

Cover Page

Project Name: Restoration of the Historic
Dow School as a
Community Cultural
Center

City and State: Houston, Texas

Applicant Name: Multicultural Education
and Counseling Through
the Arts (MECA)



PROJECT DATA

Please answer questions in space provided. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

Project Name MECA Community Cultural and Arts Center Location _____ City Houston State TX

Owner Multicultural Education and Counseling through the Arts (MECA)

Project Use(s) Restoration of the Historic Dow School as a home for MECA and as a Community Cultural Center

Project Size 40,000 square feet Total Development Cost \$7.7M (\$2.7M first phase completed)

Annual Operating Budget (if appropriate) \$850,000

Date Initiated Building purchased in January 2004 Percent Completed by December 1, 2014 30

Project Completion Date (if appropriate) _____ Project Website (if appropriate) www.meca-houston.org

Attach, if you wish, a list of relevant project dates _____

Application submitted by:

Name Alice Valdez Title Founder and Executive Director

Organization Multicultural Education and Counseling through the Arts (MECA)

Address 1900 Kane City/State/Zip Houston, Texas 77007

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Perspective Sheets:

Organization	Name	E-mail
Public Agencies <u>Old Sixth Ward TIRZ</u>	<u>Claude Anello</u>	<u>claudeanello@gmail.com</u>
Architect/Designer _____		
Developer _____		
Professional Consultant _____		
Community Group <u>Old Sixth Ward Neighborhood Association</u>	<u>Larissa Lindsay</u>	<u>larissa.lindsay@gmail.com</u>
Other <u>United States House of Representatives</u>	<u>Representative Sheila Jackson Lee</u>	<u>Michael.Halpin@mail.house.gov</u>
<u>Metalab Studio</u>	<u>Joe Mepplelink</u>	<u>joe@metalabstudio.com</u>

Please indicate how you learned of the Rudy Bruner Award for Urban Excellence. (Check all that apply).

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Signature  Date December 9, 2014

PROJECT AT-A-GLANCE

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This sheet, the Project Data sheet, and the representative photo will be sent to the Committee in advance as the *Project Overview*.

Restoration of the Historic Dow School as a Community Cultural and Arts Center

Project Name

Address 1900 Kane Street

City/State/ZIP Houston, Texas 77007

1. Give a brief overview of the project. Approximately 500 words.

Multicultural Education and Counseling through the Arts (MECA) is a community-based nonprofit organization committed to the healthy development of underserved youth and adults through arts and cultural programming, academic support services and community building. MECA began in 1977, growing out of the St. Joseph Fun 'n Food Fest, the first citywide celebration of the various cultural groups that lived in the 1st and 6th Wards of Houston. The St. Joseph Multi-Ethnic Cultural Arts Committee began with a focus on multi-disciplinary performing and visual arts education and support services. In 1993, MECA changed its name to Multicultural Education and Counseling through the Arts and moved to its current home in the historic Dow School building in the Old Sixth Ward. MECA serves the greater Houston metropolitan area through four components: arts education programs; social and academic support services; an annual concert, visual art exhibit, and residency series; and a community cultural center. Together these elements provide enriching cultural arts experiences and social support to economically, socially and culturally disenfranchised communities that might not otherwise have access to classes and performances. Since our beginning we have done public art throughout the neighborhood and in public schools through the Houston Independent School District.

Through our In-School Program, we collaborate w/ local schools to provide arts education not offered in their regular curriculum. The program helps schools w/ few arts resources offer their students high-quality arts programming aligned w/ TEKS curriculum & is suited for each school's need. MECA's policy is to provide arts classes no less than two days a week; schools contract MECA's services for more than one discipline. In addition to our work in HISD, we are also working w/ Galena Park ISD.

With regard to the Bruner Foundation award, Multicultural Education and Counseling through the Arts (MECA) as the custodian of the historic Dow School building, serves as a community cultural center and hub to present performances that address social needs or issues; explore and celebrate diverse cultures; expand awareness of the arts as a mode of collaboration between cultural centers, artists and community members and the integral role that the arts play in community building. MECA, through its custodianship of the historic Dow School and our efforts to refurbish the now century old building, is the nexus of a number of projects including a community public mural art, numerous historic preservation initiatives, development of Old Sixth Ward Park, a public art park, an outdoor performance pavilion. All of these initiatives have a community involvement component where participants learn elements of design, architecture, construction, engineering and related disciplines. We provide below-market rental space to a number of vital community organizations such as Houston Urban Debate Coalition, United We Dream Houston Branch and Community Environmental Coalition (CEC). Nameless Sound, a nonprofit arts education program in Jazz Improvisation and music classes for children with special needs, through not a tenant, is a close collaborator.

2. Why does the project merit the *Rudy Bruner Award for Urban Excellence*? (You may wish to consider such factors as: effect on the urban environment; innovative or unique approaches to any aspect of project development; new and creative approaches to urban issues; design quality.) Approximately 500 words.

Dow Elementary School served neighborhood children from its construction in 1912, until 1993. MECA moved into the building in 1912 and Dow has been operating as an evolving community and cultural center since. Today, the building requires substantial rehabilitation for safety, esthetic, historic, and preservation purposes. MECA seeks to involve youth in the rehabilitation of phases of the Dow School through ProjectBuild, an on-site job-training program. ProjectBuild is a workforce development program founded within the organization's mission. Students are taught valuable life and work skills that they can carry into the realm of academia and employment. Past ProjectBuild projects include: Grape Arbor Sculpture, a Project Row House, and the Old Sixth Ward Art Park and landscaping.

The restoration of the historic Dow School building merits the Rudy Bruner Award for Urban Excellence because the project demonstrates both how to re-purpose a now century old elementary education building while at the same time serving as a community cultural center for the many cultures resident in the most diverse city in the United States. We collaborate with the Community Artists Collective when we are seeking resources for some of our visual arts initiatives. We continue to receive support from the UH Work Study Pgm which provides paid internships for students to come & work at MECA. We collaborate w/ the Community Family Center through the STEM + Arts project. We collaborate with the Festival of American Arts which has a Spring Branch program and MECA provides guitar artists-in-residence. Wesley House brings children to MECA for visual arts classes; Artist-in-Residence at Burrus Elementary where we have full time teachers in visual art & choir; we provide After-School classes at Burrus as well. Our expanding work at Burrus has increased our outreach to the African-American community. We now collaborate w/ Dallas Black Dance Theatre on an annual basis thru the National Performance Network. We continue our relationship w/ HGOCO which brings its artists to MECA to perform. We are doing 2 projects w/ Nameless Sound. Our 2 newest collaborations are the Cynthia Woods Mitchell Center at UH -- we are part of this major new contemporary theater festival. We contributed by bringing Lagartijas Tiradas al Sol from Mexico City. The other new collaboration is w/ the Museum of African-American Culture (HMAAC). We have a capacity building relationship which is in the 2nd year of training w/ the Mid-American Arts Alliance. This initiative goes under the name of Engage Houston & is focused on urban arts orgs. We continue our relationship w/ Pancho Claus Arts Ed. The Harris Co. Dept. of Education funded our Mariachi and Ballet Folklorico pgm at Harris Elementary & supported, in part, the new STEM + Arts initiative. We collaborated w/ the Houston Arts Alliance Folklife Department to produce a three-part multicultural music arts & performance initiative. We collaborated w/ the TX Folklife to produce a large accordion concert and auditions. The NYU School for the Arts and Julliard held auditions at MECA.

PROJECT DESCRIPTION

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1. Describe the underlying values and goals of the project. What, if any, significant trade-offs were required to implement the project? Approximately 500 words.

MECA is a community-based nonprofit organization committed to the healthy development of underserved youth and adults through arts and cultural programming, academic excellence, support services and community building.

Vision - MECA's vision is to be a nationally-recognized multicultural community center known for its:

- High-quality instruction, performance and demonstration of the performing, visual and cultural arts
- Excellent academic and social support services for youth and their families
- Leadership in building partnerships that celebrate cultural diversity
- Special events and celebrations that reflect our diverse communities

Values

MECA is a place where students are:

- Encouraged to explore their artistic inclinations
- Able to express themselves creatively
- Given many opportunities for success
- Free to make mistakes
- Able to gain the self-confidence that comes from achievement
- Taught the importance of discipline to achieve artistically and academically
- Accepted and valued
- Respected and respectful of others
- Safe and comfortable

MECA is an organization that emphasizes:

- Justice
- Openness
- Equity
- Creativity to nurture artistic growth and expression
- Individual respect
- Caring attitudes
- Diversity within community

2. Briefly describe the project's urban context. How has the project impacted the local community? Who does the project serve?

How many people are served by the project? Approximately 500 words.

MECA serves predominantly low-income families of color. All MECA programs are provided at free or reduced charges; without MECA, socio-economic circumstances would prevent many program participants from obtaining such nurturing services. Parents are also encouraged to give community service in exchange for tuition. That MECA responds to a great community need is evident. Drawing from student data, students and their families face many socioeconomic hardships. Among the school-based student populations served, an average of 72% qualify for Free/Reduced Lunch, an indication of the levels of poverty faced among students, 49% are identified as Limited English Proficient, and 72% are identified as At-Risk (HISD School Profiles, 2011-2012). The latest data from 2013 notes the following regarding MECA's arts education programs (supportive services, in-school, after-school and summer programs:

Family Income - Income Range - Number- Percentage: Less than \$5,000 = 18 = 1%; \$5001 - \$ 10,000 = 81 = 7%; \$10,001 - \$ 25,000 = 435 = 35%; \$25,001 - \$50,000 = 445 = 36%; More than \$50,000 = 251 = 20%; Totals = 1,230. Ethnicity -- Number ---Percentage: Hispanic = 796 = 64%; White = 34 = 3%; African American = 363 = 29%; Other = 33 = 3%; Asian = 4 = 1%; Totals = 1,230. Age ---Number -- Percentage: 0-6 = 233 = 19%; 7-12 = 907 = 73%; 13-18 = 72 = 6%; 19-26 = 2 = <1%; 27-45 = 6 = 1%; 46-64 = 9 = 1%; 65+ = 1 = <1%; Totals = 1,230. Gender -- Number -- Percentage: Male = 431 = 35%; Female = 798 = 65%; Transgender = 1 = < 1%; Totals = 1,230. Program -- Number - Percentage: In-School - 935 = 75%; After School Year Round - 171 = 14%; Summer Day Camp = 124 = 10%; Program Subtotal: = 1,230 - 21% (difference from demo is 45 where 20 are counselors and 25 are duplicates); Support Services = 4,515 = 79%; Totals = 5,745,

Regarding the people who attend MECA performances, exhibitions, festivals, meetings, etc. the following have benefitted: Race/Ethnicity (no percentages here -- whole numbers only) - Audience Numbers: African American - 4,029; Asian American/Pacific Islander - 1,813; Caucasian- 7,910; Latino/Hispanic - 16,290; Native American - 274; Multi-Racial - 3,728; Total for Race/Ethnicity - 33,594. Age Groups (no percentages here -- whole numbers only) - Audience Numbers; Youth Under 18 - 8,301; Adults (18-64) - 20,902; Seniors (65 and over) - 4,391; Total for Age Groups - 33,594. Other (no percentages here - again whole numbers only) - Audience Numbers: People with disabilities - 86; Tourists and visitors (all ages) - 400

MECA has also positively impacted the artists, cultural experts and teachers that it employs: Race/Ethnicity (whole numbers only) - Artists/Cultural Experts: African American - 525; Asian American/Pacific Islander - 68; Caucasian - 138; Latino/Hispanic - 1546; Native American - 1; Multi-Racial - 533; Total: 2811. Age Groups (whole numbers only) - Artists/Cultural Experts: Youth - 1771; Adults (18-64) - 1010; Seniors (65 and over) - 0; Total: 2811. Other (whole numbers only) - Artists/Cultural Experts: People with disabilities - 2.

3. Describe the key elements of the development process, including community participation where appropriate. Approximately 400 words.

Recent studies indicate that youth in their older teens are less likely to be involved in after school programming due to a variety of reasons. Many teens begin to have busier schedules, and others seek employment in order to contribute to the family's income. A current problem is a lack of structured programs, which are geared towards working with this age group as opposed to programs which focus on younger, elementary and middle school aged children. In addition, a local survey was conducted by Sixth Ward's Avenue Community Development Corporation conducted a needs assessment with area residents (1st, 6th and Near Northside).

A summary of the results included:

- "At least 25% of respondents cited the bus as their primary source of travel. This limits the distances can travel, thus limiting their access to social services, commerce and other necessities."
- "The survey participants have demonstrated that there is a need for more after-school activities for children, and a community center with free or affordable activities would partially remedy this need. According to key informants and survey participants, a community center would need to either be close or offer some form of transportation."
- A community center and other safer places for children and youth to gather after school would help give youth positive direction and keep them off the streets.
- Children in this neighborhood would benefit from more children's activities, tutoring and safe parks after school. This would keep kids occupied in the afternoons while providing them with a safe place to play.

A study on community-based youth organizations yielded similar positive results for at-risk students in arts programs when compared with students surveyed in the National Educational Longitudinal Sample (NELS) in 1990. Students were observed over an 11-year period (1987-1998), and were from schools with double the potential for violence, and from families with twice as much divorce, twice as much recent unemployment and five times more likely to have been recently on welfare than those students in the NELS sample.

4. Describe the financing of the project. Please include all funding sources and square foot costs where applicable. Approximately 400 words.

We received a CDBG of \$1,200,000 for the exterior rehabilitation of the Historic Dow School, i.e., the building's envelope (masonry, roof, windows and doors). Also included was hazardous material abatement. MECA matched federal funding with \$1.7 million raised from private sources (which are being approached for interior restoration). The proposed interior renovations complement the federally-funded exterior work by making the interior of the building fully accessible (in keeping with federal law) and by realizing renovations necessary for MECA to function as a community cultural arts center. For purchase and exterior restoration, MECA raised \$3,085,489. MECA believes it can raise at least that amount for interior restoration. Brown Foundation has committed to \$750,000. OSW TIRZ has committed \$1,015,000. Board goal of "give or get" of \$50,000 established. Other plan components: Develop Capital Campaign Plan/Timetable for adoption by 15-member Campaign Steering Committee. Planning period is from October 2014 to December 2014. Provide a Capital Campaign Status Report to members of the Capital Campaign Steering Committee as called for in the Campaign Plan/Timetable. Ongoing review of all efforts by volunteers to insure that proper procedures are followed to insure successful campaign results. Schedule, develop agendas and materials and execute meetings of Campaign Steering Committee. Follow-up each Campaign Steering Committee meeting with communications, reports and information to develop and maintain campaign momentum. Develop and implement prospect identification, screening, rating and development of a cultivation and solicitation strategy for each prospect.

MECA has a strategy to diversify its income base including more earned income through ticket sales, rental income, etc. as well as expanding the number of foundation and corporate supporters. Since we are asking for support for MECA's core functions as a community cultural center, the activities are reflected in that strategy which is working towards MECA's long-term financial health and sustainability.

The United Way is working in partnership with MECA to help MECA build up a cash reserve sufficient to cover two months of operating expenses in relation to the community cultural center. Measurable progress toward this goal and in other areas prompted the United Way to increase its financial support of MECA by an additional \$30,000 in 2013; by \$60,000 more this year; and by \$90,000 in 2015.

5. Is the project unique and/or does it address significant urban issues? Is the model adaptable to other urban settings? Approximately 400 words.

