

12-2000

## 2001 A Peace Odyssey

Peace Studies Program

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## LECTURE SERIES COMMITTEE GRANT APPLICATION

PROVIDE 10 (TEN) COPIES, INCLUDING THE ORIGINAL.  
PLEASE PLACE A COPY OF THIS COVER SHEET ON TOP OF EACH COPY

I.	Applicant/Organization: <u>Peace Studies Program &amp; Multicultural Programs</u>
II. a.	Responsible Organization Officer: <u>Phyllis Brazee</u> <u>Yvonne Roland</u>
b.	Title: <u>Director</u> <u>Director</u>
c.	Campus Address (include EMail and Telephone): <u>211 E. Annex</u> <u>Hannibal Hamlin Hall</u>
III.	<p>Summary of program requiring funding (title; featured artist(s); speaker(s); scheduled date (s):</p> <p>The Peace Studies Program and the Office of Multicultural Programs are collaborating on a series of events during the week of February 5-9, 2001. These events are part of the UMaine celebration of Black History Month as well as the Peace Studies spring series, "2001: A Peace Odyssey." On February 5, 2001, we will bring the special multimedia show American Pictures back to UM. When last here in February 1998, American Pictures engaged hundreds of students, faculty and staff in a powerful experience of racism and oppression in the U.S. We have also scheduled a "debriefing" conversation on American Pictures for February 6. On February 8-9, 2001, Clarence Glover, a diversity consultant/trainer from Dallas, will give several presentations and workshops on campus for UM students and the public.</p> <p>Expand in fuller detail, a supporting statement with <u>detailed, itemized budget</u>. Funding for current application is contingent upon submission of detailed budget and attendance report for any previous years' grants.</p>
IV. a.	Total funding required for program: .....> <u>6500</u>
b.	Amount committed by applicant organization: .....> <u>600</u>
c.	Amount committed by/requested of (please indicate which) other funding sources: .....> <u>3900</u>
d.	Amount requested of Cultural Affairs/DLS Committee: .....> <u>2000</u>
Signature of responsible organization officer/date: <u>Yvonne Roland</u> <u>11 Dec 00</u> <span style="margin-left: 150px;">SIGNATURE</span> <span style="margin-left: 100px;">DATE</span>	

SPACE BELOW FOR COMMITTEE USE:

Phyllis Brazee      12/11/00  
signature      DATE

SEND COMPLETED APPLICATION TO: CULTURAL AFFAIRS COMMITTEE  
C/O PRESIDENT'S OFFICE  
200 ALUMNI HALL

\$2,000  
Denial: open public lecture

*Cultural Affairs Committee*  
*including the*  
*Distinguished Lecture Series*  
*200 Alumni Hall*  
*University of Maine*

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December 27, 2000

To: Phyllis Brazee

From: Kathleen March & François Amar, Co-Chairs

On behalf of the Cultural Affairs Committee, including the Distinguished Lecture Series, it gives me great pleasure to inform you that your proposal, Black History Month/Peace Studies spring series, has been awarded \$2000.00. **Please contact Wanda Legere at 1-1516 before your event takes place to arrange for disbursement of award funds.** Note: Reception and payroll expenses are not reimbursable through this award.

Please note that acknowledgment of the *Cultural Affairs Committee* is required on all promotional materials. **A budget report must be submitted at the conclusion of your event and will be considered for future funding requests.** It is assumed that projects are completed within 12 months, therefore, any remaining balance will be returned to the Committee account for further distribution unless otherwise notified.

The Committee notes that it does not fund more than 50% of the amount for any given program. It also asks applicants to consider the most reasonable honoraria possible, as there may not be funding for the higher amounts.

We, the members of the Cultural Affairs Committee, congratulate you and wish you much success on this project.



# UNIVERSITY OF MAINE

Peace Studies

5725 East Annex, Room 211  
Orono, Maine 04469-5725  
U.S.A.  
207/581-2609  
FAX: 207/581-2640

December 11, 2000

Kathleen March and Francois Amar, Co-Chairs  
Cultural Affairs/Distinguished Lecture Series Committee  
University of Maine

Dear Kathleen, Francois, and Committee members,

The Peace Studies Program and Office of Multicultural Programs are pleased to announce a collaborative series of events in February 2001 to celebrate both Black History Month and the Peace Studies Spring Series entitled "2001: A Peace Odyssey":

February 5, 2001 -- A presentation of the multimedia show American Pictures, hosted by its Danish creator and photographer Jacob Holdt. American Pictures uses powerful imagery and sound to depict the struggles of (mostly) Black Americans living in an intolerant, racist society. It has been shown at hundreds of colleges and universities, and has been made into an internationally best-selling book. From our past experience showing American Pictures in 1998, we expect hundreds of students to participate in this thought-provoking and moving event.

