



PROPOSED NEAL-MARSHALL BLACK CULTURE CENTER

**INDIANA UNIVERSITY, BLOOMINGTON
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THIS PROJECT BOOK WAS COMPILED BY SONJA JOHNSON, FACILITIES ANALYST, LESLIE SIMPSON, EXECUTIVE DIRECTOR OF THE AFRO-AMERICAN ARTS INSTITUTE, AND DR. HERMAN HUDSON, DEAN FOR AFRO-AMERICAN AFFAIRS.

I. DESCRIPTION OF THE PROJECT

The Office of Afro-American Affairs and the Department of Afro-American Studies, representing Black faculty, staff, students, and alumni, request that the highest priority be given in the Indiana University Capital Campaign to the construction of a new Black Culture Center. The new building would be named the Neal-Marshall Black Culture Center in honor of the first Black man and woman to receive baccalaureate degrees from the University (Marcellus Neal, 1895; Frances Marshall, 1919).

The proposed Neal-Marshall Black Culture Center is a facility of about 25,000 assignable square feet (ASF) that will have three major components. (1) Rehearsal and performance space for the three performing ensembles and for the Afro-American Studies classes of which the ensembles are a part will comprise about 51% of the space within the building. (2) Academic activities such as the Tutorial Program, library, and the National Council for Black Studies executive offices will comprise just over 23% of the Center. (3) General use space, open to campus and community groups sponsoring events consistent with the mission of the Neal-Marshall Black Culture Center, will comprise 26% of the structure.

A summary of the proposed use of space by room type is given in the following table:

USE OF SPACE BY ROOM TYPE

Room Type	Assignable Square Feet
200 Laboratories	
300 Offices	6,185
400 Library	5,130
500 Special Use	3,820
600 General Use	4,170
	<u>5,525</u>
Total	24,870

II. MISSION AND OBJECTIVES OF THE BLACK CULTURE CENTER

The mission of the Black Culture Center is to support the teaching, research, and service missions of the Bloomington campus of Indiana University by providing within the University a positive and hospitable environment for Black faculty, students, and staff. The Center fosters creative activity and scholarship among Black faculty, encourages innovative classes building ethnic pride and accomplishment in Black students, and reduces the sense of alienation experienced by many Blacks in the University because of the absence of deep, permanent "black roots" in the subsoil of University life.

The Black Culture Center has developed under the leadership of the Dean for Afro-American Affairs. It is the role of the Office of the Dean to:

1. Assist Black students in their overall adjustment to University life by providing programs and activities which aid them in achieving their intellectual and career aspirations.

2. Instill in Black students a high level of self-awareness and social consciousness.
3. Facilitate the development of a University and community environment within which the aspirations and accomplishments of Blacks can find broad support.
4. Promote, through exhibitions, lectures, and performances, awareness of the cultural achievements of Blacks.
5. Assist the University in the recruitment of Black faculty, staff, and students.

The proposed Neal-Marshall Black Culture Center will provide the physical facility needed to accomplish these objectives.

III. PROJECT HISTORY

In 1968, as one aspect of its general commitment to Black students, faculty, and staff, Indiana University provided a home for a student-operated Office of Afro-American Affairs in a small private residence on Atwater Avenue called Black House. Then, as now and in the foreseeable future, Blacks had a need to perceive, in highly visible ways, the institutionalization of the University's commitment. Despite the increased attention to Black concerns over the past decade, it remains true that many Blacks continue to feel alien in a hostile, white community that appears to them to be generally unaccommodating to Black cultural mores and interests.

Two other small houses were assigned between 1968 and 1972. The old Black houses were a success, but several factors limited their operation.

1. The houses were located well out of the mainstream of student traffic and were too small and poorly-equipped to accommodate many desired educational, cultural, and social activities.
2. They did not have a full-time professional staff to work with student-faculty groups in planning and executing student and community programs.
3. The magnet academic and student service functions that would attract a purposeful flow of traffic into the buildings could not be incorporated physically within the buildings.