MECA is unique in utilizing support services to meet the needs of students that may remain unmet by any other performing arts or education programs, thereby ensuring the holistic healthy development of youth. MECA students and their family members receive the following types of support services: Tutoring; College Application Assistance including General Scholarships and Arts Scholarships and participation in the Experiment in International Living; Translation; Utilities Assistance; Assistance locating temporary housing and/or public housing; Legal Assistance Referrals; Health Care Referrals; Immigration Assistance; Food Stamp Applications; Transportation to Health Care Facilities; Assistance seeking out resources to meet basic family needs; Counseling Services—Domestic Violence Issues, Child Behavioral Issues, Family Unit Counseling, Legal Guidance, Health and Well-being;. Administrative Guidance—Assisting senior citizens with Social Security forms and paperwork; assisting parents to understand Magnet School information and with the completion of applications; assistance and guidance with property tax information.

From an urban educational standpoint, research has consistently demonstrated that learning through the arts as provided by MECA has uniquely positive influences upon learning in other subjects, with students involved in music and theatre achieving greater success in mathematics and reading in particular (NASAA, 2010). The creative and performing arts also involve the development of foundational skills—such as creative thinking, visualizing, higher order thinking and reasoning, problem-solving—that are critical for professional and personal success in our 21st century global world. (NASAA, 2010). Arts programs offer an alternative approach to engaging at-risk youth in activities that allow them to recognize new skills and abilities, build a more positive sense of self, cultivate social and emotional skills, and gain a sense of accomplishment.

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Name Larissa Lindsay	Title Board Member
Organization Old Sixth Ward Neighborhood Assn, and OSW TIRZ	Telephone (713) 540-0551
Address 1816 Kane Street	City/State/ZIP Houston, TX 77007
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Signature <i>Larissa Lindsay</i>	Date 11/23/14
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1. What role did you play in the development of this project? Approximately 400 words.

The Old Sixth Ward is the oldest intact neighborhood in the City of Houston. Because of the close proximity to downtown, and the lack of development restrictions, we needed to find another way to save the neighborhood, including MECA and the Justin E. Dow School. Dow, a former elementary school no longer used, but still owned by Houston Independent School District (HISD) was at risk of being sold at auction. The community recognized we needed to act.

I was one of the team leaders of neighborhood residents who petitioned to create a Tax Increment Reinvestment Zone (TIRZ), allowing residents input into development standards for the area. Every TIRZ in Houston is developer driven except ours, which was created by and for the neighborhood. Historic preservation was a key component of the TIRZ plan, which was approved by Houston City Council. I am currently appointed to the TIRZ Board of Directors as the representative for State Representative Garnet Coleman.

We included in the TIRZ plan the purchase of Dow School for use by MECA. We knew if the building fell into the hands of developers, they would tear it down and the remaining historic neighborhood would fall like dominos. We always saw the two, MECA and Dow, as being hand in hand - if we lost one, we lost both. We saw a trend of mid-rise residential properties in Houston, and knew a local developer was trying to acquire Dow. Once the TIRZ was created, we immediately entered into a tri-party agreement to transfer the Dow School from HISD to the City of Houston, with the one million dollar purchase price paid by the TIRZ. The restoration of the building, which is paid for by MECA, was part of the approved plan. I don't think any of us envisioned how strong of a Community Center the building and MECA would become when we started our efforts to save it. I've seen dance performances, art displays, civil rights events, retirement and birthday parties, community meetings, concerts, bus tour stops, culture festivals, and many other events take place in and around the historic building. This was an innovative project for Houston, and led us to expand our capacity for expanding change.

I served as President of the Neighborhood Association (I am still on the Board), and with some dedicated and inspirational volunteers, we succeeded in the neighborhood being designated as a City of Houston Protected Historic District. The first time a Houston neighborhood received this designation. We were setting the policy for historic preservation, which was a stunning cultural change for Houston. Re-purposing buildings was unheard of in the past, as we have a long history of tearing down anything historic.

2. Describe the impact that this project has had on the your community. Please be as specific as possible. Approximately 400 words.

MECA is the centerpiece of the Old Sixth Ward. Many neighborhoods have an entryway, an area that may be marked by signs, wide esplanades, or other visuals that announce their location, a meeting place. MECA is that place for us, it defines us – but not because it is the largest building in the neighborhood, but because every street feeds to this center of energy. The largest impact has been it setting an example for historic preservation in our neighborhood, and more importantly for the City of Houston. A few examples:

- We live modern lives in 100 year old historic homes. Many people think old houses are museum pieces, old buildings can't be repurposed, and old neighborhoods are derelict. By saving this building, and working to restore it, those beliefs have shifted. An example of this is the NRG Energy creation of "Innovation Avenue" on one of our streets (<http://www.energyinyourlife.com/innovation-avenue/#sthash.j1UazGJC.dpbs>). This project showed how you can be energy efficient in a historic home with new technology, energy efficient appliances, monitoring and shifting electricity usage, and thereby gaining a better understanding of overall energy use.

- The second largest impact is the surrounding area, and the creation of the first Arts District in Houston. The areas of the Sixth Ward and expanding into the First Ward (just north of Sixth Ward) have been designated as an Arts District because of the high concentration of working artists, studios, and cultural organizations in the area. This concentration of groups also helped us recognize the need for a community meeting room, which the TIRZ is creating at MECA. For decades, groups have met in the library, or auditorium, or a classroom – space that is not conducive to needs of an express meeting space.

- The third largest impact was increasing the cultural awareness of new residents. While MECA is known for their mariachi program, and excellent training programs related to Hispanic cultural arts, the center they operate out of, and classes offered are more expansive. Events have taken place in the building and on the grounds that have exposed residents to an incredibly wide range of events including a Soka Gakkai Festival (a Buddhist organization); Urban Harvest fruit tree sales; Houston Poetry Slams; Pancho Clause's Christmas Party; an African Dance concert; Houston Art Car nighttime parade; Day of the Dead festival, a Posada, a Women's Get Out the Vote bus tour, and even Houston history road rallies, treasure hunts and geo-caching events.

Without this centerpiece, the local exposure would be lost.

OTHER PERSPECTIVE (CONT'D)

3. What trade-offs and compromises were required during the development of the project? Did you participate in making them? Approximately 400 words.

When working to save the building, not everyone who owned property in the neighborhood wanted to see it saved. Many had bought homes in the Old Sixth Ward as an investment, or had inherited family homes and had no interest in ever calling it home. As a result, there was vocal opposition to the TIRZ (and later, even stronger to historic designation) from a minority, but very vocal group of mostly absentee property owners. Property Rights organizations became involved at some point in the discussion, but they were viewed as non-stakeholders with little voice. There were no trade-offs, there were no compromises, there was no common ground – you supported creation of the TIRZ or you didn't. You thought Dow school should be restored and MECA be given a permanent home, or you didn't.

Some of the argument was based on race, arguing that the majority population in the neighborhood would soon no longer be Hispanic, and MECA had outlived its useful purpose. MECA met those challenges, showing that they had evolved into a broader cultural arts organization since separating from St. Joseph's church many years before, and had a broader appeal. They continued to adjust to the changing demographics, and realized many of the young people participating in the training programs would need to come from outside the radius of our area.

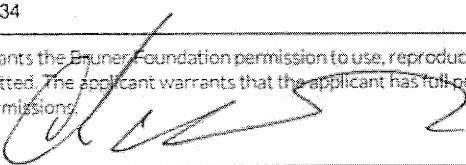
I'm sure there were trade-offs related to the population's changing need, use and related design, but I was not actively involved in the decisions about renovation of the building. I attended design discussions only because I was interesting in what they were doing, not because I felt a need to give input.

4. What do you consider to be the the most and least successful aspects of this project? Approximately 400 words.

The economy has gone through some very difficult times since the purchase of this building. There were some years that fundraising for a nonprofit was harsh at best, non-existent at worse. Fundraising for renovation has been both the least and the most successful aspects. Most successful because they stayed afloat during tough times, and have had a "never give up" spirit to constantly and consistently move the organization forward without dismissing their mission. The least successful aspect of these tough fundraising times is you have to have money to raise money, and it was often a struggle to raise the initial seed money needed. Many organizations had capital campaigns going on at the same time, some of them in the 20 or 30 million dollar range – so there was a great deal of competition for dollars in the philanthropy community. And while MECA and these organizations generally don't have the same individual donor base, they often share foundation gifts. They have broadened their support from the neighborhood, and have established their "local brand" as being a broad cultural center for far more than the Latino community. It is a sense of pride to say you live in the Old Sixth Ward, and to say you have MECA in your neighborhood. Neighbors moving in are now paying top dollar for their homes, which are often 1500sf on 5,000sf lots. The value of the neighborhood is not in large houses or large lots like most of Houston and its suburbs, and it is not only location, it is also quality of life. MECA increases our quality of life issues in this neighborhood, something that is sorely lacking in our sprawling city with its expanding cookie cutter development.

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This sheet is to be filled out by staff representative(s) of public agency(ies) who were directly involved in the financing, design review, or public approvals that affected this project.

Name	Claude B. Anello	Title	Chairperson
Organization	Old Sixth Ward TIRZ	Telephone	(713) 204-2517
Address	2205 Decatur	City/State/ZIP	Houston, Texas 77007
Fax	(713) 759-6834	E-mail	claudeanello@gmail.com
Signature		Date	12.3.14

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1. What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements). Approximately 400 words.

The Old Sixth Ward Tax Increment Reinvestment Zone (a/k/a City of Houston Tax Increment Reinvestment Zone No. 13 or TIRZ 13) acting through its companion organization, the Old Sixth Ward Redevelopment Authority, funded the purchase of the Justin E. Dow Elementary School from the Houston Independent School District (HISD). The purchase which closed in January of 2004 culminated a four-year process during which TIRZ representatives, worked closely with MECA's Executive Director and Board of Directors and a host of local government officials, to negotiate agreements pursuant to which the historic school building of ca. 45,000 sq. ft., and an adjacent garden became a permanent home for MECA, while the school's playground became a public park and permanent asset of the City of Houston's Parks and Recreation Department (Dow School Park). The transaction took approximately four years to complete because it could not be closed absent a number of interlocal agreements that required approval by Houston's City Council, HISD's Board of Trustees, and Harris County Commissioners' Court.

Upon closing, MECA received the Dow School building subject to use and preservation conditions pursuant to which MECA agreed inter alia (1) to use the property for community-based cultural and educational purposes, (2) to retain and maintain the historic character of the building and to preserve the facade as it then existed, (3) to maintain the property in a good state of repair and an attractive condition, and (4) to allow the building to be designated on any list of historic properties approved by the City of Houston. Enforcement of these conditions is overseen by the Director of the City of Houston's Department of Housing and Community Development, and the City of Houston retains a right of reentry should MECA ever fail to perform as promised.

Acquisition and transfer of the Dow School building to MECA provided MECA a permanent base of operation equipped with enough office, classroom, and performance space to allow for future expansion of MECA's programs. MECA's acquisition of the Dow School building also made MECA the only Latino cultural arts organization in Houston to own its own building.

2. How was this project intended to benefit your city? What trade-offs and compromises were required to implement the project? How did your agency participate in making them? Approximately 400 words.

Providing MECA a permanent base of operations in the Dow School was intended to benefit the City of Houston in several ways, including: (1) insuring that MECA could continue offering after-school activities for area youth; (2) preserving one of the city's most significant historic structures; and (3) providing a community center for civic and cultural events. For the reasons stated in response to the next question, the intended benefits have largely been achieved, but not without significant trade-offs.

TIRZ 13 was created by Houston's City Council in December 1998 over approximately 94 acres of land west of downtown for the purpose of improving the Old Sixth Ward neighborhood and encouraging development of residential housing by financing public improvements identified in a City Council approved Project Plan, e.g., improvements to the sewer and drainage systems, reconstruction of historically appropriate streets, curbs, and sidewalks, installation of decorative street lights and signs, park development, and creation of a revolving fund for preservation of historic structures.

Soon after City Council approved the TIRZ Project Plan, HISD announced its intent to auction the historic Dow School to the highest bidder. Since there was little chance that MECA could successfully outbid developers for the property, the community turned to the TIRZ. Because state law allows HISD to sell real property for an agreed price to another taxing jurisdiction, the TIRZ negotiated an agreement for the City of Houston to use TIRZ funds to purchase the property. As a result the TIRZ entered a financing agreement with a bank pursuant to which the City of Houston purchased the Dow School for its appraised market value, the city converted the school yard to a public park and transferred the building to MECA subject to use and preservation agreements.

Because the Dow School purchase occurred during the TIRZ's early years of operation when the tax increment fund was only starting to accumulate, the Dow School purchase encumbered virtually all of the TIRZ's income for several years and delayed implementation of virtually all other TIRZ projects. Moreover, because the Dow School purchase price was as much as the TIRZ intended to invest in the revolving fund for historic preservation, the TIRZ was forced to abandon the plan to create that fund.

PUBLIC AGENCY PERSPECTIVE (CONT'D)

3. Describe the project's impact on your city. Please be as specific as possible. Approximately 400 words.

Providing MECA a permanent base of operations in the Dow School has positively impacted the City of Houston by: (1) ensuring that MECA is able to continue offering safe, positive after-school activities for area youth; (2) preserving one of the city's most significant historic structures; and (3) providing a community center for civic as well as cultural events. MECA's presence in the inner-city Old Sixth Ward is commonly viewed by residents and elected officials alike as a reason why juvenile crime and related problems have not been major concerns in this community.

MECA's agreement to accept the Dow School subject to use and preservation conditions means that one of the city's most significant historic structures was preserved rather than demolished. Designed by noted Texas school builder C.H. Paige, built in 1912, and named for one of the city's first public school superintendents, the Dow School stands proudly at the center of the Old Sixth Ward Historic District, the first district in Houston listed on the National Register of Historic Places. Although National Register listing provided prestige, until 2007 Houston's preservation ordinance contained a provision that allowed any historic structure — no matter how significant — to be demolished at the end of a 90-day waiting period. Therefore, HISD's decision to stop using the building as a public school in 1991 threatened the building with demolition. In a city known for having razed many of its historic buildings during various economic cycles, the Dow School stands out as one of just a handful of structures built during this period. MECA moved into the Dow School in 1993, but because HISD had a policy that precluded leasing of real property for more than one year at a time, MECA's inability to obtain a long-term lease precluded MECA from securing funds needed to improve the building. Transfer of the Dow School to MECA allowed a master planning effort to begin that led to a capital campaign and renovation of the building's exterior.

HISD's 1991 decision to close the Dow School not only deprived area children of a community school, but also threatened to deprive the community of a school yard used as a public park, and an auditorium used for public meetings. MECA's presence at the school insured that it would continue to serve educational, recreational, and community-oriented functions. The Dow School's on-going significance as a cultural center contributed to the recent decision of the Texas Commission on the Arts to recognize the Washington Avenue Arts District. See www.artsdistricthouston.com/About.

4. Did this project result in new models of public/private partnerships? Are there aspects of this project that would be instructive to agencies like yours in other cities? Approximately 400 words.

The community's desire to keep MECA in the Dow School, and to preserve the Dow School building not only as the largest and most significant structure but also as the heart of the Old Sixth Ward Historic District, has resulted in an on-going public/private partnership between MECA and TIRZ 13 that is definitely a model that would be instructive to agencies like ours in other cities.