February 6, 2001 -- A two-hour "debriefing" conversation on American Pictures for those who wish to process their experience from the previous evening and think about next steps for dealing with racism and oppression.

February 8-9, 2001 -- Clarence Glover, a nationally-known and respected presenter on African-American history and culture, intercultural relations and diversity education, will visit UMaine for two days of workshops, talks, discussions, and training. In addition to any public lectures, some of the groups who will be invited to meet with Mr. Glover are: Peace Studies and Black Studies classes; College of Education faculty and students; Division of Lifelong Learning staff; UM Diversity Task Force; ALANA students; community groups such as the Penobscot Job Corps students, Orono High School Diversity Team and other local high school Civil Rights Teams.

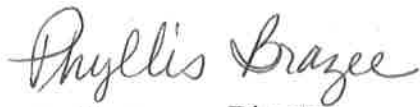
The total cost for both American Pictures and Clarence Glover is approximately \$6500. Please see the enclosed budget for a breakdown of income and expenses. We already have a commitment of \$4100 towards this expense and hope to solicit an additional \$400 from various UM departments. We are asking the Cultural Affairs/Distinguished Lecture Series Committee to contribute the balance of \$2000 towards these special events.

Over please



Thank you for considering this request. We would be glad to meet with the Committee to discuss this further.

Sincerely,



Phyllis Brazee, Director  
Peace Studies Program



Yvonne Roland, Director  
Multicultural Programs

**BUDGET FOR AMERICAN PICTURES AND CLARENCE GLOVER**  
**February 5-9, 2001**

**ESTIMATED EXPENSES**

American Pictures show fee	\$2600
Jacob Holdt's expenses	200
Clarence Glover's honorarium	2500
Mr. Glover's expenses	600
Publicity – flyers and posters	400
Publicity – Maine Campus ads	<u>200</u>

**TOTAL ESTIMATED EXPENSES** **\$6500**

**COMMITTED AND POTENTIAL FUNDING**

Peace Studies Program (committed)	\$ 300
Multicultural Programs (committed)	300
UM Diversity Grant (committed)	2000
College of Education (committed)	1000
Division of Lifelong Learning (committed)	500
Other UM departments (potential)	<u>400</u>

**TOTAL UNIVERSITY FUNDING** **\$4500**

*Requested from Cultural Affairs/Distinguished Lecture Series Committee* **\$2000**

## Peace Week 2000

"Creating Cultures of Peace:  
Truth and Reconciliation"

October 23-27, 2000

KEYNOTE ADDRESS BY

### John Artis

Hero of Rubin "Hurricane" Carter

"Truth, Reconciliation and  
the Search for Personal Peace"

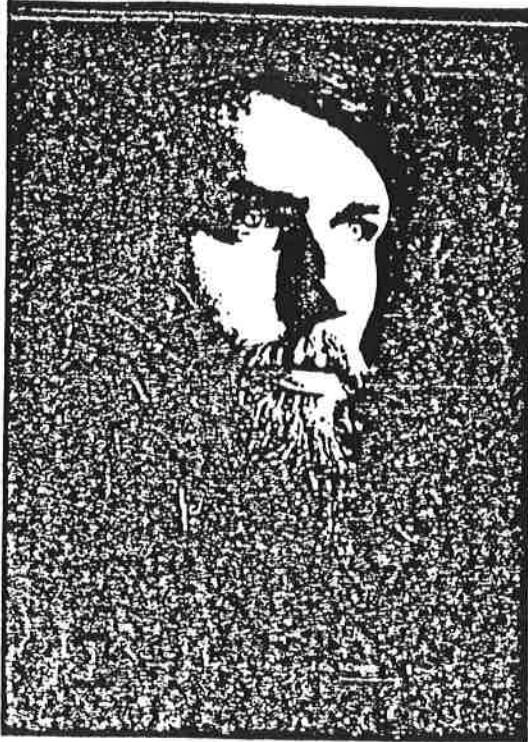
*"...The human spirit is stronger than anything  
that could happen to it"*

Monday, October 23, 2000  
7:00 p.m.