These deficiencies were alleviated somewhat in the fall of 1972 when a former fraternity house was assigned to the Office of the Dean for Afro-American Affairs. In January, 1973, when rehabilitation of this building was completed, it became the location of the present Black Culture Center. The Center's new facility, nearly eight times larger than the first Black House and well-located in the midst of student traffic between the academic campus and dormitories, helped solve problems inherent in previous houses. Now, however, program growth and student interest have been stimulated to such an extent that it too has become inadequate.

IV. NEED AND EXPECTED CONTRIBUTION TO EDUCATIONAL SERVICES

The need for an expanded Black Culture Center derives from steady increase in the number of Black students on the Bloomington campus, from the growth in popularity and changing scope of activities operating in the Center, and from developments in the Black academic community leading to the establishment of new programs requiring both more space and a kind of space not currently available.

In 1973, there were 1,285 Black students on the Bloomington campus. In 1981, there are 1,600. This growth contributes not only to growth in individual programs but to the unscheduled use of the Center's relaxation facilities, its lounges and reading room. Records kept by the Black Culture Center staff reveal a high level of activity in the building. For example, during 1979-80, thirty-five different campus organizations used the Black Culture Center for meetings, conferences, classes, receptions, lectures, performances, and so on. Some of these uses were daily, some weekly, monthly, or yearly. Some spanned an hour or two, others several days. Such groups include Black Greek organizations (ten altogether), other ethnic student groups such as the Muslim Student Organization, academic student organizations such as the Black American Law Students and National Association of Black Accountants, Black Focus (the student newspaper), and community groups such as the NAACP, IU Dons, Urban League, and so on.

However, the most compelling need for more space derives not from simple growth in numbers but from a complex relationship of qualitative and quantitative change that has resulted in the creation of magnet programs that draw people into the Center. In most cases, these magnet programs demand not only space, but a particular kind of space. Perhaps the best example of this kind of magnet program is the Afro-American Arts Institute.

A. Performance

Established in 1974, the Afro-American Arts Institute, a major occupant of the Center, accepts as its goal the reflection of the deepest cultural values of Black people as seen in their unique artistic products. The music, the dance, the literature, the visual arts all convey the essence of a particularly Black reality, a reality which has sustained and encouraged its people throughout their historical development.

Originally funded by the Lilly Endowment and Indiana University, the Afro-American Arts Institute also is designed to serve as a resource center for the Afro-American Studies Department. Research projects have already made possible the development of courses, the production of films, the publication of books and monographs, and the release of audio and video recordings. The performance output of the Arts Institute focuses on the activities of

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three student ensembles, the I.U. Soul Revue, the Afro-American Choral Ensemble, and the Afro-American Dance Company.

The I.U. Soul Revue, created in 1971, is the oldest of the three ensembles. This fifty-piece ensemble of vocalists, musicians, technicians, and stage crew is the laboratory and performance component of the three credit-hour Afro-American Studies course, A391-392 Soul Music: Culture and Performance. The laboratory section of the course has the following objectives:

1. To provide instruction for non-technically trained singers and musicians who want to refine and use their talents.
2. To develop an understanding and appreciation of the cultural importance of soul music through participation in performance.
3. To acquaint students with the procedures involved in band organization and management.
4. To bring live soul music to persons confined in institutions such as special schools, prisons, or hospitals.
5. To provide entertainment for Black student and non-student organizations and the I.U. campus.
6. To perform soul music for Blacks on other predominantly white university campuses.

As the attached letters and performance charts indicate, (Appendix B) the Soul Revue is unique in this country and has presented more than 100 concerts throughout the East, Midwest, and South in its ten-year existence. Those who have enrolled in A391-392 have come to Indiana University from all over the United States, many specifically to participate in the Soul Revue. Several alumni of the ensemble have gone on to careers in the music industry; most notable perhaps is Isaiah Sanders (1978), who is now a keyboard player for Stevie Wonder.