MECA has had a close working relationship with the TIRZ from the TIRZ's earliest beginnings in the mid-1990s when the TIRZ was merely a proposal by a local developer looking for help to revitalize an abandoned 12-story building, and the Old Sixth Ward Neighborhood Association was looking for a means to provide substantive protections for the Old Sixth Ward, the City of Houston's first National Register Historic District. Then, as now, MECA was a community-based non-profit actively supporting the community's efforts not only to revitalize the area, but also to do so without losing its character or all of its long term population. While MECA's core mission of providing education and counseling through the arts has been key to preventing juvenile crime problems so prevalent in similar inner city neighborhoods, MECA has always been willing to reach beyond its core mission to help move the TIRZ effort forward by hosting public meetings and building community consensus for TIRZ projects.

Once City Council created the TIRZ and appointed its initial board of directors, MECA worked with the TIRZ board to develop community and political consensus for use of TIRZ funds to acquire the Dow School from HISD. MECA's commitment to rehabilitate the 1912 structure insured that the most significant and prominent public building in the Old Sixth Ward Historic District would be preserved along with the neighborhood's historic housing stock. MECA's close working relationship with the TIRZ did not end with the Dow School's acquisition. MECA's Executive Director, Alice Valdez, serves on the TIRZ 13 Board of Directors, monthly TIRZ board meetings are held in the Dow School, and the TIRZ is currently working on plans to remodel one of the Dow School's original classrooms as a state-of-the-art meeting space to be used not only by the TIRZ but also by the Old Sixth Ward Neighborhood Association.

5. What do you consider to be the most and least successful aspects of this project? Approximately 400 words.

Acquisition and transfer of the Dow School building to MECA has successfully provided MECA a permanent base of operation equipped with enough office, classroom, and performance space to allow MECA to lease space to other community-based non-profits, and to plan for future expansion of its own programs. Acquisition of the school building has also allowed MECA to develop a master plan for the historic school's renovation, and successfully complete the first phase of that master plan — renovation of the building's exterior. Acting in partnership with TIRZ 13 and other community-based organizations, MECA has successfully transformed a typical urban problem, i.e., a closed public school, into a vibrant cultural arts, performance and community center that serves not only as the heart of the Old Sixth Ward Historic District but also serves as an anchor for the recently-created Washington Avenue Arts District. These are the most successful aspects of the program.

The least successful aspects of the program arise from the exigencies of having to maintain, improve, and operate in a hundred-year-old structure located in a neighborhood experiencing gentrification. Because the cost of completing exterior renovations to the Dow School exceeded expectations, renovations planned for the building's interior have been delayed. While area housing stock and amenities such as park space have improved and expanded over the past ten years, the rising cost of area housing has displaced many long-term residents, including much of MECA's core constituency, i.e., low to moderate income families of color. As the number of area families with children needing MECA's services decrease, the challenges that MECA faces to attract students and raise funds to finish renovating the Dow School increase. Nevertheless, the TIRZ has no doubt that MECA will respond to these challenges as it has responded to past challenges, i.e., with innovative ideas for modernizing its programs and making them even more inclusive than in the past.

Because MECA's commitment to the Dow School since 1993 enriches the quality of the urban experience in Houston, makes Houston in general and the Old Sixth Ward Historic District in particular a better place to live, work, and play, and could readily serve as a model for placemaking and community building in cities across the country, MECA is a worthy candidate to receive the Rudy Bruner Award for Urban Excellence.

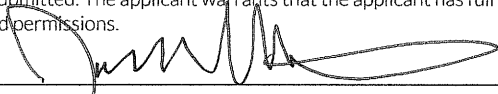
ARCHITECT OR DESIGNER PERSPECTIVE

Please answer questions in space provided. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by a design professional who worked as a consultant on the project, providing design, planning, or other services. Copies may be given to other design professionals if desired.

Name	Joe Meppelink	Title	Principal
Organization	Metalab (Architecture / Product Design Firm)	Telephone	(713) 256.4849
Address	2003 Kane Street	City/State/ZIP	Houston, TX 77007
Fax ()		E-mail	joe@metalabstudio.com

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Signature  Date 12/09/2014

1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc. Approximately 400 words.

MECA's home, the historic Dow School is an important center to the Old Sixth Ward Historic District - Houston's oldest intact historic neighborhood, and our first protected historic district. It was built originally in three phases; first in 1912, followed by an addition that doubled its size and added a central auditorium in 1923, and then a one story classroom wing was added in 1945. Naturally, the primary concern was to keep the historic integrity of the building intact and replace deteriorated elements with great care and sensitivity to both the original context, but also the vibrant programs that make this building a second home to so many children and families. The first phase has been completed, which gave the building a fantastic facelift that included brick exterior restoration, roof repairs, new lintels, and most importantly, nearly 200 double hung wood windows that meet the standards of the Texas Historical Commission. Each window is over 3' wide and over 8' in height, making interior spaces that flood with natural light and extending a feeling of connectedness from within MECA to the small neighborhood around it and the downtown skyline just a half mile away.

To augment this effort, I worked to bring the University of Houston's Graduate Design Build program from the Gerald D. Hines college of Architecture, which provided design and workforce to create an exceptional outdoor stage and pavilion structure called Dow School Green. This space is used for outdoor concerts, festivals (most recently, the annual Day of the Dead festival), and outdoor classroom space. The improvements to this space are ongoing - with my firm planning (pro-bono) to create a small community garden that will utilize captured rainwater from the pavilion roof and solar panels to create Houston's first wifi-enabled and 100% off-grid community garden. The pavilion was designed for both solar and rainwater, and already has (2) large 500 gallon galvanized cisterns in place.

In an era of ever larger and more efficient and secure buildings, we often forget as a society what a truly public building means to a community; how it feels, what it does for people. I believe that this building feels familiar. It is the place we grew up; it's where we played, ran and hid, had our first kiss, and learned how to carry ourselves into the world.

I am so proud to have served on MECA's board during this renovation, and as chairman of the building committee. We hope to see future phases come to pass so that this building may stand completed to serve MECA long into the future.

2. Describe the most important social and programmatic functions of the design. Approximately 400 words.

To date, the original classroom spaces remain as they were when the building last functioned as a Houston School building in the mid-1980's. The natural light and space in these rooms serves the MECA programs well, with activities ranging from Ballet Folklorico (think stomping, spinning, tapping!), to quiet study and test preparations to assist students in academics. Our most important social and programmatic function to date has been the Dow School Green - a 100' x 150' greenspace on the East side of the building, facing the downtown Houston skyline.

The design and development of an outdoor stage and pavilion by the University of Houston's graduate design building program gave MECA and the Old Sixth Ward neighborhood an important social and cultural focal point, for only the cost of materials (design and construction labor were provided by the students).

The stage functions as a performance space with a stage area of approximately 20' x 50', with provisions for stage lighting and sound. It is covered by a gull wing roof that collects rainwater into two large cisterns for a future community garden. It houses an artists mural in tile, and another artists monument sign at the street corner. It is on axis with the main hallway of the building. It is a very handsome structure.

In addition over 100 volunteers from the Shell Corporation, under the guidance of myself and one of our firm's favorite landscape architects, provided and installed a complete landscape around the Dow School, including an earthen mound sloped for seating facing the stage pavilion, and several oak trees along the West facade of the building adjacent to a public park. This landscape has been diligently maintained by MECA and their volunteers, and brings a warmth and vibrancy to the core of our neighborhood.

ARCHITECT OR DESIGNER PERSPECTIVE (CONT'D)

3. Describe the major challenges of designing this project and any design trade-offs or compromises required to complete the project. Approximately 400 words.

Perhaps one of the biggest and toughest decisions to make during the renovation of the Dow School was to replace the original windows with new windows that matched the historical profile. This was not inexpensive, and the decision to put nearly 200 original windows in the trash still weighs heavily. Ultimately, the cost of lead paint abatement on the original windows pushed the building committee (which I chaired) over the edge. The cost of replacements was driven by Texas Historical Commission requirements to honor the original proportions and profiles of the windows. The cost for 200 windows and their installation was nearly \$1M, which took all of our contingency and more, leaving no cash-in-hand momentum to proceed into a second phase.

While the building now looks beautiful from the exterior, many interior spaces, and its HVAC and electrical systems are far from ideal. We had no choice but to renovate the roof and facade as a first phase, but we anxiously await a full economic recovery that will allow us to push forward into fundraising the remainder of the work - a complete interior renovation of the building.

4. Describe the ways in which the design relates to its urban context. Approximately 400 words.

The Old Sixth Ward is one of Houston's oldest neighborhoods, consisting of a large number of 1880-1900 Gulf Coast Victorian cottages, and several examples of earlier colonial style two room cottages, and later craftsman era bungalows. It was a working class neighborhood, with many residents working on the nearby rail lines. It was also socially, ethnically, and economically diverse neighborhood from the beginning, with owners of companies at the turn of the 19th century living in large houses on block corners and their employees living in between. This is the neighborhood I moved into 14 years ago, at the turn of the 20th century.

I first visited the Old Sixth Ward in 1997 because of MECA. I was taken to a concert in their auditorium. The building was completely un-renovated. We parked down the block, and walked down the narrow streets with small houses perched right up to their property lines. But it felt familiar and good, and unlike anything else in Houston - a city known for paving over its history. Three years later, I bought my first house, 1 block from MECA. 4 years after that I went onto MECA's board with the intention of helping them renovate the building. 5 long years later, in 2008, the exterior renovation was complete. Then the recession, but still, there was momentum for the Dow School and MECA as we created the Dow School Green pavilion in 2009, and landscaped it in 2010.

As a long time neighbor and resident of the Old Sixth Ward, I can say without reservation how much this place means to the community; how important it is to the urban context. Now that our historic homes are sought after to be restored, MECA's urban context is even larger, reaching beyond what was once a poor neighborhood into other places of need in the city. People come to MECA from near and far, and the vibrancy of its programs and presence can be felt. I can't imagine a better neighbor.

Please answer questions in space provided. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

Name	Sheila Jackson Lee	Title	Member of Congress
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Address	1919 Smith Street 1180	City/State/ZIP	77002
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Signature  Date December 9, 2014

1. What role did you play in the development

I am the United States Representative for the 18th District of Texas. When the opportunity arose for MECA to acquire the historic Justin E. Dow Elementary School, I worked to acquire government operations funding in the amount of \$150,000.00 for MECA to begin the process of renovating the historic building. MECA used the funds to hire Susan Rogers, an architect at the University of Houston, who lead the process and prepared required documents. I sought these funds for MECA because MECA's operations and commitment to preserving the Dow School coincide with many issues that I hold dear: safe, stimulating after school programs for children, crime prevention, and historic preservation.

2. Describe the impact that this project has had on the your community. Please be as specific as possible. Approximately 400 words.

MECA's operations in the Dow School has positively impacted in the 18th District by providing safe, stimulating after school and summer programs of all kinds for children of all ages. Because children need safe, stimulating environments that allow them to engage in productive as opposed to unproductive activities when public schools are not in session, because occupied children are children who are not likely to engage in mischievous conduct, and because MECA's success is evidenced by the large number of program participants who have gone on to successfully complete college and pursue professional careers, including careers in the arts, I have long applauded MECA's efforts and supported them whenever possible. MECA's commitments to preserving the educational function and historic facade of the Dow School has positively impacted the 18th District by maintaining the unique sense of place that exists in the Old Sixth Ward Historic District, a culturally and economically diverse community struggling to preserve its heritage and unique sense of place. Because . preservation of historic housing and building stock has successfully allowed similar communities in other places to revitalize by protecting investment in existing structures, and because loss of the Dow School threatened to doom the efforts to preserve the surrounding historic district, I have also applauded and supported MECA's efforts to renovate and modernize the building. Because MECA's programs successfully see children through high school and onto college, and because MECA has successfully repurposed a vacant school that is also a prominent structure in a district listed on the National Register of Historic Places, I am pleased to recommend MECA as an excellent candidate for the Rudy Bruner Award.

OTHER PERSPECTIVE (CONT'D)

3. What trade-offs and compromises were required during the development of the project? Did you participate in making them? Approximately 400 words.

4. What do you consider to be the the most and least successful aspects of this project? Approximately 400 words.

Visual Representations



Before photographs of the Dow School Restoration

After photographs of the Dow School Restoration – Phase I, exterior



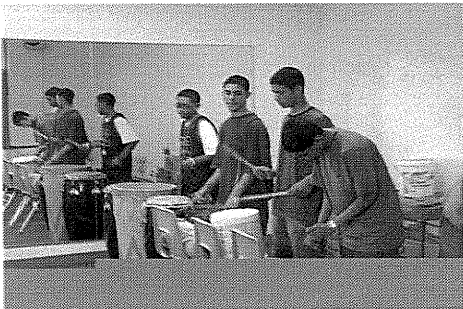
The Pavilion

In-School Program



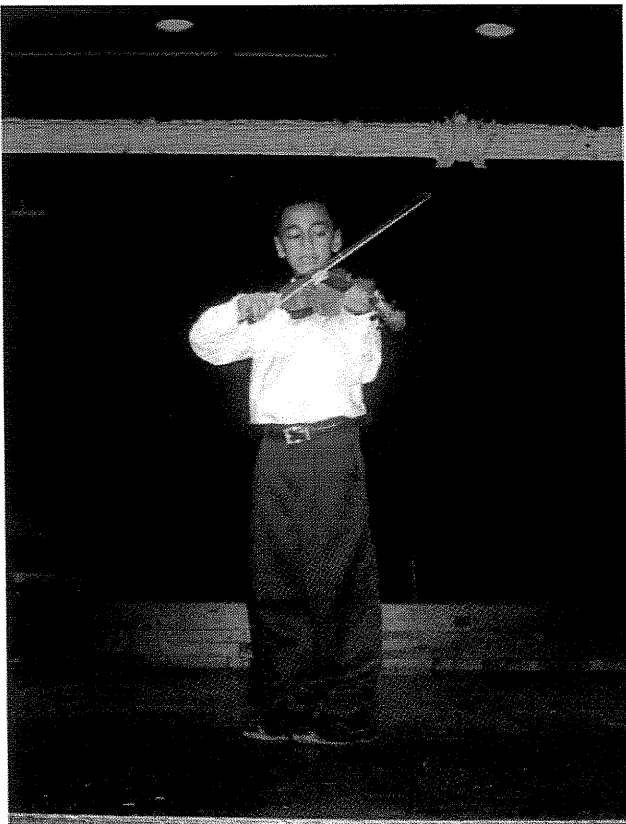
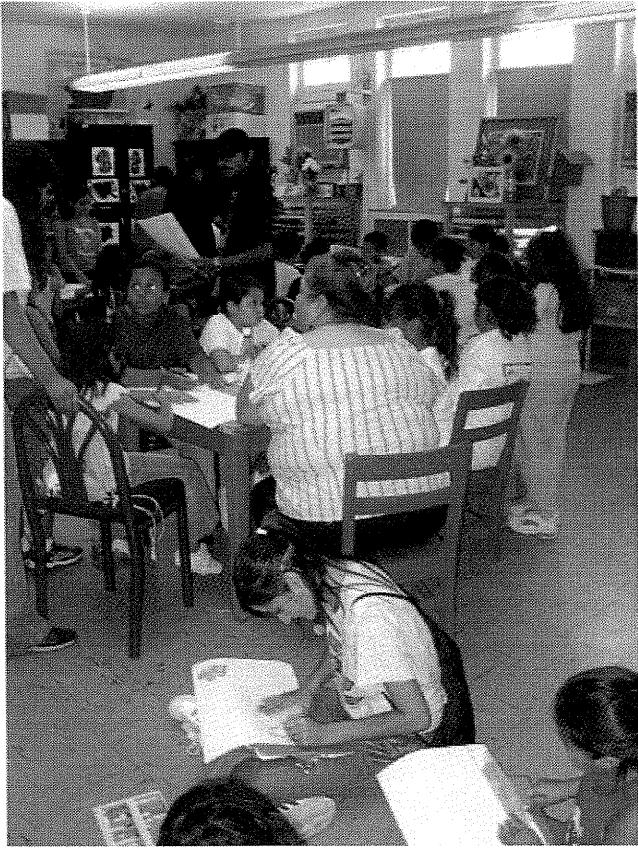