Introduction by Robert White  
Dean, Division of Lifelong Learning

\*\*\*

Reception to Follow



"Not since the publication of Jacob Riis' book of social criticism, *How the Other Half Lives*, has there been as powerful a record of American living as *American Pictures*. Its presentation at the Cannes Film Festival created a sensation." *The San Francisco Film Festival.*

Jacob Holdt grew up only 15 miles from Jacob Riis' hometown in Denmark. Like Riis, whose arrival in America preceded Holdt's almost to the date by a century, he spent his first six years as a tramp. Yet the similarity between the two goes beyond the circumstances of their birth, upbringing and travels. Their photography and compassionate, rather unsophisticated writing is also similar. Both urge social reform, insisting that "the other half" of American society is everyone's responsibility. *American Pictures*, however, is also an investigation of the racism Holdt perceives growing in himself as he becomes increasingly involved in his new society. He insists that his pictures must be seen as a description not of those in a black underclass crushed by the effects of such racism, but of a white social disease so disturbing that it is easier for most to focus (photographically or otherwise) on the symptoms rather than the cause. In its unusual exposure of that disease, *American Pictures* has an urgent message for all whites.

"What makes *American Pictures* so disturbingly powerful is the cumulative effects of Holdt's photographs combined with his outsider's analysis of the dynamics of poverty and oppression in the United States."

*Los Angeles Times*

"It is a powerful, disturbing look at a whole segment of our population that never has achieved freedom in any meaningful sense."

*San Francisco Chronicle*

"One could perhaps label *American Pictures* a "masterpiece." But "masterpiece" is a word which implies four stars in the movie section of daily newspapers. It is a word most applicable to "great" Hollywood films – those big, stupendous, melodramatic, movie spectacles that so readily satisfy our desires for illusion, passivity, and voyeurism. Such masterpieces are soon forgotten. *American Pictures* expresses a global reality and a responsibility we all share. It will haunt you for days after seeing it. It will possess you emotionally and intellectually as if it were the plague. Though this extraordinary array of American cultures may invite the label "masterpiece," such a label would obscure the power and overwhelming grip this production exercises on its viewers. *American Pictures* attains what "masterpieces" rarely even attempt. *American Pictures* challenges the viewer to act, not merely to react cathartically; to do something about the horrors of the American system. It is this seemingly immense leap from inspirational art to empirical action which *American Pictures* has consciously set as its goal. But what leads Holdt to admit, however, that these empirical results are impossible to measure is his awareness of the American system's enormous ability to absorb all and ability to create masks which constantly hide its horrors and injustices. Throughout *American Pictures* Jacob Holdt continually questions the validity of his creation, expressing the fear that he is perhaps just another white man exploiting minorities and continuously stating that the mere representation of his experience can never equal the reality of the America he has tried to understand. The same applies here: no mere description or praise can convey the experience of *American Pictures*. *American Pictures* is a presentation that all Americans must experience for themselves.

*The Chicago Reader*



# Yale Daily News

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Christopher Cayan/YDN Staff

Danish photographer Holdt brings his multimedia presentation depicting impoverished Americans to the Law School.

## Holdt's photos aim to shock, provoke

By Sarah D. Samson

YDN Staff Reporter

Some people believe the era of slavery in the United States is over.

But Danish photographer Jacob Holdt disagrees, and he says he has the pictures to prove it.

For four hours last night, Holdt bombarded a packed Law School Auditorium with a multimedia event including slides of impoverished Americans — both black and white — whom he met during five years of hitchhiking around the country in the 1970s.

Students expressed shock and bewilderment as they saw slides of starving black workers living in dilapidated shacks, picking cotton for pennies, and listened to bootleg recordings of Klu Klux Klan rallies.

"I've been sitting here trying to figure it out," Matt Litwin '96 said after watching the first half of the slide show, which focused on race relations in the South. "I've been keeping an open mind and trying to figure out where I stand in relationship to what's being said."

Holdt's view of world race relations shone through as he chronicled his experiences.