The Soul Revue has a director of faculty status who is assisted by six graduate work study students, a technical supervisor, horn section coach, rhythm section coach, vocal coach, artistic director, and lighting designer. Four undergraduate work study positions complete the staff -- an equipment manager, stage manager, chart writer, and lighting technician. At present, all of the above listed staff members occupy two 100 asf offices, averaging fifteen office hours per week per person. These offices are not soundproof and, because of lack of other available space in the present building, individual voice lessons are conducted here, much to the distress and inconvenience of those in neighboring offices. The staff requires five offices, totaling 740 asf.

Full and sectional rehearsals of A391-392 are conducted in a basement space of approximately 1,000 asf which is

shared with the other two ensembles, and in two classroom spaces of 150 asf each located in the office area of the building. The rehearsals occupy eight to ten hours each week. These spaces are also not soundproof and in terms of acoustics, lighting, and electrical wiring are not suited to performance rehearsals. The volume level of sectional vocal rehearsals occurring in the second floor classroom spaces makes work on this floor almost impossible during class time. The sectional horn rehearsals are conducted in the recreation room making access to the vending machines, pool table, and water fountain difficult and disruptive.

Adequate rehearsal space for the Soul Revue would include a 3,000 asf space for full rehearsals (to be shared with the Choral Ensemble and other general users of the Culture Center) with appropriate lighting, sound, and wiring capabilities. Two vocal/choreography practice spaces at 600 asf each and three smaller individual rehearsal rooms at 200 asf each also are required.

The Afro-American Dance Company, created in 1974-75, is one of the laboratory and performance sections of the three credit hour Afro-American Studies course, A219-220 Black Dance: Culture and Performance. Enrolling 80 to 100 students each semester, the course offers special performance opportunities to the 20 to 25 students enrolled in the Dance Company section. The Dance Company has the following goals:

1. To provide instruction for non-technically trained dancers who want to refine and use their talents.
2. To develop an understanding and appreciation of the cultural importance of Black dance through participation and performance.
3. To bring live dance performances to persons confined in institutions such as special schools, prisons, or hospitals.
4. To provide entertainment for Black student and non-student organizations and the I.U. campus.
5. To perform Black dance for Blacks on other predominantly white university campuses.

Like the Soul Revue, the Dance Company also travels extensively (See Appendix B).

The Dance Company has a full-time faculty director who is assisted by two graduate students, a lighting designer and an assistant instructor. Undergraduate staff members include two costume personnel, a clerical assistant, and a stage manager. At present, the staff shares two 100 asf offices, one of which is entirely filled with more than 300 stored costumes and costume construction items. The staff requires three offices totaling 480 asf with a separate area for costume storage and construction.

The 25 member Company and the other three sections of A219-220 meet in the same 1,000 asf basement area described above for approximately sixteen hours per week. In addition

to being too small to accommodate all of those students seeking to enroll in the course, the room is unsuitable for dance to the point of promoting injury. The floor is cement with a linoleum tile covering making it extremely hard and very slippery. The ceiling is too low to allow for lifts or jumps; the mirrors are insufficient; it is not possible to install permanent ballet barres; there are no changing, restroom, or shower facilities; and the temperature is erratic. The dance director has attempted to find solutions to space inadequacies that at least would eliminate the risk of injury. Thus, students of A219-220 occasionally use the dance studio in Read Center, but this space is even smaller than the space available in the Black Culture Center and not suitable for full practices of A219-220. The Dance Company section occasionally receives approval to conduct daytime rehearsals on the I.U. Auditorium stage. While use of the Auditorium is helpful to the Company, the facts that it is unavailable to other sections and that it cannot be used on any regular basis, make it an imperfect solution to the space problem.

A219-220 requires a 2,500 asf dance studio with suspended hardwood floor and adequate mirrors, barres, and changing facilities. A second smaller dance studio, 700 asf, with a standard hardwood floor would be used for sectional and individual rehearsals (this space would be shared with the other ensembles).