After-School Program

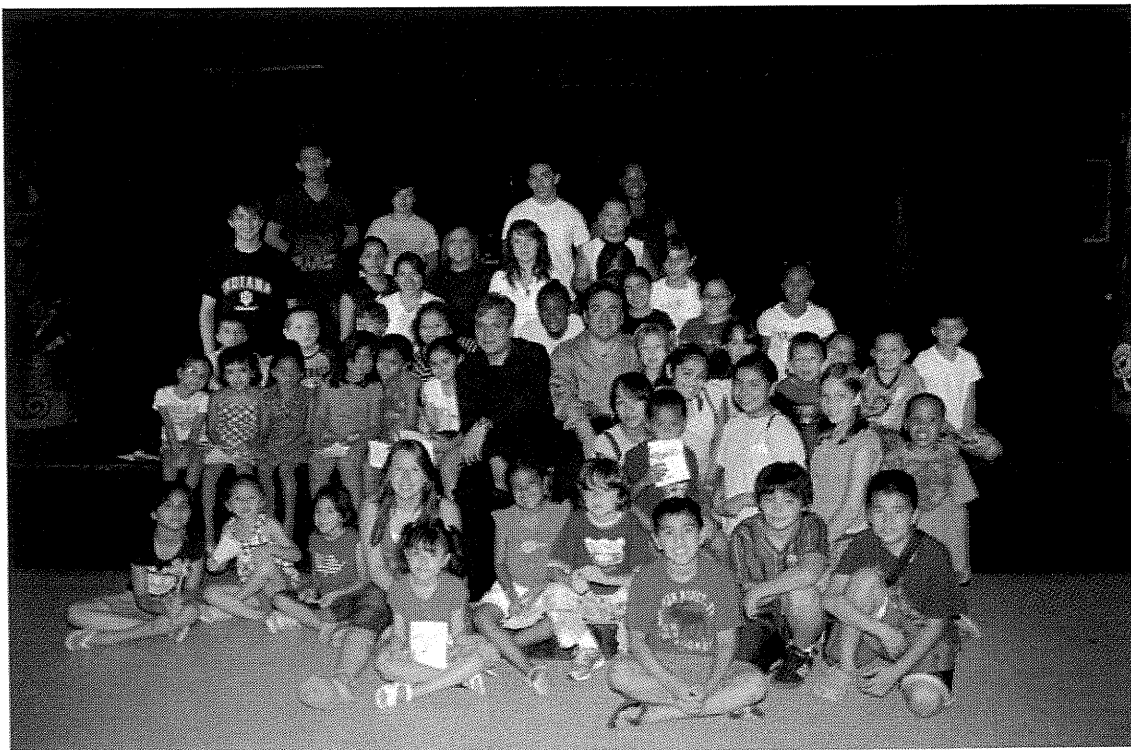






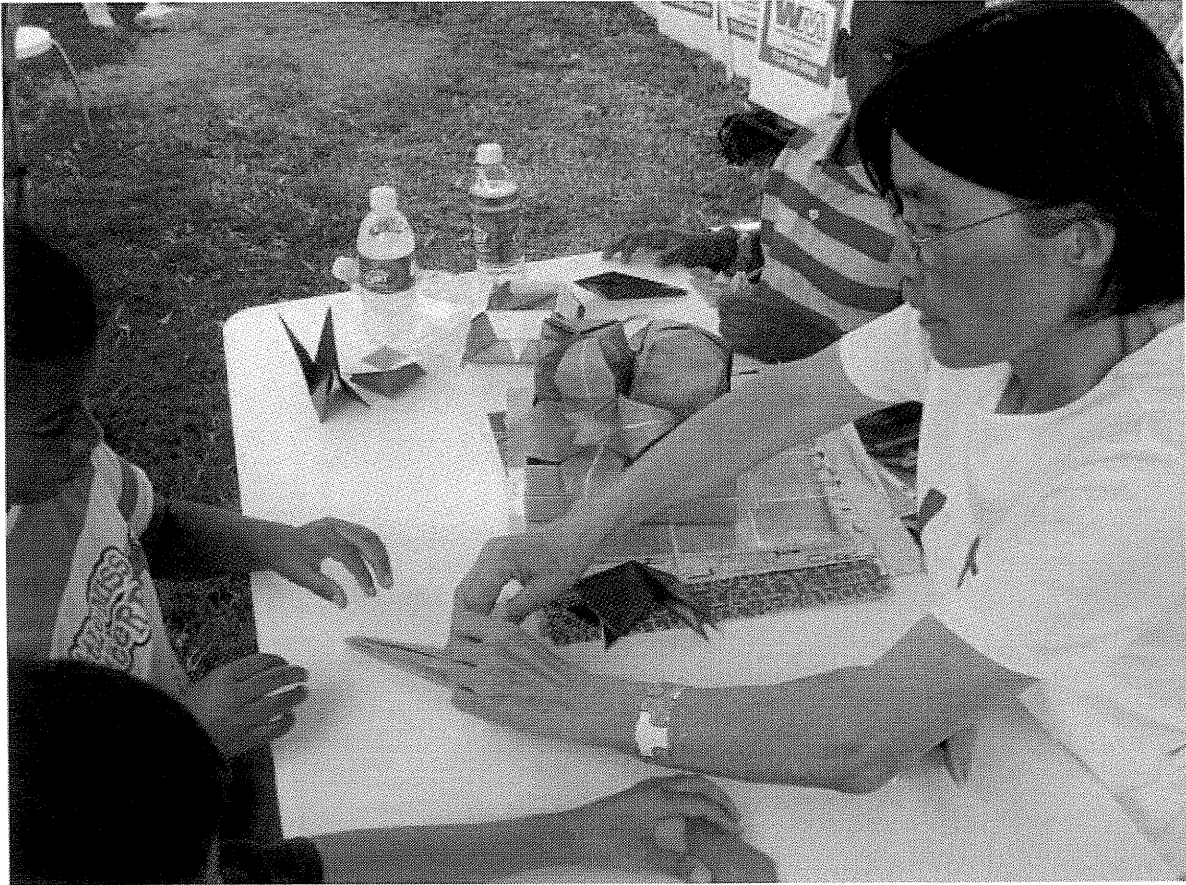


Summer Arts Camp





Summer 2013 After School Arts Program



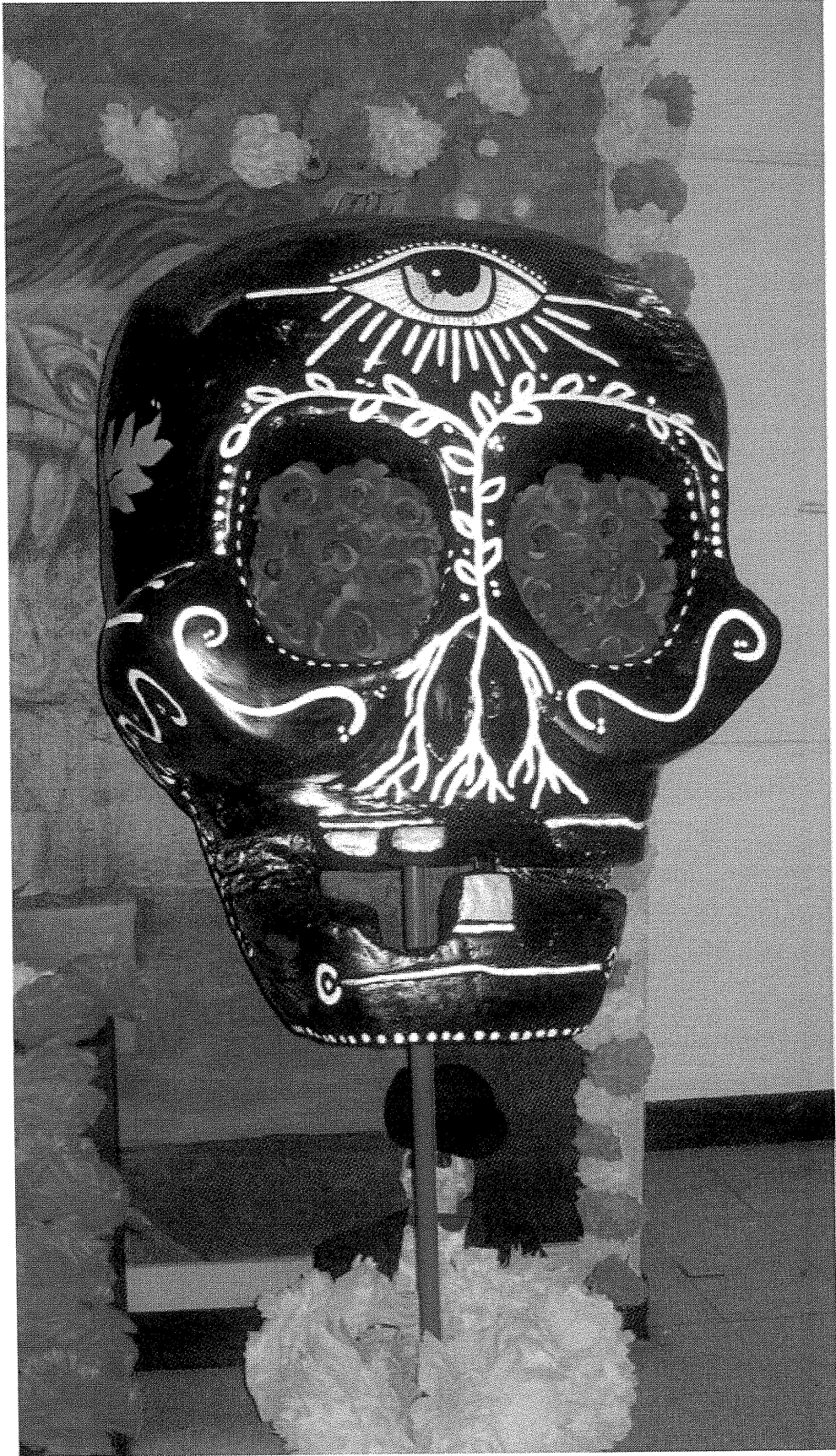
Oragami Instruction

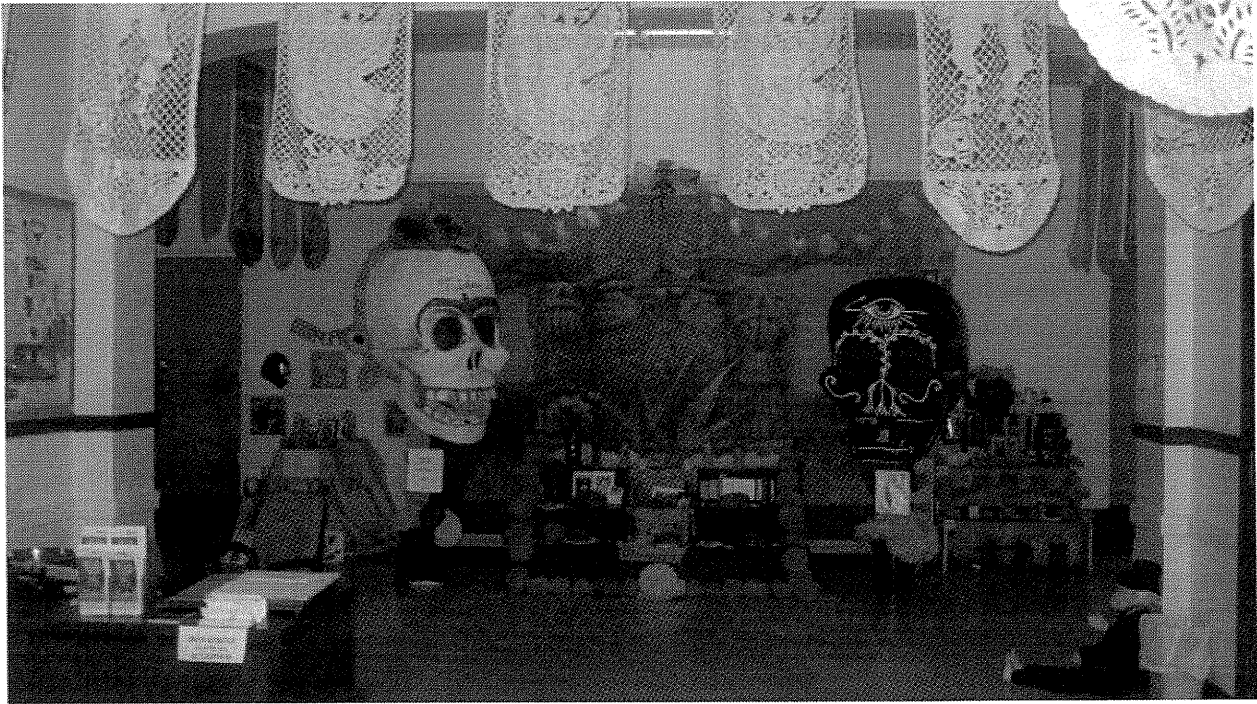


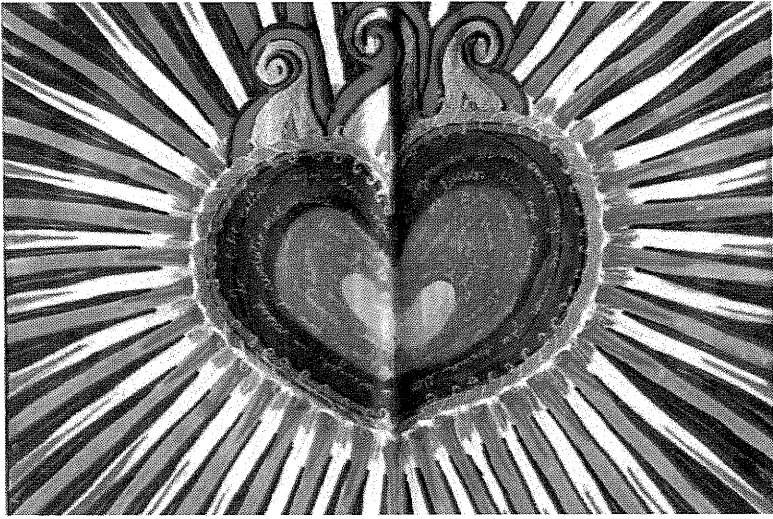
Kat African Dance Class



Visual and Performing Arts Series



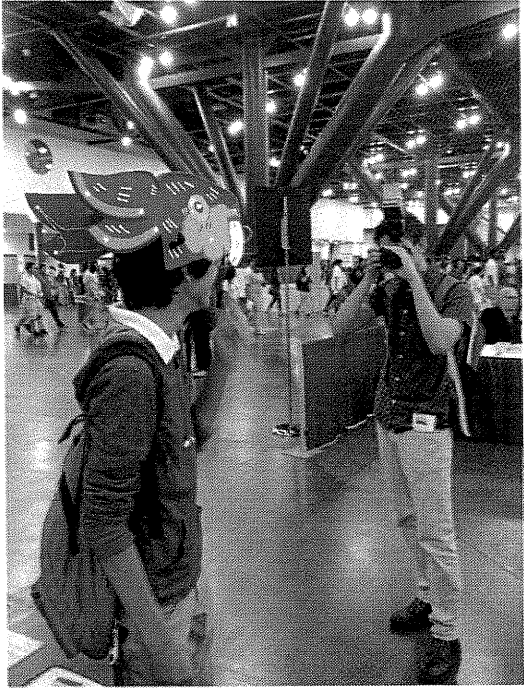


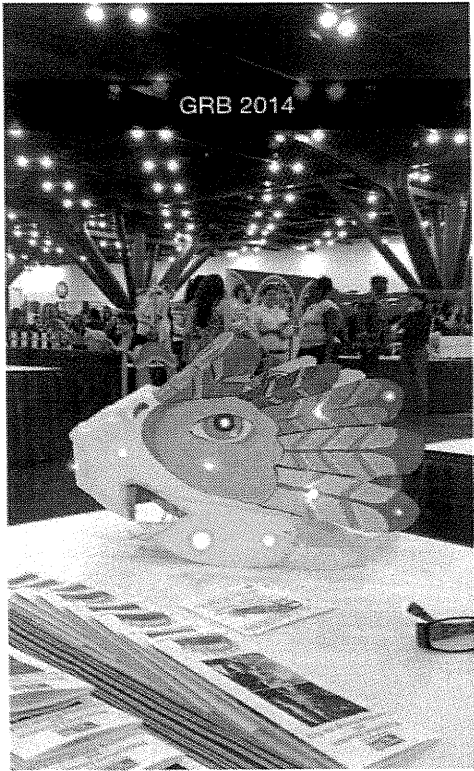
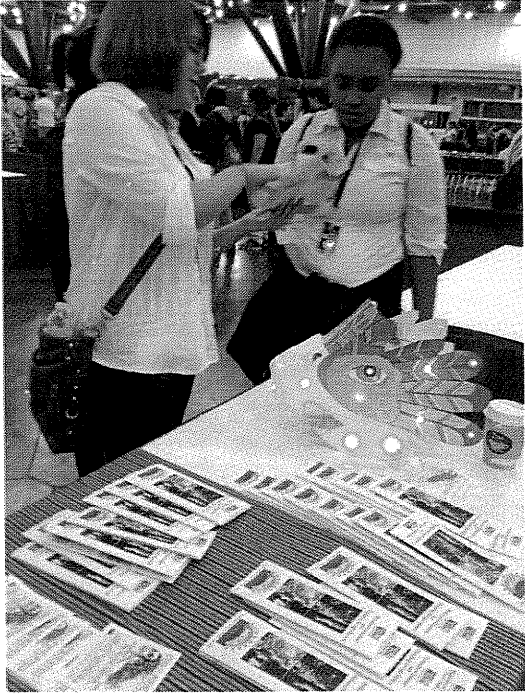


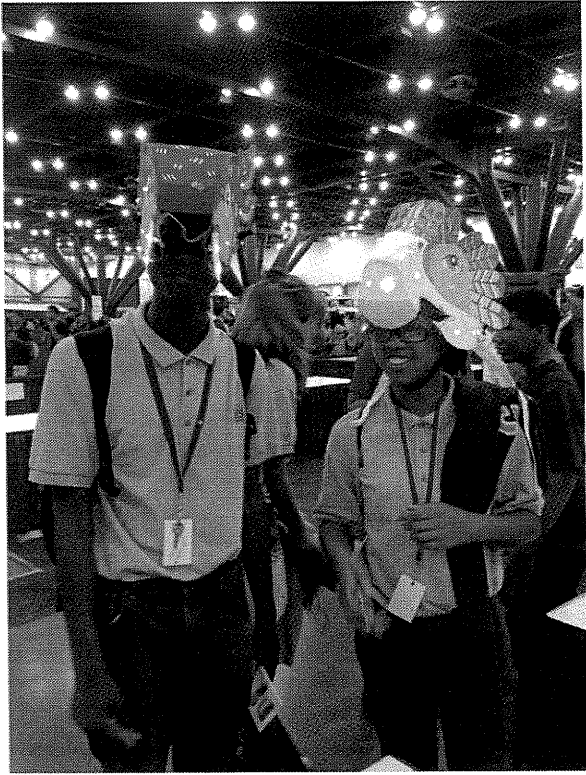
Day of the Dead Celebration Logo



STEM+Arts







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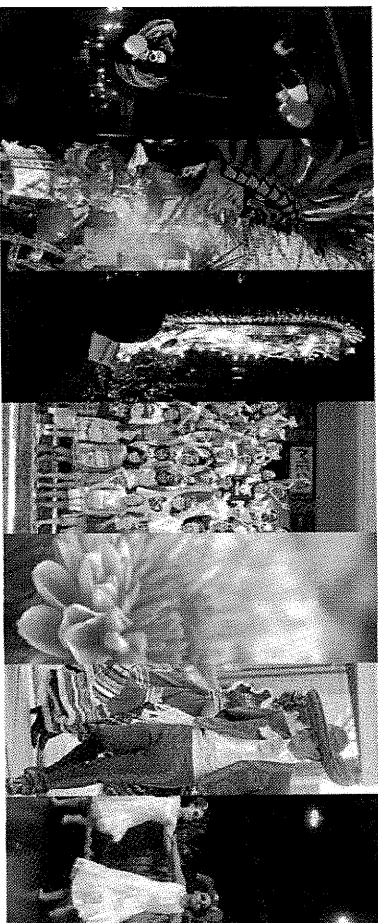
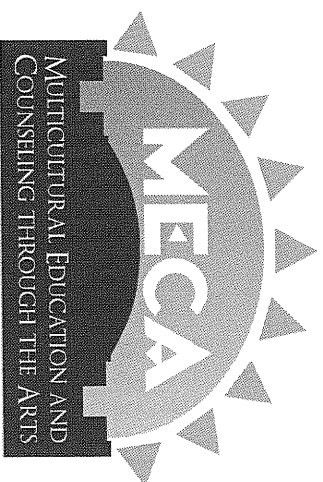


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 Ana Medellin..... Associate Financial Director
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 Grace Zuniga..... Visual Art Curator
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University of Houston Workstudy

Gabriel Gonzalez..... Executive Director Assistant
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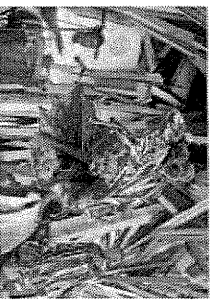


2013 Annual Meeting

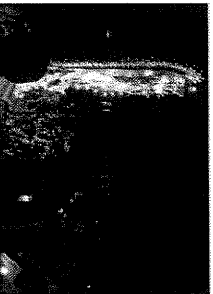
Cultural Events



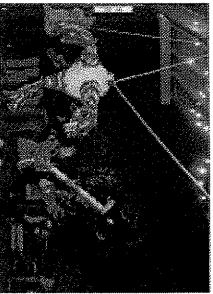
La Pasada in Old San Juan



A Folkloric Dance performed by members of La Pasada in Old San Juan. Photos by Phil Lim.



Fiesta Suroccidentalera, Night of Colors



La Pasada Photo



MEXCA Ballet Folclórico

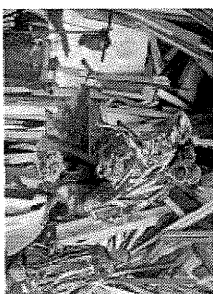


The unforgettable Ben Valiente of Colombia. Photos by Phil Lim.

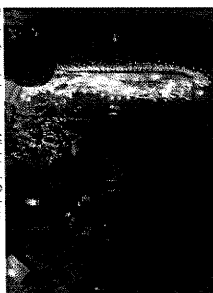
Cultural Events



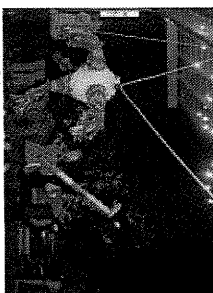
La Pasada in Old San Juan



A Folkloric Dance performed by members of La Pasada in Old San Juan. Photos by Phil Lim.



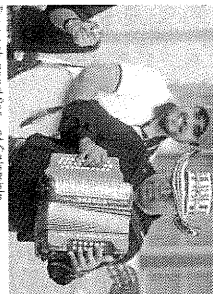
Fiesta Suroccidentalera, Night of Colors



La Pasada Photo



MEXCA Ballet Folclórico



The unforgettable Ben Valiente of Colombia. Photos by Phil Lim.

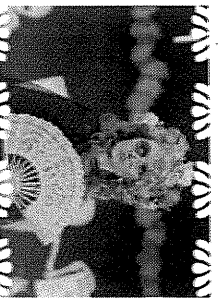
Dia De Los Muertos Festival: Save the Date

October 31 - November 02, 2014

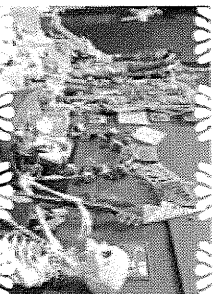
The 2013 Dia de los Muertos Festival Honoring Our Past Celebrating Our Future took place November 1-3 with the fourth annual Colaveya Rendezvous serving as a festival kick off on Friday, November 1st. Festival performers thrilled an audience of over three thousand people in a three day span. Diversity in artistic presentations ranged from the Chikwa Aztec Dance to the Colombian Folkloric Ballet and featured our very own award winning ensembles Matrochi MEXCA and the MEXCA Ballet Folclórico. The list of 2013 special sponsors included: CenterPoint Energy, Foust Distributing, Walmart, Maria Mia Mexican Bistro, and Old Sixth World TIRZ 13.

The highly successful Colaveya Rendezvous featured a Dia de los Muertos-themed fashion show presented by the Art Institute of Houston and live performances by Yelkenoz of Guadaluajara, JAL, MEX. The evening culminated in a dancing frenzy to the energetic Latin beats of DJ Boricua Soul.

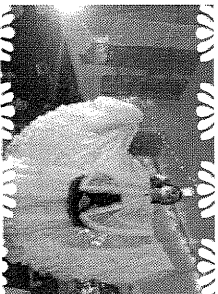
MEXCA 2013 Dia de los Muertos festivities were the most exciting to date. We look forward to another great year of growth and triumph in 2014.



Art Institute of Houston Fashion Show Photos by Phil Lim.



2013 Dia de los Muertos photo



MEXCA Ballet Folclórico Colaveya Rendezvous

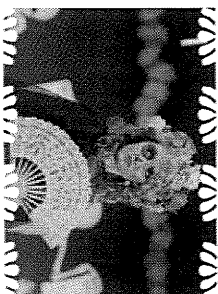
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October 31 - November 02, 2014

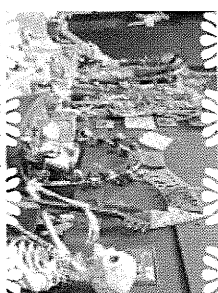
The 2013 Dia de los Muertos Festival Honoring Our Past Celebrating Our Future took place November 1-3 with the fourth annual Colaveya Rendezvous serving as a festival kick off on Friday, November 1st. Festival performers thrilled an audience of over three thousand people in a three day span. Diversity in artistic presentations ranged from the Chikwa Aztec Dance to the Colombian Folkloric Ballet and featured our very own award winning ensembles Matrochi MEXCA and the MEXCA Ballet Folclórico. The list of 2013 special sponsors included: CenterPoint Energy, Foust Distributing, Walmart, Maria Mia Mexican Bistro, and Old Sixth World TIRZ 13.

The highly successful Colaveya Rendezvous featured a Dia de los Muertos-themed fashion show presented by the Art Institute of Houston and live performances by Yelkenoz of Guadaluajara, JAL, MEX. The evening culminated in a dancing frenzy to the energetic Latin beats of DJ Boricua Soul.