"What you're about to see is going to oppress you," he said in his introduction. He said most Americans have been faced with oppression since they were children and now find it difficult to confront the resulting pent-up anger and guilt they harbor.

"In the show, we're going to reverse this. You, as whites, are going to be told you're bad," he told an audience primarily composed of undergraduates with a scattering of New Haven residents. "The idea is to create the same emotions blacks feel every day so you can try to understand the self-destructive anger," Holdt explained.

The photographer's process seemed to work. By intermission,

Tamika Hayes '98 said she felt "overwhelmed. I guess there is a lot more stuff still going on that I didn't know about."

Although Holdt took most of his pictures during the 1970s, he continues to update them to use as weapons against racism.

During the years he has been taking photographs, Holdt said he has "not seen a worse period. I thought the Reagan years were bad, but what's happening right now is really scary."

Before his slide show, Holdt discussed the national controversy over Proposition 187 and Yale's own SCRAP 187, a student organization protesting the California law that prohibits illegal aliens from receiving public education and other services.

The show itself was the brainchild of Laura Dunn '97, who said she first heard about Holdt's multimedia event in high school. After inviting Holdt to speak, Dunn's high school turned him away after discovering his controversial subject matter, she said.

When Dunn finally got the opportunity to see Holdt's show, "it was powerful," she said. "It ripped me up inside and changed my way of thinking."

Dunn wanted to show the program to Yale students and worked to raise from Trumbull College, the Yale Hunger and Homelessness Action Program, and the American Studies and sociology departments to bring Holdt to Yale.

The photographer, who has performed several times previously on campus, did not speak only to Yale students.

New Haven resident George Edward attended the performance last night. "I'm a big supporter of persons like Jacob Holdt," he said. "Society is heading towards more racial and ethnic antagonism."

## *Clarence Glover*

Clarence Glover is one of the country's most respected voices on issues pertaining to African-American history and culture, intercultural relations and racism. As Executive Director of Multicultural Education at Dallas Public Schools, he works with the administration, faculty, staff, students and community to address issues of cultural diversity in educating the System's more than 158,000 students, ages 3 through grade 12. As an educator, he works daily with a student population that represents a racial composition of: Hispanic, 52.35 percent; Black, 37.39 percent; White, 8.38 percent; Asian, 1.48 percent; and American Indian .41 percent.

Before joining the Dallas Public Schools in 1994, Mr. Glover spent more than a decade at Southern Methodist University where he developed the curriculum for the acclaimed African-American Studies Course, "Black and White," served as coordinator of Intercultural Programs and African-American Student Affairs and as Director of Intercultural Education and Minority Student Affairs. He also created "Blue and Red Day," the largest campus simulated segregation experiment in the country, which is considered the companion experiment to Jan Elliot's Brown Eyes/Blue Eyes experiment of 1968. The diversity harassment policies he drafted for SMU and Dallas Public Schools were among the first such education policies in the nation.

Mr. Glover has lectured and consulted throughout the United States and the Caribbean on issues of race and culture, the Life and Times of Dr. Martin Luther King, Jr. and the Civil Rights movement. He was an interviewer and consultant for the 1987 PBS documentary on Dr. King, "In Remembrance of Martin," which continues to air.

FINAL REPORT FOR PREVIOUS GRANT  
John Artis, Peace Week 2000

We want to thank the Cultural Affairs/Distinguished Lecture Series Committee for supporting our keynote speaker for Peace Week 2000. John Artis visited UMaine for two days, October 23 and 24, 2000. During that time, he gave a keynote presentation entitled: "Truth, Reconciliation and the Search for Personal Peace" to approximately 300 students, staff and community members. Additionally, Mr. Artis met with several groups, including the Division of Lifelong Learning staff, Orono High School Diversity Team, ALANA students, Penobscot Job Corps students, and the Introduction to Peace Studies class. At these gatherings, Mr. Artis spoke about prejudice and injustice, transforming anger, the prison system's impact on the innocent person, and other topics.

We are pleased to note that twenty-one UM offices, programs, colleges and departments contributed funds towards Peace Week 2000. Please see the attached copy of our evening program, which lists these funding sources. The \$3300 grant from the Cultural Affairs/Distinguished Lecture Series Committee was part of the honorarium paid to John Artis.