The youngest of the three groups, the Afro-American Choral Ensemble, was created in 1975-76. This 35 member ensemble of singers, musicians, technicians, and narrators is the laboratory and performance component of the two credit hour Afro-American Studies course A129-130, Black Choral Music: Culture and Performance. In its relatively short existence, the Choral Ensemble has twice served as the core of the chorus in the I.U. School of Music Opera Theatre Department's productions of Porgy and Bess and is the subject of a 30 minute WTIU television special entitled "Songs of Thunder."

The Choral Ensemble has the following objectives:

1. To provide instruction for non-technically trained singers and musicians who want to refine and use their talents.
2. To develop an understanding and appreciation of the cultural importance of choral music through participation in performance.
3. To bring live choral music to persons confined in institutions such as special schools, prisons, or hospitals.
4. To provide entertainment for Black student and non-student organizations and the I.U. campus.
5. To perform choral music for Blacks on other predominantly white university campuses.

Like the Dance Company, the Choral Ensemble's enrollment is limited by the size of the rehearsal space -- the art exhibit/lounge area of the Black Culture Center. The lounge is not soundproof and the volume level during full rehearsals disrupts general daily activities in the Center as well as classes in the Theatre and Drama Annex whose windows face the Center.

A129-130 has a faculty director and three graduate assistants, a lighting designer, vocal coach, and instrumental coach, each of whom maintains at least fifteen office hours per week. Undergraduate staff members include an administrative assistant, stage manager, and technical supervisor. The staff presently utilizes two 100 asf offices which also serve as part-time costume storage space and house a sheet music collection.

The Choral Ensemble requires four offices totaling 640 asf and a music storage cabinet. Full, sectional, and individual rehearsals and lessons will be conducted in the large 3,000 asf space and the smaller 600 asf and 200 asf spaces described above in relation to the Soul Revue.

Other space required by the Institute for support of the performance groups includes space for sound, recording, and lighting equipment, a darkroom, a graphics studio, publicity and promotions offices, and storage space for videotapes and videotaping equipment. At present there is no darkroom; the publicity and promotions offices are about

half the size they should be for effective operation; and videotapes and equipment must be kept in a room that is almost without heat and humidity controls.

B. Other Academic Activities

The Afro-American Tutorial Program is another long-time occupant of the Center. Like the performance ensembles, it has experienced much success and growth since its inception and requires additional space in the new Black Culture Center in order to be truly effective. The Tutorial Program is an academic support service which offers free tutoring in any subject to any University student irrespective of ethnic origin. The program employs approximately thirty tutors and serves about 1,000 students annually. The program requires office space for its full-time director and several smaller rooms in which tutors and students can meet on a regular basis. At this time, tutoring is done all over campus in rooms that are so difficult to schedule that some tutor-student matches cannot be made for lack of regularly available space. Tutoring that is done within the building occurs in rooms unavailable during Soul Revue and Choral Ensemble rehearsals and that must be shared with the Center's placement operation at any time an interviewer is in the building.

Two figures give an idea of the kind of growth the program has experienced. In the fall of 1974, 330 students sought free tutoring, in the fall of 1980, 603. It is interesting

to note that the greatest increase in users has occurred among white students. In the fall of 1974, 87 white and 232 Black students sought tutoring. In the fall of 1980, 230 white and 346 Black students took advantage of this service.

Under development by Afro-American Studies faculty members are two academic programs that will be housed in the Center. The first is the Black Film Studies Center/Archive; its purpose is to create a model for preserving Black films and educating all ethnic groups in the midwest to the wealth of culture and history recorded in them. Specially, the objectives of the Film Studies Center/Archive are to:

1. Expand the department's existing collection of historic and current films by and about Blacks.
2. Undertake new research in the history, meaning, and aesthetics of Black films.
3. Implement a film service to promote the intelligent screening of these films at community organizations, high schools, and colleges and universities.
4. Train research assistants, school teachers, and community leaders competent to promote social, historical, and cultural appreciation of these Black films.