MEXCA 2013 Dia de los Muertos festivities were the most exciting to date. We look forward to another great year of growth and triumph in 2014.



Art Institute of Houston Fashion Show Photos by Phil Lim.



2013 Dia de los Muertos photo



MEXCA Ballet Folclórico Colaveya Rendezvous

Support Services

MECA support services include tutoring, counseling, referrals, mentoring, crisis intervention/life skills training, SAT preparation, scholarships and assistance with college applications.

All MECA students and their families and the surrounding community are offered Support Services as needed at no additional cost. As a United Way agency, MECA collaborates with other service organizations to provide referrals, life skills classes, parenting workshops and school advocacy. In 2013, MECA accepted a Counselor Intern from the University of St. Thomas, Dr. Senara Flores, a Professor who is in the process of completing the required hours for an added licensure to her impressive credentials. Dr. Flores will be assigned to MECA until September 2014.

Additionally, MECA is pleased to announce that two of our students are currently completing their application process to travel abroad for six weeks through the collaboration of The International Living Experience. This opportunity is offered annually to eligible MECA students that are sophomores or Juniors in high school and have been students with MECA for two or more years.

Additionally, MECA was selected in 2013 as a site to work collaboratively with NCAAN-National College Access Network. The NCAAN organization is committed to guiding MECA staff to support the MECA students and their families in their goal to achieve higher education.

Summer 2013

2014 Registration opens March 3rd, 2014.

With 189 registered campers for the full 6 week program, the 2013 Summer Arts Day Camp was a crazy, fun and memorable time. To assist these campers in their daily activities MECA enlisted the help of 13 teenaged volunteer counselors, 7 paid college aged counselors, and 13 parents performing various duties from early morning greetings to setting up field trip chaperones.

The 2013 Summer Arts Day Camp provided arts instruction in classical ballet, African drum and dance, percussion, ammonia, choir, Mexican Ballet Folklorico, Visual art and modern dance. Two new classes added to the day camp were B.E.A.T.S (Blinding Electronic Arts to Students) and an engineering/robotics course prepared by NASA Engineer Monroe Lorraine. A vending class for grades 3 through 5 was provided by the United Way of Greater Houston, part of a city-wide effort to sharpen students' comprehension and evaluation skills. Early drop off students participated in a daily yoga practice and extended day students were offered workshops in jewelry making, chess club, mark making, origami, break dancing and poetry.

The arts camp culminated with a sold out recital on June 28. Families and friends were treated to an array of fantastic art featuring live music and dance performances to demonstrations from the electronics and engineering/robotics classes. A Visual art exhibit featuring the work of the campers was curated by Rochelle Kenna, MECA Arts Faculty.

Nine artist-chaperoned field trips were added to the on campus intensive training in order to provide campers with the unique experience of experiencing all the arts live. Destinations included the Museum of Fine Arts Houston, the Menil Collection, the Houston Zoo, Hermann Park, Discovery Green, NASA, a Young Artists Concert at the Miller Outdoor Theatre, and EPO (an election-ist specific excursion).

We want to extend a special thank you to those funding the summer program specifically, The Brown Foundation, Inc., The Williams Stamps Faith Fund and the United Way of Greater Houston. On behalf of the Summer Arts Day Camp staff and volunteers we send a very warm thank you to the parents who committed their time and tuition to make it all possible.

Summer Day Camp 2014

Registration for the MECA's Summer Day Camp begins Monday, March 3, 2014.

In School Arts Programs

MECA collaborated with local districts through the In-School Program.

MECA is able to provide quality arts education not offered in a student's regular academic curriculum.

This partnership helps schools with few arts resources, therefore, providing the students with high-quality arts programming that aligns with the Texas Essential Knowledge and Skills (TEKS) curriculum. MECA was successful in receiving a CASE grant through the Harris County Education Department. The Electronics class features the artistic and creative side of designing electronics, robotics and music.

