knowing your budgetary needs can provide a realistic picture of how big your play can become.

Script Writing

Professional script writers invest years in special schooling and training, so realize your limitations when dealing with a volunteer community theater group. When possible, enlist the help of professionals who believe in your vision and can provide guidance. Focus on making your best effort rather than getting caught up in specifics and technicalities.

Our group took pieces of every participant's immigration story and worked them in to the script. It made the story authentic while allowing for individual healing as well. Rather than writing specific dialogue, most of the lines were left up to the actors to tell their stories in their own words.

Casting Actor and Support Roles

We operate under the belief that everyone has something to contribute, so using the principles of popular education, we tried to place people in roles that best fit their individual strengths and talents. Deciding who would play what role in the play was a participatory activity where we worked together to nominate fellow participants for appropriate roles. In addition to acting, there were a number of support roles that needed to be filled (note taker, script writers, prop manager, stage manager, volunteer coordinator, etc.). Delegating tasks to the appropriate people helped keep the workload manageable for all participants, rather than leaving all the work to a few.

Sustainability

It's important to determine up front whether your work is sustainable. Can you keep the group together and engaged while moving forward with the mission and vision? Immigrant life can be geared more toward survival and making ends meet than on community engagement and maintaining cultural traditions. In order to stay on task, set goals and milestones and have a plan for reaching them that will keep the group engaged.

Carrying Your Message

When the lights go down, the props are put away and the venue cleared, was your purpose accomplished? What message did the audience take with them? How were the participants changed as a result of their involvement? The bottom line is that your production can be considered a success only when it served its purpose. Whether that is to bring people together, send a message, inspire change, or act as a form of expression and liberation is totally up to you.

"It's crucial to have spaces and opportunities to recreate our artistic and cultural practices because it's the only way to keep our culture alive. Without these spaces, we can't practice our culture, so we will lose it. These spaces are important not only for us, but for the community at large to understand us."

Brenda Ordaz