

# Tilling the Ground on Which I Stand

**Marginalized Identities, Cultural Hierarchies,  
and an Artistic Revolution**

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## **Abstract**

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In an examination of the relationship between cultural hierarchies and marginalized identities, this document explores the implications and limitations of the current arts marketplace. Critical analysis is applied to not only arts making, but also social hierarchy and its effect on the marginalized artist—particularly the Black theater artist. The elements of cultural capital are examined and assessed. A new value system which incorporates identity as a valorizing marker is suggested to elevate identity-based arts institutions. This will rebrand marginalized arts making and create an avenue for resource- and information-sharing among seemingly disparate institutions.

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## Introduction

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This paper will examine the current relationship between marginalized identities and cultural hierarchies as it relates to arts making in the United States, with a particular focus on the Black theater artist. Using that specific identity as a marker of sorts, I will explore, address, and define the implications of social inequality's effect on marginalized arts making as it relates to artistic- or cultural-value systems (cultural capital). Lastly, I will present the elevation of a new cultural-value system that includes the addressing of social identity as a marker of value that is equal to artistic quality.

## Identity, Organization, and Marginalization

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### Marginalization

In *The Heart of Whiteness*, Robert Jensen (2005, p. xvii) affirms “We [white people] live in a white supremacist society and we benefit from white privilege.” While Mr. Jensen is speaking explicitly to and about white<sup>i</sup> people, I further posit that all of us, as individuals existing in America, live in a white supremacist<sup>ii</sup> society and all receive benefits or demerits and prejudice based on our position in that system. As Dr. Beverly Tatum (2003, pp. 5, 6) explains,

Prejudice is one of the inescapable consequences of living in a racist society. Cultural racism—the cultural images and messages that affirm the assumed superiority of Whites and the assumed inferiority of people of color—is like smog in the air....Stereotypes, omissions, and distortions all contribute to the development of prejudice. Prejudice is a preconceived judgment or opinion, usually based on limited information.

Dr. Tatum provides a baseline definition for racism and, inadvertently, a model for the definition of all bias: all -isms are the collection of any images, messages, activities, and accesses that affirm the assumed superiority (or normativity) of one group and the assumed inferiority of another. Those who exist in that space of assumed inferiority are, in fact, marginalized<sup>iii</sup>. Dr.

Tatum goes on to say, “Racial prejudice when combined with social power—access to social, cultural, and economic resources and decision-making—leads to the institutionalization of racist policies and practices.” (Tatum, 2003, p. 7) An identity that resides on the losing end of that social power imbalance—in this case, racism—exists in the marginalized space. The effects of living under institutionalized prejudice require conscious efforts to overcome, a struggle detailed by Dr. Marc Lamont Hill (as cited in Touré, 2011, p. 280): “[one is] almost always recovering, trying to evict white supremacy from your conscience. You’re at war with the world at all moments trying to make that happen, ‘cause the world’s telling you something different.” The identity of the individual is constantly battling against imagery and opportunities that depict the non-white self as lesser in all areas. W.E.B. Du Bois further defines this “double-consciousness” as it applies to being a Black person in the United States:

It is a peculiar sensation, this double-consciousness, this sense of always looking at one’s self through the eyes of others, or measuring one’s soul by the tape of a world that looks on in amused contempt and pity. One ever feels his twoness,—an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder. (Du Bois, 1903, p. 3)

As is apparent, marginalization exists as both an external and internal conflict.

Ultimately, wrestling with any marginalized identity in any dominant culture is a constant, existentialist battle as illustrated by Howard S. Schwartz (1987)

...what we find is that having an identity is not something that we can take for granted, that it is something which we must achieve if we are to have it at all, and that we must continue to achieve if we are to maintain it. In other words, having an identity is a status that is always in question. (Schwartz, 1987, p. 120)

In considering Mr. Schwartz’s view of the struggle of identity’s inconstant nature, I ask how that manifests in the existence of the marginalized artist: if society does not recognize the full person-

ness of those who exist in marginalized spaces, can that same society recognize the value of art that comes from that experience?