Classes

Ballet Folklorico: Compensio Arantzeed Intermédiate, Adult, Beginner 1, Beginner 2

Dance: Mari Ballet & Creative Dance, African Dance, Ballet, Tap, Ballet II, Ballet III, African Arts, Yoga

Instrumental Music: Violin, Suzuki Violin, Piano, Percussion, Guitar, Classical, Ukulele

Marching Ensemble: Beginner, Intermediate/Advanced Ensemble, "By Audition Only"

Maracas: Violin, Maracas, Vuvuzela/Cultracord/Sultracorn

Maracas Band: Youth Ensemble Group, MECA Impassioned Fireworks, "For the Kids Friends"

Visual Art: Youth Art, Art Demonstration, Mosaic Art, Youth Mosaic, Clay Modeling

Creative Writing: S.T.E.A.M. Electronics

Classes are offered in all MECA Programs

2013 MECA Performing Arts

MECA Performing Arts Series features multidisciplinary performances held at the MECA Dow School Auditorium or Pavilion Green Stage in the Old Sixth Ward Historic District.

MECA has served the Houston community as a Latino cultural center for over 30 years. Although known for its pioneering work in ethnic arts education –through disciplines such as mariachi and Mexican ballet folklórico–MECA nonetheless continually seeks new methods through which disparate communities, especially youth, can find common ground through the arts. In addition to our arts education programming, MECA presents local, national, and international artists as part of our Performing Arts Series, including our annual Día de los Muertos Festival. In addition to presenting artists, the Performing Arts Series includes MECA productions that allow our students and community to work with professional artists in a concert or theatrical setting.

MECA looks to collaborate with artists –through presenting, commissioning, and producing– whose work traverses the boundaries of tradition, innovates time-honored practices and give new perspective to the critical role the arts can play in contemporary social life. We are especially interested in artists whose work brings to light the experiences of life on the margins of societies, economies, and cultures. MECA's objective is that audiences experience the arts open to new methods of expression and realms of meaning rather than hardened by history.

2013 Highlights

MECA presented Chicano music legend, Daniel Valdez, with a set that comprised farm worker songs, romantic boleros, pachuco boogie, and songs from his noted album, *Mesizo*. Valdez was in residence with support from NPN.

MECA presented a visual art exhibit by the Serie Project of Austin, Texas. The exhibit featured artists such as Deliah Moroyca, Vinceñi Valdez, Esther Hernández, Margarita Cabrera, and Sam Coronado. Dallas Black Dance Theatre was a last minute addition to the season and ended up being one of the highlights of the season. The company performed a wide-ranging program of small ensemble works, duets and solos, and "The Ostrich" by Asadota Dorca.

MECA collaborated with HAA Folklife and Traditional Arts Program, *Talento Bilingue de Houston*, and KPFT for a concert series entitled, "Uno, Dos, Tres!", which featured the music traditions of Houston's newest Latino communities. Featured artists included El Receptorado del Son (Cubán son), Son Vallendro (Colombian vallenato), and Lumbadell (Garifuna punta and parandó).

Another last minute addition to the season was a presentation of the string ensemble, *Alkali*, an ethnically diverse group of accomplished string musicians.

Mariachi Autlán, a Houston-based mariachi, performed as featured artist at the 2013 Viva el Amor concert. Autlán is a group formed by alumni of MECA's mariachi program.

The Faculty Recital Series continued with a classical guitar recital by Binh Nguyen. The recital was joined by a reprise art exhibit by Quan Le Pham.

MECA collaborated with Creative Women Unite, a collective of woman artists of color in Houston, for our 2013 celebration of Sor Juana Inés de la Cruz. The event was entitled, "Carrying the Seeds of the Past into the Future". The event included both performances and workshops for young women.

Mexico City-based pianist, Einar Zarate, gave a piano recital at MECA of Mexican composers.

MECA hosted the third year of the successful Bayou City Poetry Grand Slam.

Volunteers

MECA depends on the generosity of its volunteers to successfully administer programs. Volunteers comprise a wide range of activities in support of MECA, serving as teachers and tutors, assisting with the Bayou City Art and Dia de los Muertos Festivals, and otherwise maintaining MECA's home, the historic Justin E. Dow Elementary School.



Volunteers of the Year Mr. Gilbert Robles & Mrs. Alma Robles

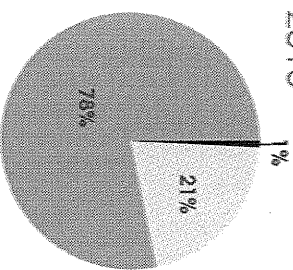


Mr. Gilbert Robles and Mrs. Alma Robles are MECA's 2013 Volunteers of the Year having given hours of volunteer time to MECA since their grandchildren, James Robles and Destiny Robles became students at MECA. According to Mr. Robles, "We've been part of the MECA family for about seven years and words cannot express our gratitude for the support MECA has given our family. Destiny is involved in MECA's Dance Program of contemporary, classical, and Ballet Folklórico. Rodney has been taking classical guitar and mariachi guitar and guitar classes and received tutoring for his academic studies. Mr. and Mrs. Robles volunteer every year to run a Dia de los Muertos Festival food booth, and assist with all the Ballet Folklórico fundraisers such as Catebrenos Mexico. In the summer of 2013, they volunteered for 6 weeks, Monday thru Friday for 4 hours daily greeting early student arrivals and monitoring students in the auditorium which was a total of 120 hours. We are so grateful for all of the support the Robles family has given our MECA family.

Financial Information: Accrual Basis

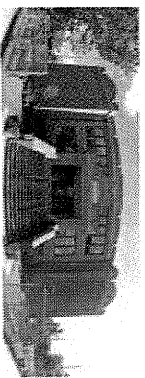
MECA is funded by a diverse array of individual, corporate, foundation, and government sources. In addition, MECA programs earn a percentage of income through ticket sales, tuition and performance fees. MECA thanks all the donors and supporters who contributed to our success in 2013. UNAUDITED

2013



21% Administrative
78% Programmatic
1% Other
Total Expenses
\$745,023.12

In Kind Donations 2013
\$232,780.00



MECA offers Office/Studio Rentals in our unique, historic Dow School building

- The space is available as is
- First and last month's rent required as deposit
- Kitchen access
- Great location in historic neighborhood and just minutes from downtown Houston with easy access to freeway
- Large, functioning windows
- Lots of character and family friendly

16% Government
37% United Way
15% Foundations/Corporations
11% Individuals
4% Fundraisers
17% Earned Income

Total Expenses
\$731,766.44
Contact Alice Valdez at 713-802-9370 for more information.



MECA is a community-based nonprofit organization committed to the healthy development of underserved youth and adults through arts and cultural programming, academic excellence, support services and community building.

Arts Education Programming

Members of the Old Sixth Ward community founded MECA in 1977 to provide arts activities and cultural opportunities as alternatives for the underserved youth in Houston's inner-city neighborhoods. MECA continues such efforts to promote the cognitive, social, cultural and academic benefits of the arts. Today, MECA delivers services to hundreds of youth annually, many of whom would not have access to such life-changing programs without the center. MECA also serves adult arts studies.

After School Arts Program

MECA's After-School program provides youth a safe environment and constructive activities after regular school hours. Students in the program participate in arts classes, attend workshops with professional artists, and perform at semester-end recitals, as well as at festivals, holidays and special events.

Artistic Directors 2013 Statements

Classical Dance Department:

The 2013 objective of the classical dance department incorporated a focus on developing basic, fundamental coordination and physical awareness, as well as building a foundation of knowledge in the realm of Classical Ballet. All classes revolved around the teaching of classical ballet and beginner dance movement. Parents of students were able to learn about the physical and mental benefits of Yoga in MECA's Adult Dance Fitness class. Solo Dance Theatre taught a Modern Master Class for students and SPA supplied free tickets for Shringhal Ballet's *The Butterfly Lovers*.

In 2014, we look forward to continuing to build the classical dance foundation with a spring recital comprised mostly of classical ballet. A Hip-Hop class will be added to the fall class schedule for students. The Adult Dance Fitness class will continue training in Yoga while also enjoying the physical benefits of Zumba.

Visual Art Department:

Students in all grade levels learn about making art using different media. We explore techniques using pastels, charcoal, colored pencils, crayons, water color, tempera paint, ceramics and popper-mache, through guided projects students experiment and learn how to manipulate the different mediums in projects that teach the elements and principles of art and encouraged creativity and personal expression.

In the fall students learn about the Dia de los Muertos celebration and customs through projects based on traditional art forms such as Papel Picado and installing altars dedicated to their ancestors. In the spring students focus on creating finished works of art to display in our yearly student art exhibit. Exhibiting the children's work throughout out the semester shows their progress and improvement of skills learned in class. Lastly, students are exposed to a variety of art forms through field trips to places such as the Menil Collection and the Museum of Fine Arts, Houston.

MECA Ballet Folklórico Program:

In 2013 the Ballet Folklórico Department has grown to six ensembles from 5 years of age to an adult women's dance program. In April, the performing ensembles reaffirmed their high quality of dance presentation through their participation at the Corpus Christi, Texas Ballet Folklórico competition. Ten awards were won by the ensembles: 3 first place awards, 4 second place awards, 3 third place awards. We were also honored to be invited to perform with the famous Mariachi Vargas de Tecacuilan during the Festivales Porifos on September 15th at the Arena Theater. The MECA dancers were accompanied by Mariachi Vargas for two dances.

For 2014, the MECA Ballet Folklórico Department plans to participate in the Corpus Christi competition. From September 26th to the 28th the Arnelia Hernandez School of Ballet Folklórico from Mexico City will provide special Master Classes for the MECA students to elevate their level of dance technique.

Upcoming Events

September 2 - October 2, 2014

Children's Prison Arts Project

"Art Inside" Visual Art Exhibit

Children's Prison Arts Project (CPAP) is a non-profit arts education organization whose mission is to introduce juvenile offenders in correctional facilities and shelters to an innovative educational theater and visual arts forum where they can express their thoughts and visions in constructive ways. View interesting heartfelt visual art pieces from children from the age of eight to seventeen.

Free and open to the public • 12:00 to 7:00 pm (Monday-Friday)
MECA Dow School • 1900 Kane Street, Houston, TX 77007

Summer Sponsors



THE BROWN FOUNDATION, INC.

VALDEZLAW/PC



MULTICULTURAL EDUCATION AND COUNSELING THROUGH THE ARTS

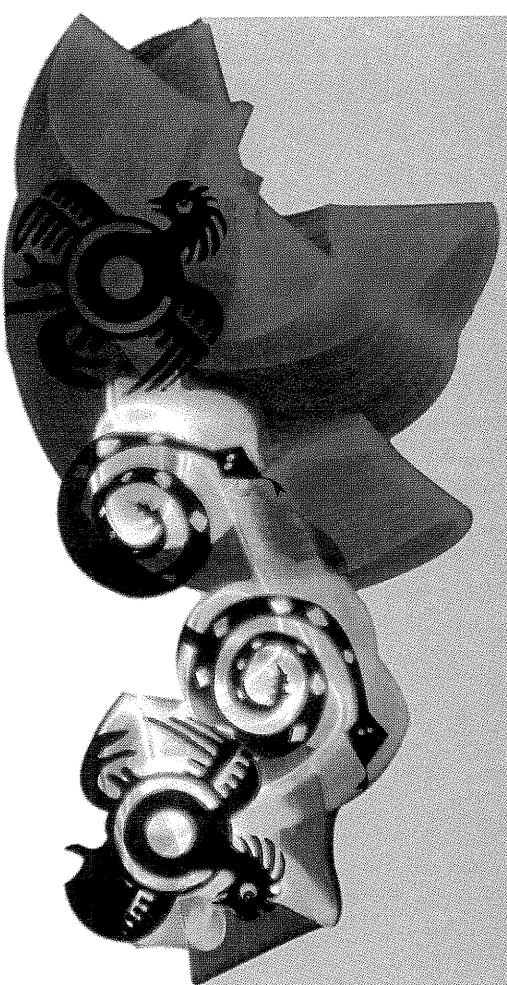
VISIT US AT FACEBOOK.COM/MECAHOUSTON 713.802.9370
WWW.MECA-HOUSTON.ORG INFO@MECA-HOUSTON.ORG
1900 KANE STREET HOUSTON, TX 77007



2014

MECA Summer Arts Production

Honoring the Children of the World



MECA Summer Day Camp Participants

Kindergarten

Giselle Ariles-Boxie
Edward Fitzgerald
Elian Gaona
Izabella Lopez
Jett Luna
Yarezi Ramirez
Koni Z Sabur
Isabella Sanchez
Aaron Shadov
Rico Strong

1st & 2nd A

Xolani Ashé
Bradén French
Savanna Alexis Gonzalez
Alexander Hernandez
Milixia Jalmes
Gabriela Lisbon
Gloria Manzano
Gabriel Perez
Citlali Ramirez
Mariana Ramos
Alana Shadow

1st & 2nd B

Alexander Aveld
Joannan Contreras
Nilo Cernosek
Sicily Farris
Jack Fitzgerald
Nira Gaona
Xolani Gerard
Tatiana Harnupont
Miller Kinney-Morrow
Ember Najera
Miguel Olarte
Alexander Peralta
Olivia Rangel

3rd Grade

Catalina Alvarez
Imani Diaz
Gerald Gonzalez II
Steve Huerta
Payton Lemonsi
Leich Lopez
Leonardo Quintana
Solice Redmond
Emma Straughan

4th Grade

Fernando Aguilar
Arturo Contreras
Isabella Fonseca
Angela Munoz
Alex Rangel

5th Grade

Linda B. Avelar
Mirelly Covarrubias
John Hernandez - CFC
Sophia Hernandez - CFC
Emily Quintana
Nicholas Rangel
Melody Vazquez

6th Grade

Rachel Brown
Jurijoel Hernandez
Fabian Ulloa
Jaxon Williams

7th Grade

Isaac Alvarez
Luca Cernosek
Erica Galvan
Ruby Pimentel – CFC
Angelina Rabago
Leslie Dahlia Sanchez
Jizelle N. Torres-Lara
Steven Vasquez

8th Grade

Esmeraldo Alvarez
Angel Barboza
Sofia Fonseca
Adriana Galvan
Yamileth Gamboa - CFC
Kevin Quintana
Destiny Robles
Jodi Rodriguez
Julissa Ulloa
Juan Vasquez

Burris Elementary

4th Grade

Kiera Hunt
Isaac Mares
Derrick Martin
Marrich Moore
Hugo Moran

Melanie Munoz

Jorge Parra

Manuel Tavira

Kamarion Ward

Azarreyah Washington

5th Grade

Alexandra Hernandez
Enrique Hernandez
Malachi Heard
Chyna January
Destiny Martin
Derrick Martin
Eduardo Moha
Citlally Moreno
Jakorie Norris
Diana Ojeda
Raysha Pierre
Erica Ross
Jalilan Rouff
Brianna Simmons

6th Grade

Gracie Moran
Kaitlyn Norris
Anascia Washington
Kierra Williams

Donors



Photo Credit: Pin Lim

MECA is funded through the United Way of Greater Houston, Brown Foundation, Inc., Cullen Trust for the Performing Arts, ReedSmith LLP, Kinder Morgan Foundation, Motiva Enterprises, Old Sixth Ward TIRZ, CenterPoint Energy, Amegy Bank of Texas, Walmart (Heights & Silber), and Proctor & Gamble - Orgulloso Project, Tides Foundation - Art for More, NCAN (National College Access Network), the Strake Foundation, Union Pacific, Mid-America Arts Alliance-Engage Houston, Creating a Brighter Future Individual donors, and FValdezLaw, PC.

Government funding is provided by the City of Houston through the Houston Arts Alliance, and the Texas Commission on the Arts.