5. Modify existing curriculum materials for teaching Black film in community settings, high schools, and universities.
6. Sponsor an annual film festival for screening of new films by independent Black filmmakers.

Required by this program is a screening room in which the films for the annual film festival will be previewed and screened for the judges. This room will also be used for meetings of the Advisory Council. Also needed are two small offices, one for the director of the project, and another for the assistant to the director, secretary, and graduate students engaged in training; space in the library reading room for critical reference works on Blacks in film; and storage space for 8mm films which cannot be housed in the Student Services Building (Audio Visual), as well as videotapes which will also be a part of the collection.

It is intended that both regional and national Black film conferences will be hosted by the Center/Archive.

The Black Sports Exhibit Program display area will serve major cultural and academic needs. Since slavery, sports has been a dominant force in Afro-American culture. Sports heroes, like Olympic champion Wilma Rudolph and major league baseball pioneer Jackie Robinson, have served as adult models for young Blacks. This area will be devoted to displaying their: trophies, uniforms, equipment, photographs, newspaper clippings, scrapbooks, and other

memorabilia. The holdings will radiate geographically outward from such Indiana stars as George Taliaferro (football), Oscar Robertson (basketball), Milt Campbell (track), Charles Wiggins (automobile racing), and Oscar Charleston (baseball) to encompass Afro-American athletes on a national scope. These revolving displays will enrich the University's cultural offerings for students and faculty, the Bloomington community, and thousands of state and national visitors to our campus.

These display items will also have classroom and research value. The numerous books, magazine, journal and newspaper articles that are cited will be placed on display in the Center and will be used by students who take the course, A265 Sports and the Afro-American Experience, as well as serious independent researchers. Interviews conducted by students of A265 will be deposited in the Black Sports Exhibit archive and will also be available to future researchers. When not on display, primary documents like audio- and videotapes of lectures and interviews, letters, scrapbooks, and diaries will be housed in the videotape cassette and equipment storage room and will be accessible to students of A265 and to other researchers.

Offices of the National Council for Black Studies will move from their existing location in Memorial Hall to the Center where they will be nearer the Center's library.

Scholarly visitors to the Council's offices will have improved access to library and other Center holdings and also will be able to take advantage of the faculty studies within the library.

Included in academic space is a large meeting room for 50 to 75 persons. This room will be equipped for film viewing since one of the chief users will be the Black Film Archives group. It also will be used for small lectures sponsored by the Center and by the monthly Brown Bag luncheons of the Afro-American Studies Department.

The library contains many popular as well as scholarly Black journals and newspapers, many of them not found in the main library, and also a basic collection of works important for support of Black studies classes. Its collection attracts faculty from different departments doing research in Black studies. It also attracts faculty from other universities. However, its most important function is often as a study place for Black students who feel more comfortable in the relaxed atmosphere of the Black Culture Center than in the main or other branch libraries. The new library must create the same comfortable atmosphere that the present one does. Space for books and for the students and faculty who use them in the existing library is nearly adequate in size, but will be significantly short when library materials generated by the proposed Black Film Studies Center/Archive and Black Sports

Exhibit are added. The proposed facility also will include expanded exhibit space, small faculty studies, space designed for storage of the Center's extensive media collection (chiefly videotapes and taping equipment), a technical services area, and two very small student study rooms which can be used as interview rooms in order to eliminate the use of tutorial rooms for this purpose.

C. Administrative and General Use Space

A need generated both by the growth in the Black student population and by program growth of organized Center activities is for more general use space. The proposed Neal-Marshall Black Culture Center will include a recreation room twice the size of the existing one with television and other relaxation facilities and a formal lounge for such events as receptions for prominent Black visitors to the campus, faculty receptions, green room activities during campus visits of Black touring troupes, or formal student or Black community group functions. The large rehearsal room to be used by the Soul Revue and Choral Ensemble also will serve as a multi-purpose room for general use. It will be used for lectures, performances, dances, banquets, and other similar large functions. Service areas requested for these general use rooms are a cloak room, a kitchen, and storage.