### The Marginalized Arts Maker and Organizational Identity

In his 1996 Speech at the Theater Communication's Group annual convention, playwright August Wilson lambasts the accepted inequalities within the broader theatrical community. He asserts that the landscape is skewed in favor of white artists at the expense of Black ones: "the truth is that often where there are aesthetic criteria of excellence, there are also sociological criteria that have traditionally excluded blacks." (Wilson, 1996, p. 25) This "sociological criteria" are the aforementioned white supremacy and Black marginalization. Black artists are not allowed to ignore the sociological criteria that keep them marginalized and it creates barriers in their work. Cornel West describes this feeling as living under the "white normative gaze" (West, 1999, p. 77); the watched defining his behavior by the mores of the watcher. This often creates disconnection between racial/ethnic identity and artistic identity.

"While many artists pursue work that blends art and social purpose<sup>iv</sup> at the community level, the training and validation systems necessary for this type of work are lacking (Jackson et al. 2003)." (Cherbo, Stewart, & Wyszomirski, 2008, p. 94) Cherbo et al. are illustrating that there is a lack of support for artists looking to engage in socially relevant art: I am expanding that point to say there is even less support for artists whose identities are in and of themselves socially relevant. Skeptics could argue that all art is socially relevant, and I would agree, however, the act of addressing one's marginalization through art creates politicized social relevance regardless of the artists' desire.

Moreover, "social structure affects the dimensions of symbolic classification by influencing the capacity of actors to organize and the uses to which individuals may put cultural resources (DiMaggio, 1987a)." (DiMaggio, 1991, p. 39) DiMaggio is correct that an individual's position in the social hierarchy will determine the type of cultural goods to which that individual has

access and the actions that individual may execute with those goods. Simply, all people struggle with having an identity (Schwartz, 1987); the marginalized person struggles against the dominant culture (Jensen, 2005; Touré, 2011); the artist struggles with the “aesthetic criteria of excellence” (Wilson, 1996, p. 25); and, the marginalized artist struggles with all of it.

Also, as individuals seek to define themselves dually as persons and artists, organizations develop to both mirror and multiply those identities.

We look outside ourselves to find out who we are supposed to be, if we are going to be anything at all-if we are going to have an identity. I shall submit that we fashion social institutions largely to provide an answer to this question. In this way, I shall argue, social institutions, and specifically work organizations, develop an ontological<sup>v</sup> function.

(Schwartz, 1987, p. 121)

I concur with Schwartz’s argument that people form or join institutions largely as a means to define themselves: as people join organizations that reflect their visions of themselves, the identity of the organization becomes more firmly entrenched. Ultimately, organizational identity development is cyclical: those who have identities which are similar to the organizations’ become part of that organization, thus further solidifying its identity and attracting more like individuals.

The public self represents those aspects of the self-concept most sensitive to the evaluation of significant others and consists of cognitions about the self that reflect interactions and relationships with those others. The collective self, on the other hand, reflects internalizations of the norms and characteristics of important reference groups and consists of cognitions about the self that are consistent with that group identification.

(Brewer & Gardner, 1996, p. 67)

By extension, marginalized arts makers who work in like organizations experience both an enhancement and a reflection of their marginalization demonstrated on the organizational level.

## Hierarchies

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### Questioning Cultural Categories

“Cultural<sup>vi</sup> categories, which no one seemed able to define with any real precision, became fixed givens that one could be skeptical of only at the price of being accused of uncritical democratic relativism.” (Levine, 1988, p. 7) Lawrence Levine (1988) highlights the hypocrisy of contemporary cultural debate: the hierarchies imposed are recognizably arbitrary and rigid. The act of questioning the status quo of cultural categories is viewed as a form of heresy. Arguably, these very hierarchies are worth examining—and ultimately subverting—to create a more vibrant arts and cultural field, as Levine continues:

Obviously we need to make distinctions within culture as within every other realm of human endeavor, although I do spend a fair amount of time wondering if by making those distinctions as rigidly hierarchical as we tend to, we are not limiting the dimensions of our understanding of culture, which could be furthered by having a more open and fluid set of divisions more conducive to facilitating truly complex comparisons we presently lack. (Levine, 1988, p. 7)

Mr. Levine is surely right that we—both as people and as a field—are limiting our cultural understanding through the commonly-adhered, rigid hierarchies: I further insist that by avoiding closer examination of social hierarchies’ role in entrenching cultural hierarchies, we both devalue and underestimate arts and culture’s power to affect and reflect marginalization and inequality.