MECA is a member of the National Performance Network, the National Association of Latino Arts and Culture, and the National Guild of Community Arts Education.

Program

MECA Summer Afternoon Arts Program

Mariachi Juvenil de MECA

Directed by Joaquín Rodríguez

Joaquín Rodríguez, Violin Juan Fernando Alfaro, Trumpet
Venicia Vázquez, Violin Rodney James Robles, Guitarrón
Anlly Lucas, Violin Rogelio Vázquez, Vihuela
Jovanna Lucas, Violin

MECA Summer Arts Production

Honoring the Children of the World

ACT 1

Collective Consciousness / One Tribe Narrative
Orchestra - 4th, 5th, & 8th Grades Burris Elementary & MECA

Common Ancestor
3rd Grade with Live Mosaic by Janice Warren and African Drumming
by Christina Gerard

Silla Silla - Circle Game Song
Kindergarten

Saba
1st & 2nd Grade
4th Grade: Angela Munoz and Isabella Fonseca

Village Scene and Stone Musicians
Linda Avelar, Arturo Contreras, Isabella Fonseca, Angela Munoz,
Alex Rangel, Nicholas Rangel, and Fabian Ulloa

Danza del Venado / Deer Dance
7th Grade: Luca Cernosek (Deer), Jurryoel Hernandez, and Jaxon
Williams (Hunters) with Orchestra

Danza del Concheros
Malinali
6th, 7th and 8th Grade with musicians Yetlanezi

Adoracion al Sol
6th, 7th and 8th Grade with musicians Yetlanezi and Sergio Sanchez

ACT 2

La Raspa (Traditional music from Spain)
1st & 2nd Grade with Sergio Sanchez and Topiltzin Borsegui

Amor de Madre (Shotiz)
3rd Grade with Yetlanezi and Sergio Sanchez

Old School Rap (B.E.A.T.S Class)
Kindergarten, 1st, and 4th Grade

Us Girls (B.E.A.T.S Class)
4th Grade: Melody Vazquez, Linda B. Avelar, and Mirelly Covarrubias

DJ Expo (B.E.A.T.S Class)
5th Grade: Fernando Aguilar, Mariah Moore, and Eriana Ross
Choreographer: Iona Makôta Ashe

Animal Dance
7th Grade with Orchestra and Paulette Williams
Musical Score by Yetlanezi, Arrangement by Sergio Sanchez

Finale: We Are The World
Featuring Kindergarten, 1st, 2nd, and 4th Grade

Production Credits

Topiltzin Borsegui **Ce Acatl Borsegui**
Artistic Director Artistic Director

Armando Silva **Bill Day**
Production Director Sound and Lighting Technician

Sergio Sanchez Narratives by **Marissa Garcia**
Violin, Vihuela,
Guitar, and Chihuanda Program designed by **Grace Zuñiga**

Special Thanks
A very special thanks to Rosa Alvarez and Jose Alvarado for their
time keeping our building clean for everyone this summer.

Video by B.E.A.T.S Class Exhibit in Library

From The Executive Director

Dear Guest,

What if children regardless of their station in life had the opportunities they needed to actualize their full potential? What if our diverse cultural heritage served as a force for bringing us together rather than dividing us? What if families had a place where they could join together and form a true community? These questions are answered every day at MECA.

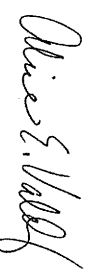
Working together, thousands of children, parents, teachers, artists, volunteers, donors, and friends have shown the crucial role community cultural centers like MECA play in Houston and in our larger society. We struggle – successfully – to make quality education available to everyone, regardless of race, income or any other barrier. We have made the edifying, inspiring, and healing power of the arts a daily part of countless lives. And all the while, we have been there to serve, comfort, and help our friends and neighbors when they come to us in need.

As you can see, we have much to celebrate. This is why being here tonight is so important. Your presence represents our coming together, as determined and spirited as we first did thirty-seven years ago, to carry our work such as tonight's performance forward. We know from experience that sustaining and building a vision of community and hope is not a simple or easy task, but we also know that when a committed group of people come together, anything – indeed everything – is possible.

Every year thousands of children, parents, teachers, artists, volunteers, donors, and friends through their support and participation have allowed MECA to answer this calling. I want to thank them and I want to thank each of you for helping realize MECA's mission. Together with your friendship and support, our vision of what this community cultural space can be and the gains and growth that its programs and services can forge will be celebrated for many years more to come. Enjoy tonight and come back very soon!

Sincerely yours,

Alice E. Valdez



Founder & Executive Director



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 Ce Acatti Borsegui..... Artist in Residence, Yetlancezi
 Joe Belmdarez..... B.E.A.T.S / Hip Hop Instructor
 Paulette Williams..... Choir Instructor
 Julio López..... Ballet Folklórico Director
 Carolina Perez..... Ballet Folklórico Instructor
 Christina Gerard..... African Dance Instructor
 Vincent James..... Modern Dance Instructor
 Noe Villanueva..... Electronics Engineer
 Javier Herrera..... Electronics Engineer
 Socorro Rico..... Visual Art Instructor
 Janice Warren..... Mosaic Art Instructor
 Sergio Sanchez..... Mariachi Instructor
 Joaquin Rodriguez..... Mariachi Instructor
 Ruth Langston..... Yoga Instructor
 Alberto Cabrera..... G.E.M.S / AmeriCorp
 Yolanda Martin..... G.E.M.S / AmeriCorp

Upcoming Events

CELEBREMOS MEXICO

Come celebrate Fiestas Patrias with MECA Ballet Folklórico's production, "Celebremos Mexico", a colorful pageant expressing the rich traditions of Mexico through the art of ballet folklórico. Produced and directed by Julio Lopez, Director of MECA Ballet Folklórico. Friday November 21, 2014 • **\$5/Adults, \$3/Children** • Time: 7 PM
MECA Dow School Auditorium • 1900 Kane Street, Houston, TX 77007

FIESTA GUADALUPANA

In honor of the feast day of La Virgen de Guadalupe, MECA invites the community to the Dow School campus for an evening of music, dance, and conviviality. The festivities feature a traditional serenade to the Virgen, matachin dances, and more - all performed by MECA students and faculty. Reception to follow.

Friday December 12, 2013 • **Free to the public** • 6:30 pm
MECA Dow School Campus • 1900 Kane Street, Houston, TX 77007

LA POSADA IN THE OLD SIXTH WARD

La Posada is a community-based reenactment of Mary and Joseph's journey from Nazareth to Bethlehem. Posada festivities traditionally begin on December 16th and continue through January 5th. In this reenactment, a procession with lit candles and seasonal songs approach the doors of neighborhood houses in the Old Sixth Ward. A musical fiesta ensues with traditional food, drink, and a piñata for the children.

December 16, 2013 • **Free to the public** • 6:30 pm
MECA Dow School Campus • 1900 Kane Street, Houston, TX 77007

Season Sponsors



Cullen Trust for the Performing Arts



houstonartsalliance



MECA is supported by a grant from the City of Houston through the Houston Arts Alliance and the Houston Foundation.



VISIT US AT FACEBOOK.COM/MECAHOUSTON
WWW.MECA-HOUSTON.ORG

MECA PERFORMING ARTS

FRIDAY, NOVEMBER 14, 2014, 8 PM
SATURDAY, NOVEMBER 15, 2014, 7 PM

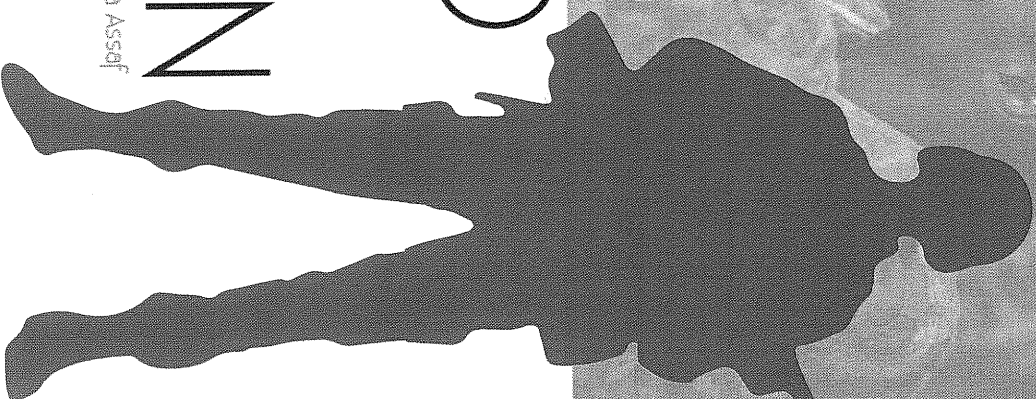
presents The Carpetbag Theatre, Inc.

THE CARPETBAG THEATRE, INC.

SPEED KILLED MY COUSIN

A POWERFUL STORY OF
RETURNING VETERANS,
PTSD, AND MORAL INJURY.
CAN WE AFFORD A NEW
GENERATION OF SOLDIERS
THAT CANNOT HEAL?

By Linda Parits-Bailey & Directed by Andrea Assaf



Verses Morning Poems, and is a member of the arts service organization, Alternate Roots. Most importantly, she understands that, "To whom much is given, much is required." www.dawnofashley.com

Andrea Assaf (Director) is a writer, performer, director and cultural organizer. She's the founding Artistic Director of Art2Action Inc., co-founder of the Institute for Directing & Ensemble Creation (with Pangea World Theater), and consultant with the Arts & Democracy Project. She's a former Artistic Director of New WORLD Theater (2004-09), and former Program Associate for Animating Democracy (2001-04). Andrea has a Masters degree in Performance Studies and BFA in acting, both from NYU. Her performance work ranges from interdisciplinary collaborations, to community-based arts, to spoken word. Recent original touring works include *Eleven Reflections* on September (2011-2015) and *Outside the Circle* (with Samuel Valdez, 2012). Andrea serves on the Board of Alternate ROOTS, the Board of the Consortium of Asian American Theatres & Artists (CAATA), and the International Management Committee of Women Playwrights International (WPI); she is a member of the Radius of Arab American Writers (RAW). www.art2action.org

Kelletria "Kelle" Jolly (Musician/Vocalist) is a South Carolina State University graduate who currently resides in Knoxville, TN with her husband, saxophonist Will Boyd. She is an actress, designer, educator and singer. Kelly most recently appeared at the Cumberland County Playhouse in Dreamgirls, as Lorelle. She and her husband have performed tow jazz tribute concerts at the Cumberland County Playhouse, *Rainbow, Magic & Blues: The Music of Harold Arlen and The Great Women of Jazz*.

Special Thanks: Alternate Roots; Emmanuel Bailey; Lyne Santiago; Rachel Brink; Dr. Amy Cuellar and the staff and veterans from the Psychosocial Rehabilitation and Recovery Center (PRRC) at the Houston VA Medical Center; Mea Williams and the veterans of Grace After Fire; United Way of Greater Houston, including Erilly Deesing and Curtis Michlin; Sancia Bernhard and Britany Duncan of HCCo; Houston Museum of African American Culture; Main Street Theater; Jerry Segovia; David Cuff; Michael Zepeda; and Anthony Zepeda.

Speed Killed My Cousin was made possible with funding by the New England Foundation for the Arts; National Theater Project; with lead funding from The Andrew W. Mellon Foundation. *Speed Killed My Cousin* is a National Performance Network (NPN) Creation Fund Project, co-commissioned by The Carpetbag Theatre in participation with Junebug Productions, Mason/Rhynes Productions, and NPN. For more information: www.npnweb.org. This production is made possible by funding from Alternate Roots and the Ford Foundation through the Roots Tour and Residency Program as well as the funding from the National Endowment for the Arts (arts.gov), Houston Grand Opera and HCCo support The Carpetbag Theatre residency as a community partner.

Speed Killed My Cousin



A Carpetbag Theatre, Inc. Production

Written by Linda Parris-Bailey

Directed by Andrea Assaf



Houston Grand Opera
60th ANNIVERSARY
SEASON 2014-15



CAST

Debra White Ashley Wilkerson
David White (Debra's Father) Bert Tanner
Lynnell (David's Cousin) Carlton "Star" Releford
David's Mother / Jean (Debra's Mother) / Cop / Woman in White /
Iraqi Woman Linda Parris-Bailey

Artistic and Production Staff

Director / Dramaturge Andrea Assaf
Playwright / CBT Executive/Artistic Director Linda Parris-Bailey
Media Design Melody Reeves & Andrea Assaf
Original Music* Kelle Jolly, John Puckett, Bert Tanner
Stage Manager / Understudy & special guest recording by Fanni Green
Technical Consultant Carmin Williams
Video Operator Chloe Dehoyos
Light Board Operator Tor Moss
Sound Board Operator Anthony Zepeda
Sound Cue Operator Izabella Guerrero

* Music Credits: The following music is not originally created for this production: Curtis Mayfield's "If There's a Hell Below" and "Strike" by The Visionaries; as well as an original remix of "Out of My Way" by Seether; and a 9/11 newsreel mix by Owen Henry (commissioned by Art2Action Inc.); and "Mean Ole Wind" written and recorded by Fanni Green.

The Carpetbag Theatre, Inc. (CBT), founded in 1969 and chartered in 1970, is a professional, multi-generational ensemble company dedicated to the production of new works. Their mission is to give artistic voice to the issues and dreams of people who have been silenced by racism, classism, sexism, ageism, homophobia and other forms of oppression. CBT serves communities by returning their stories to them with honesty, dignity, and concern for the aesthetic of that particular community, helping culturally specific communities to re-define how they organize. The company works in partnership with other community artists, activists, cultural workers, storytellers, leaders and people who are simply concerned, creating original works through collaboration in a style based in storytelling and song. www.carpetbagtheatre.org

About the Cast and Crew

Linda Parris-Bailey (Playwright), as the primary Writer-in-Residence for The Carpetbag Theatre Ensemble (CBT), has written numerous touring works for Carpetbag and several commissioned works for other national theatre companies. Her published works can be found in several anthologies including *Alternate Roots*, plays from the Southern Theatre: Ensemble Works; *Monologues for Actors of Color*; *High Performance* and *Breathing the Same Air*. She currently serves on the Management Committee of the International Women Playwrights Conference in Stockholm, Sweden. Her work was performed at the WPI conference in Australia. As a cultural worker, Parris-Bailey has worked in communities throughout the United States including residencies for the W.K. Kellogg Foundation and New World Theatre. She has been the recipient of the Otto Award for Political Theater, Circle of Change Award and Artist of the Year.

Bert Tanner (David White) has performed with the Carpetbag Theatre since 1985 in *Cric? Crac!*, *Red Summer*, *Dark Cowgirls and Prairie Queens*, *Nothin' Nice and Swopera*. His regional credits include *Caleb* in *Miss Evers' Boys*, *Winnin' Boy* in *Piano Lesson*, *Sam* in *Master Harold and the Boys*, *Chief Priest* of *the Sun* in *Royal Hunt of the Sun*, *Peachcock* in *When the Nightingale Sings* and *Daddy Grace* in *Love Johnny*.

Carlton "Star" Releford (Lynnell) made his professional debut in 1999. Since then he has worked with numerous theatre companies including the Bijou Theatre, Clarence Brown Theatre, Word Players and Actor's Co-Op. He currently performs regularly as a spoken word artist with Black Sunshine Arts and Entertainment. He feels blessed and thanks God for this opportunity.

Carmin Williams (Stage Manager / Understudy) Carmin is a native of Jacksonville, FL. She graduated from the University of South Florida in 2012 where she received a degree in theater performance. Carmin joined with the Carpetbag family in the 2013 production of "Speed Killed My Cousin" and now resides in Las Vegas, NV.