### Cultural Capital and Hierarchy Construction

Paul DiMaggio (1991) observes “for a society to have cultural capital—sets of cultural goods and capacities that are widely recognized as prestigious—there must be institutions capable of valorizing certain symbolic goods and social groups capable of appropriating them.” (DiMaggio, 1991, p. 40) By breaking cultural capital into its component parts (cultural good + valorizing

institution + social appropriation), DiMaggio illustrates a path on which to form a hierarchy: removal of any component lowers ones standing.<sup>vii</sup>

In considering cultural capital in its embodied state—that is, as it plays out on the individual (Bourdieu, 1986)—the conventional wisdom has it that the longer one spends on cultivating a cultural good, the more valuable the cultural good becomes. The acquired cultural capital is also singular, or, as Bourdieu states:

[Embodied cultural capital] cannot be accumulated beyond the appropriating capacities of an individual agent; it declines and dies with its bearer (with his biological capacity, his memory, etc.). Because it is thus linked in numerous ways to the person in his biological singularity and is subject to a hereditary transmission which is always heavily disguised, or even invisible, it defies the old deep-rooted distinction the Greek jurists made between inherited properties (*ta patroa*) and acquired properties (*epikteta*), i.e., those which an individual adds to his heritage. It thus manages to combine the prestige of innate property with the merits of acquisition. (Bourdieu, 1986, p. 5)

Bourdieu emphasizes that embodied cultural capital cannot leave the body—one cannot transfer his or her embodied cultural capital to another—short of genealogically. This creates a closed cycle: cultural capital of this form is available only to those who inherit it or those with the means (time, contacts, funds, etc.) to acquire it. (Bourdieu, 1986) Institutional cultural capital can be said to transmit in much the same way (Bourdieu, 1986): those with embodied cultural capital and access can be accepted by institutions that will further solidify their cultural capital; those without will stay without, with notable exceptions. Bourdieu goes on to say,

The structure of the field, i.e., the unequal distribution of capital, is the source of the specific effects of capital, i.e., the appropriation of profits and the power to impose the laws of functioning of the field most favorable to capital and its reproduction.

(Bourdieu, 1986, p. 6)

Basically, Bourdieu is saying that cultural capital generates and regulates in its favor: that which is considered valuable will continue to define its value and deny value in the other. The denial of value becomes just as important as its assertion, in other words, if everything is valuable, nothing is.

### Intersection of Arts Hierarchy and Marginalization

To reiterate, a cultural good is not cultural capital until it is recognized as such by a validated entity—a “valorizing institution”—and accepted by a group of people willing to recognize that validation—“socially appropriated.” (DiMaggio, 1991) I have illustrated that ethnic and racial imbalances—particularly as they applied to the United States—determined those persons to whom capital was available and thus created marginalized communities. Ultimately, this uneven distribution of resources and access creates a divide between the primary—valorized—arts marketplace and the secondary—marginalized—arts marketplace: arts makers who have been marginalized socially due to prejudice and/or exclusion are, in some cases, hesitant, and in most cases, defiant of the prescribed cultural capital as determined by the primary valorizing institutions. Dustin Kidd (2009) explains

In some cases, including with increasing frequency in contemporary America, art functions not as a status good, but as a mechanism for identity politics...As these collective movements gain power, they often seek to redress hegemony by producing counternarratives [sic], which often include approaches to art or aesthetics. (Kidd, 2009, p. 300)

Kidd is correctly asserting that DiMaggio’s actors are putting their cultural resources to different use by producing counter narratives. These people who exist in marginalized communities develop their own valorizing institutions and social appropriations, therefore creating a secondary marketplace that trades in cultural goods for different reasons with different

value markers. August Wilson (1996) describes the resistance to the primary (white-centered) marketplace thusly:

To mount an all-black production of *Death of a Salesman* or any other play conceived for White actors as an investigation of the human condition through the specifics of White culture is to deny us our humanity our own history, and the need to make our own investigations from the culture ground on which we stand as black Americans. It is an assault on our presence, our difficult but honorable history in America; it is an insult to our intelligence, our playwrights, and our many and varied contributions to the society and the world at large. (Wilson, 1996, pp. 30-31)

Mr. Wilson refuses to accept that art conceived within the white-centered context is “universal”; he feels it diminishes the experiences of those who exist outside of the traditional paradigm, in this particular case, “black Americans.” He values, as do I, the work that was created and centered on the experience that is most familiar to him and to those with whom he associates. I further assert that this feeling of intrinsic artistic value for the work that represents any individual’s experience is universal: marginalized identities do not have a monopoly on valuing their experience.

In simple terms, the nature of cultural capital is to replicate in its favor; marginalized communities were largely disenfranchised from acquiring cultural capital; therefore, marginalized art was devalued as cultural capital. In response, many marginalized arts-makers chose to reject the value judgments inherent in institutionalized artistic criticism. That is marginalized artists removed themselves from the “standard”<sup>viii</sup> set by communities that refused to recognize marginalized artists’ inherent value. Furthermore, this separation encouraged that standard to continue to replicate in its favor.

The resulting bifurcation of the marketplace has negatively influenced the modern cultural landscape’s evaluation of cultural goods and reinforced race-, class-, and gender-based biases by

creating a dichotomy that renders art generated to address these biases as outside of the primary marketplace of creation and criticism; and, forcing art in the primary marketplace to render itself “identity-less”<sup>ix</sup> to achieve value. (Wilson, 1996), (Harrison, 1997)

## Value Models

Having established that there are, at least, two marketplaces (valorized and secondary), and that they exist as both a reflection and an extension of social imbalances, I further present that the value systems are different in each. The primary marketplace’s value system can be modeled in this way:

Valuable	→	Devalued
Upholds the aesthetic standard		Rejects the aesthetic standard

**Table 1 Primary Arts Value Systems**

Dustin Kidd (2009) illustrates how this value system developed:

Formalism is the most relevant aesthetic framework for elite status goods because it obscures power and prestige behind merit. Formalism emphasizes technical skill for both the production and interpretation of art. These skills require expensive advanced training available mainly to elites. In the course of this training, the art that the elites prefer is emphasized as canonical—the best of its kind. (Kidd, 2009, p. 300)

The formalized technical skill (or embodied cultural capital) becomes the only factor in determining value. The artist who has raw talent and is not aware of the technical vocabulary by which to assess that talent is deemed inferior. Art whose focus is to generate an experience based on anything other than the formal approach is not able to be an elite status good because its goals conflict with the status quo.

For the marginalized arts marketplace, the arts value is different. As Woodie King, Jr., founder and producer of the New Federal Theater, illustrates:

People of color do support our theatre. To sustain this support we must remember not to price the audience away from us. We must not [b\*\*\*\*\*t] that audience-our aesthetics, our cultural commonality must be within the truth of our characters, we must really love our people. Our people are everywhere: here, in the Caribbean, in Africa, England, etc. We can support our own art and we must see our audience as part of a global community. (King, Jr., 2003, p. 30)

Mr. King asserts that the people are the determinant of value. I would model it thusly:

Valuable	→	Devalued
Upholds the represented identities		Rejects the represented identities

**Table 2 Marginalized Arts Value System**

This model generates in its favor as well: by creating insular value, marginalized arts makers both preempt and return the biases inherent in the primary marketplace. They insist that there is no common language for the dominant aesthetic to accurately assess the value of their work.<sup>x</sup> As Mr. Wilson (1996) explains

[Marginalized art] doesn't share in the economics that would allow it to support its artists and supply them with meaningful avenues to develop their talent and broadcast and disseminate ideas crucial to its growth. The economics are reserved as privilege to the overwhelming abundance of institutions that preserve, promote, and perpetuate white culture. (Wilson, 1996, p. 16)

The protection of the marginalized cultural and the rejection of the dominant becomes the primary means for assigning value. An aesthetic standard becomes secondary, if considered at all.

Overall, the arts marketplace resembles a collapsing Jenga® tower (**Error! Reference source not found.**): disparate pieces jockeying for position with each individual “achievement” creating further instability. The



*Figure 1 Jenga® Tower*

pieces do not change; they are just repositioned. The inherent structure gets bigger, but less stable as it stretches to accommodate more and more repositioning pieces.

## Recommendations

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### Identity-Based Arts Institutions

As a result of these competing and disconnected value systems, art creation plateaus due to a dearth of common language for comparison, communication, and collaboration. Each arts discipline and cultural policy maker is grappling with this lack of definition:

Perhaps more than anything else, contestation over the terms of this new [cultural diversity convention]<sup>xi</sup> has made it clear that little consensus exists among cultural policymakers about what kind of diversity we currently live with, let alone should seek to promote. As Tyler Cowen (2002) has urged us, we would be well served to pay better attention to the multiple meanings of "diversity," both within and across cultural boundaries, and as it applies to economic globalization. The present convention does not settle the question of how or why the concept of diversity matters, to whom it might apply, or how this might vary for different cultural subjects. It is precisely the indirectness or ambiguity of the attachment (or lack of attachment) of the diversity concept to particular cultural subjects that has gone largely unremarked but remains most problematic in this convention. (Albro, 2005, p. 247)

Having presented that the current system is proving ineffective at all levels, I suggest a new value system which incorporates identity as a valorizing marker and elevates identity-based arts institutions.

Identity-based arts institutions—commonly known as culturally-specific arts institutions—are any institutions which place the representation, conservation, or promotion of an identity as part of its art-based mission.<sup>xii</sup> Highlighting this designation is a means to deliberately introduce

identity as a positively-disruptive factor in the evaluation (and thus creation) of artistic value. It is a step toward establishing a common language. Through the union of disparate industries with common challenges—Black theaters, LGBTQ film festivals, Latino museums, et cetera—the silos of arts experience can be torn down. Where marginalized organizations previously existed in discreet and insular circles, a common valorized title (i.e. identity-based arts institution) allows for resource- and information-sharing, and a solidified force with which to question the status quo. Embracing this designation, and using it to enact new value judgments, can topple the Jenga® tower to create a more inclusive and stable value system in its stead.

In sum, if all arts organizations consider the role identity plays (or not) in their mission, it will reduce the amount of cultural othering<sup>xiii</sup> by leveling the playing field. Arts organizations will be free to make determinations and value judgments as they see fit, but will also no longer be able to reject the value judgment of the other wholesale. As consciously as cultural capital and artistic value have been cultivated, they can be altered—for the better—in much the same way.

## Conclusion

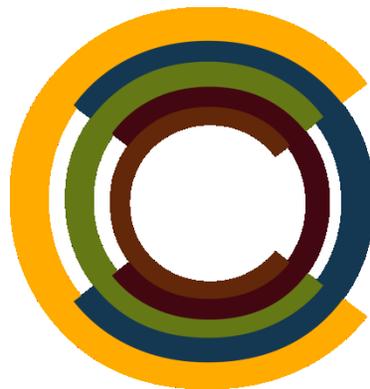
Black Theater as a specific cultural good is dying—while there are many practitioners, they are largely perpetrators or victims of this aforementioned dichotomy. Either the work is culturally relevant but artistically atrocious; aesthetically interesting but communally inaccessible; or underfunded, undervalued, and under seen. The conscious nature of the boundaries and constructions (DiMaggio, 1991), (Kidd, 2009) that created this imbalance leads to a conclusion which can apply to any marginalized arts institution: in order to expand the current marketplaces to include those previously excluded, one must consciously alter the definition and evaluation of artistic value without destroying the marketplace. Simply, all artists must be willing to allow the upholding of identity to be a measured variable in constructions of value. As stated by Virginia Dominguez (1992),

The issue is broader and deeper than the canon debate and far more global in reach than the current American obsession with “multi-culturalism.” While we are arguing over the content of canons of knowledge, disputing the value or need for canons, and pointing out the patterns of exclusion evident in curriculums, publishing practices, funding agencies, and museums, we are ironically reinforcing the perception that there is such a “thing” as culture and that it is something of value. But why is culture something of value? Perhaps, more important, why does so much of cultural politics around the world stop short of asking that question? (Dominguez, 1992, p. 21)

Dominguez is willing to deconstruct the entirety of culture in order to more accurately define what to value within it. This means that not only is the definition of culture incomplete, but also that the suppositions of value within culture are even more so.

The whole of arts value systems in relationship to identity and culture are at best incomplete; at worst, maliciously self-aggrandizing. There is currently no language to encompass identity-based arts in their totality, nor is there a common language to generate a relationship with the larger arts and culture communities. And until there is such a language, identity-based arts institutions will continue to exist in a diminishing market until they either cease to exist, or become tea-stained versions of art generated in the dominant market place.

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## Footnotes

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<sup>i</sup> The issue of capitalization for “white” or “Black” when referring to persons is complex, and there are multiple schools of thought regarding it. The APA says “In racial references, the manual simply recommends that we respect current usage. Currently both the terms ‘Black’ and ‘African American’ are widely accepted, while ‘Negro’ and ‘Afro-American’ are not. These things change, so use common sense. Capitalize Black and White when the words are used as proper nouns to refer to social groups. Do not use color words for other ethnic groups. The manual specifies that hyphens should not be used in multiword names such as Asian American or African American.” (University of Tromsø, 2012) However, Touré (2011) illustrates my personal position on capitalization for these words: “I have chosen to capitalize the word ‘Black’ and lowercase ‘white’ throughout this book. I believe ‘Black’ constitutes a group, an ethnicity equivalent to African-American, Negro or, in terms of a sense of ethnic cohesion, Irish, Polish, or Chinese. I don’t believe that whiteness merits the same treatment. Most American whites think of themselves as Italian-American or Jewish or otherwise relating to other past connections that Blacks cannot make because of the familial and national disruptions of slavery. So to me, because Black speaks to an unknown familial/national past it deserves capitalization.” (p. 11) Furthermore, White is a staple of White Supremacist rhetoric and hate speech, therefore I will use white and Black respectively, unless otherwise used in cited quotations.

<sup>ii</sup> Moreover, it is widely accepted that the current American landscape is androcentric, hetero-normative, ableist, and ageist, in addition to being sexist and racist/white-supremacist. While my focus is on how this plays out racially, I am aware of, and will do my best to include, how these other imbalances manifest themselves within the discussed cultural hierarchies.

<sup>iii</sup> The official definition of marginalized, according to The Essential American Heritage Dictionary, is “tr.v. marginalized, marginalizing, marginalizes To relegate or confine to a lower or outer limit or edge, as of social standing” (The Editors of the American Heritage Dictionary, 2011, p. 170298).

<sup>iv</sup> In this case, the social purpose would be their marginalized identity i.e. as Black people.

<sup>v</sup> “The function that I will use to explain the concept of organizational commitment will be called the ‘ontological function’, by which I shall mean the function of providing a sense of Being, or identity, to the participants” (Schwartz, 1987, p. 120).

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<sup>vi</sup> I use and understand “culture” and “arts” interchangeably in this context. This is due to the nature of cultural goods—they tend to be the result of artistic process. As fields of work and study, arts and culture are generally synonymous, mostly to distinguish them from the social services. When an overt distinction is necessary, I will make it so.

<sup>vii</sup> An example would be the Kennedy Center in Washington D.C.: it produces multiple types of art (cultural goods), was created by an act of Congress as the National Cultural Center (valorizing institution), and is widely accepted as a tastemaker in all of the performing arts (socially appropriated). As a result, it is toward the top of the cultural food chain of American art-making. Remove any of those factors, and its position would change.

<sup>viii</sup> “The standard” being the collective, institutionalized, quality-judgments that dictate strong or weak cultural capital. (Bourdieu, 1986), (DiMaggio, 1991)

<sup>ix</sup> Nothing is truly “identity-less” in that it fits within a historical context in some way. Identity-less, in this instance, means closest to the mode accepted by the dominant culture i.e., art created and presented in the European tradition.

<sup>x</sup> In the case of Black theater, The Classical Theater of Harlem could be a notable exception – it is a theater whose focus is on the traditional aesthetic though it represents a particular ethnic and geographic community. However, as the founders of the Classical Theater of Harlem were white, the matter becomes more complicated when one questions who was truly being represented. *A Rage in Harlem: Is the Classical Theater of Harlem a Black theater company? Does it matter?* by Carl Hancock Rux delves further into this case. I would argue that these exceptions only prove the rule: these singular institutions subvert the status quo without forcing recognition in any marketplace, thereby allowing both marketplaces to continually replicate.

<sup>xi</sup> The United Nations Education, Scientific and Cultural Organization’s (UNESCO) formally approved “Convention on the Protection of the Diversity of Cultural Contents and Artistic Expressions.”

<sup>xii</sup> Examples would be El Museo Del Barrio; the New Federal Theatre; Ballet Hispanico; and MIX NYC, a “queer experimental film festival.”

<sup>xiii</sup> “... how we engage with Others, those perceived as different from self. This engagement, termed Othering, is presented as two particular processes: Exclusionary and Inclusionary.... Conceptualizing Othering as both exclusive and inclusive processes expands the boundaries for understanding and interacting with those perceived as different.

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Exclusionary Othering often utilizes the power within relationships for domination and subordination, whereas Inclusionary Othering attempts to utilize power within relationships for transformation and coalition building.” (Canales, 2000, Abstract) I primarily mean to reduce the amount of Exclusionary Othering in support of Inclusionary Othering.