Ashley Wilkerson (Debra White) is an Actress, Poet, Playwright, and Teaching Artist from Dallas, Texas, who received her B.A. in Cultural Studies and Media from Eugene Lang College - The New School for Liberal Arts, in NYC. Currently eligible for Screen Actors Guild, she has appeared in an array of national commercials, music videos, print advertisements, and independent films. Select stage credits include: the North Texas premier of *Katori Hall's The Mountaintop* (Carmae Jubilee Theater); *Coco & Gigi* (Coco Echo Theater); *The Wake* of *Jamie Foster* (Pixrose, Cherry Lane Theatre); *Jitney* (Rena, African American Rep), and the national tour of *Speed Killed My Cousin* (Debra, Carpetbag Theatre). Her award-winning solo show, *Freckle* in *My Eye*, was supported by the South Dallas Cultural Center's *Diaspora Commissioning Project*, and highlighted at the National Performance Network Conference (NPN). She has been invited to do artistic residencies at the University of North Carolina-Asheville, BAM Austin, etc., and has led a plethora of poetry and acting workshops with students of all ages, including incarcerated girls and women. Ashley Wilkerson is also the founder of the arts collective, *The Pecola Project*, the author of *Midnight*

From The Executive Director

Dear Guest,

What if children regardless of their station in life had the opportunities they needed to actualize their full potential? What if our diverse cultural heritage served as a force for bringing us together rather than dividing us? What if families had a place where they could join together and form a true community? These questions are answered every day at MECA.

Working together, thousands of children, parents, teachers, artists, volunteers, donors, and friends have shown the crucial role community cultural centers like MECA play in Houston and in our larger society. We struggle — successfully — to make quality education available to everyone, regardless of race, income or any other barrier. We have made the edifying, inspiring, and healing power of the arts a daily part of countless lives. And all the while, we have been there to serve, comfort, and help our friends and neighbors when they come to us in need.

As you can see, we have much to celebrate. This is why being here tonight is so important. Your presence represents our coming together, as determined and spirited as we first did thirty-seven years ago, to carry our work such as tonight's performance forward. We know from experience that sustaining and building a vision of community and hope is not a simple or easy task, but we also know that when a committed group of people come together, anything — indeed everything — is possible.

Every year children, parents, teachers, artists, volunteers, donors, and friends through their support and participation have allowed MECA to answer this calling. I want to thank them and I want to thank each of you for helping realize MECA's mission. Together with your friendship and support, our vision of what this community cultural space can be and the gains and growth that its programs and services can forge will be celebrated for many years more to come. Enjoy tonight and come back very soon!

Sincerely yours,

Alice E. Valdez



Founder & Executive Director



MECA Staff and Board

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MECA is funded through the United Way of Greater Houston, Brown Foundation, Inc., Cullen Trust for the Performing Arts, William Stamps Farish Fund, Exxon Mobil (through United Way Days of Caring), Kinder Morgan Foundation, Motiva Enterprises, Old Sixth Ward TIRZ, CenterPoint Energy, Amegy Bank of Texas, Walmart (Heights & Silber), and Proctor & Gamble - Orgulloso Project, Tides Foundation - Art for

More, National College Access Network, the Strake Foundation, Union Pacific, Mid-America Arts Alliance-Engage Houston, Creating a Brighter Future Individual donors, and Valdezlaw, PC.

Government funding is provided by the City of Houston through the Houston Arts Alliance, the Texas Commission on the Arts, and Harris County Department of Education: CASE ASI.

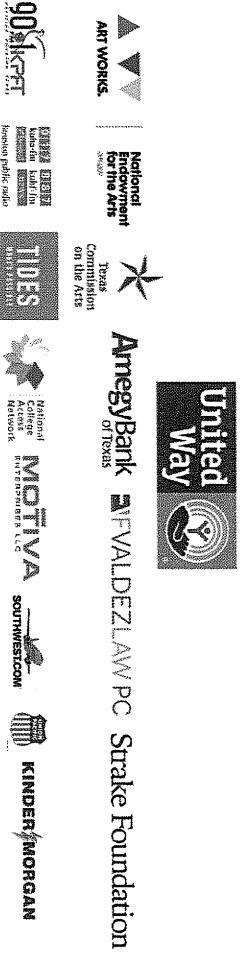
Join MECA for the 2014 Summer Arts Day Camp!

Summer Arts Day Camp Overview (Kindergarten - 8th Grade)
 June 16, 2014 - July 25, 2014 • 9 a.m. - 3 p.m. • Free Lunch Provided

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Directed by Jason Jackson

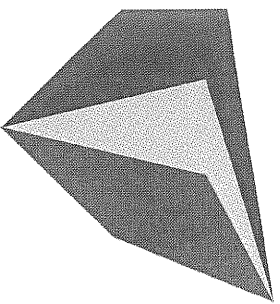
Nameless Sound Creative Kids

Vocal Studio of Mr. Craig Ryan

Guitar Studio of Mr. Binh Nguyen

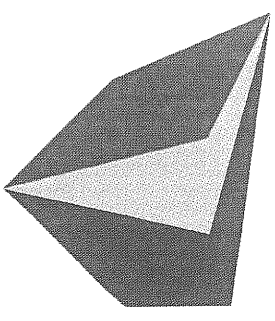
2014 MUSIC SPRING RECITALS
 May 12 • 7 PM





MECA Mariachi Program

Guest Vocalist: Vanessa Alonzo



Trumpet Studio of Mr. Simeon Beltran

José Medina

"De colores" (Dominio público)

"Cielito lindo" por Q. Mendoza

Axel Rosales

"Las mañanitas" (Dominio Público)

"En tu día" (D.A.R.)

Jovani Campos

"Las alazanas" arr. S. Vargas and R. Fuentes

"El jarabe tapatio" (D.A.R.)

Armonía Studio of Mr. Edgar Cazares

Edgar Diaz, Vihuela

"Círculo de sol"

Sara Pacheco, Vihuela; Steve Huerta, Vihuela;

Lauren Pacheco, Guitarra; Rocío Vásquez, Guitarra

"Una página más" por Raúl García Ramírez

"Leña de pirúl" por Tomás Méndez

James Rodney Robles, Guitar; Alexis Ruiz, Vihuela;

Edgar Rodríguez, Guitar

"Sabor a mí" por Alvaro Carrillo

"La malagueña" (Dominio Público)

Kimberly Castro, Vihuela

"La fiesta del mariachi" por R. Fuentes

"Fiesta en Jalisco" por R. Fuentes

Beginner Mariachi Ensemble and Violin
Studio of Mr. Joaquín Rodríguez

Yahaira Campos, Violin; Julio Campos, Violin;

Stacy Castillo, Violin; Karen Castro, Natalie

Ramírez, Alex Rangel with Jovani Campos, Vihuela

and James Rodney Robles, Guitar

"Tú solo tú" por Felipe Valdes Leal

"Los laureles" por Gilberto Parra

"Las mañanitas" (Dominio Público)

"De colores" (Dominio Público)

"Una página más" por Raúl García Ramírez

Intermediate Mariachi Ensemble

Joaquín Rodríguez, Instructor

Mario Felipe Ramírez, Violin; Angel Soliz,

Violin with Jovani Campos, Vihuela and James Rodney

Robles, Guitar

"El relampago" arr. por S. Vargas and R. Fuentes

"Los machetes" arr. por S. Vargas and R. Fuentes

"La culebra" arr. por S. Vargas and R. Fuentes

"La negra" arr. por S. Vargas and R. Fuentes

Upcoming Events

September 2 - October 2, 2014

Children's Prison Arts Project

"Art Inside" Visual Art Exhibit

Children's Prison Arts Project (CPAP) is a non-profit arts education organization whose mission is to introduce juvenile offenders in correctional facilities and shelters to an innovative educational theater and visual arts forum where they can express their thoughts and visions in constructive ways. View interesting heartfelt visual art pieces from children from the age of eight to seventeen.

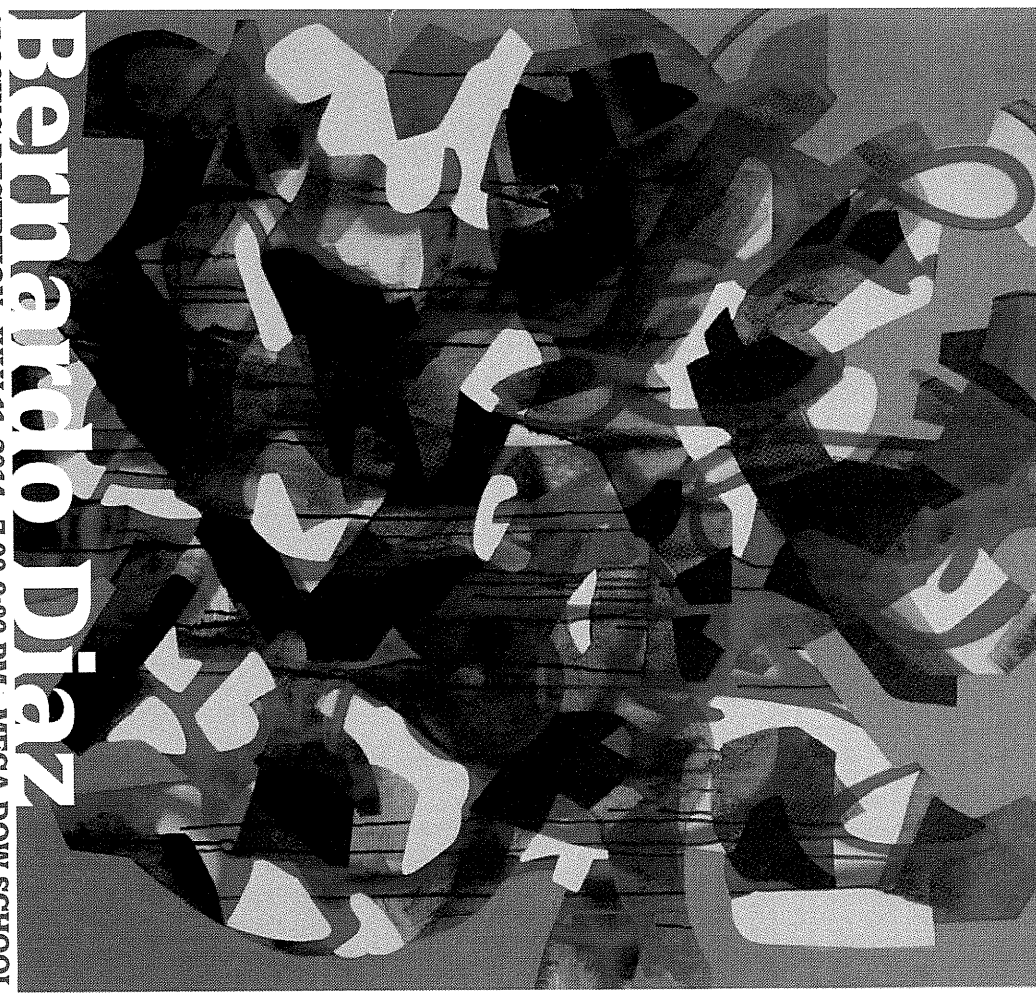
Free and open to the public • 12:00 to 7:00 pm (Monday-Friday)

MECA Dow School • 1900 Kane Street, Houston, TX 77007

MECA PERFORMING ARTS PRESENTS

Writing On the Wall

JUNE 6 - JULY 11, 2014



BERNARDO DIAZ
CLOSING RECEPTION: JULY 11, 2014 • 7:00-9:00 PM • MECA DOW SCHOOL

EXHIBIT PREMIERE

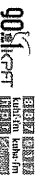
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WEEKDAYS 12-7 P.M. | MECA DOW SCHOOL

1900 KANE STREET, HOUSTON, TX 77007



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WWW.MECA-HOUSTON.ORG INFO@MECA-HOUSTON.ORG

1900 KANE STREET HOUSTON, TX 77007



About Bernardo

Bernardo Diaz is an artist, educator, and university administrator who resides in Cotulla TX; a small, rural town approximately 60 miles north from Laredo TX. Diaz received his MFA in 2011 from the Meadows School of the Arts at Southern Methodist University in Dallas TX. A first generation Mexican-American, Diaz was born in Rochelle IL in 1983 and was raised in Eagle Pass; a Southwest TX Town on the border with Piedras Negras, Coahuila, Mexico. Diaz's work explores notions of access and currently works around three main conceptual frameworks: embellishment, omission, and revision.

His work manifests in the form of paintings, drawings, text, socially engaged projects, and discreet conversations. His recent work includes a year-long stint as artist-in-residence with the West Dallas Community Centers, serving as instructor in Art as Social Practice at the Meadows School of the Arts, and participating as a contributor to the Dallas Pavilion; a tongue-in-cheek, exhibition-in-print debuted at the 2013 Venice Biennale. Diaz has also contributed and participated in various projects with other cultural entities such as the Laredo Center for the Arts, the Art Museum of South Texas, Big Thought, Art & Seek, La Reunion, Art Conspiracy, Art-Love-Magic, Occupy Dallas, the Latino Cultural Center, and Dallas' Office of Cultural Affairs - Public Art Selection Committee.

An essay and images of his work was published in the Spring 2014 issue of *Aztlán: A Journal of Chicano Studies* at the University of California – Los Angeles. He is currently employed with the Office of Special Programs at Texas A&M International University in Laredo TX.

Statement

- The writing is on the wall.
It reveals and it conceals.
It all occurs in layers.
- Each layer is attached to other layers.
There are no independent layers.
Every layer is unstable and unpredictable.
- Some layers can be accessed.
Some layers cannot be accessed.
- Some layers are membranes.
Some layers have been embellished.
Some layers have been omitted.
- All layers have been revised.
Every layer depends on the first layer.
The first layer no longer exists.
Word.

Curator Notes

What I found most interesting in the *Cuento* and *Agujeta Series* is that each exist with their own individual characteristics, but have the ability to communicate with each other through the formal investigations and materials that Diaz uses.

Similarities within these series include the use of line and how it is broken within the space to create form and trick the viewer's eye to see other forms and possibly text. Positive and negative space play an important role in how the work is viewed. Each series is non-representational allowing the viewer to resolve and imply their own meaning to the abstract image.

The *Cuento Series* takes the viewer in and out of layers of information with color, transparency, and a sense of space; while the *Agujeta Series* limits the color range, but not the opportunity for the viewer to investigate the picture plane through line and perspective leaving one to guess whether we are deciphering an image or cryptic text.

-Grace Zuñiga, 2014

Upcoming Events

Closing Reception • Friday July 11, 2014 • 7:00 - 9:00 PM

Writing on the Walls

A Solo Exhibition by Bernardo Diaz

The exhibition will be a combination of drawings and paintings represented by Diaz's Cuentos Series and the Agujetas Series. Although Diaz's work manifests in the form of drawing and painting he is open to experimentation at both the formal and conceptual level of art making. Diaz writes, "I engage with anything that I feel connects to the work I am making: calligraphy, graffiti, rascuachismo, Chicano Art, politics, sociology, rhetoric, secrets, revelations, education, pedagogy, cultural studies, critical theory, the formal, the conceptual, the good, the bad, and the ugly."

Diaz's work explores notions of access and currently works around three main conceptual frameworks: embellishment, omission, and revision. His work manifests in the form of paintings, drawings, text, socially engaged projects, and discreet conversations.

Free and Open to the Public

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Cullen Trust for the Performing Arts



National
Commitment
for the Arts



90:51 ARTS
ARTS AND CULTURE



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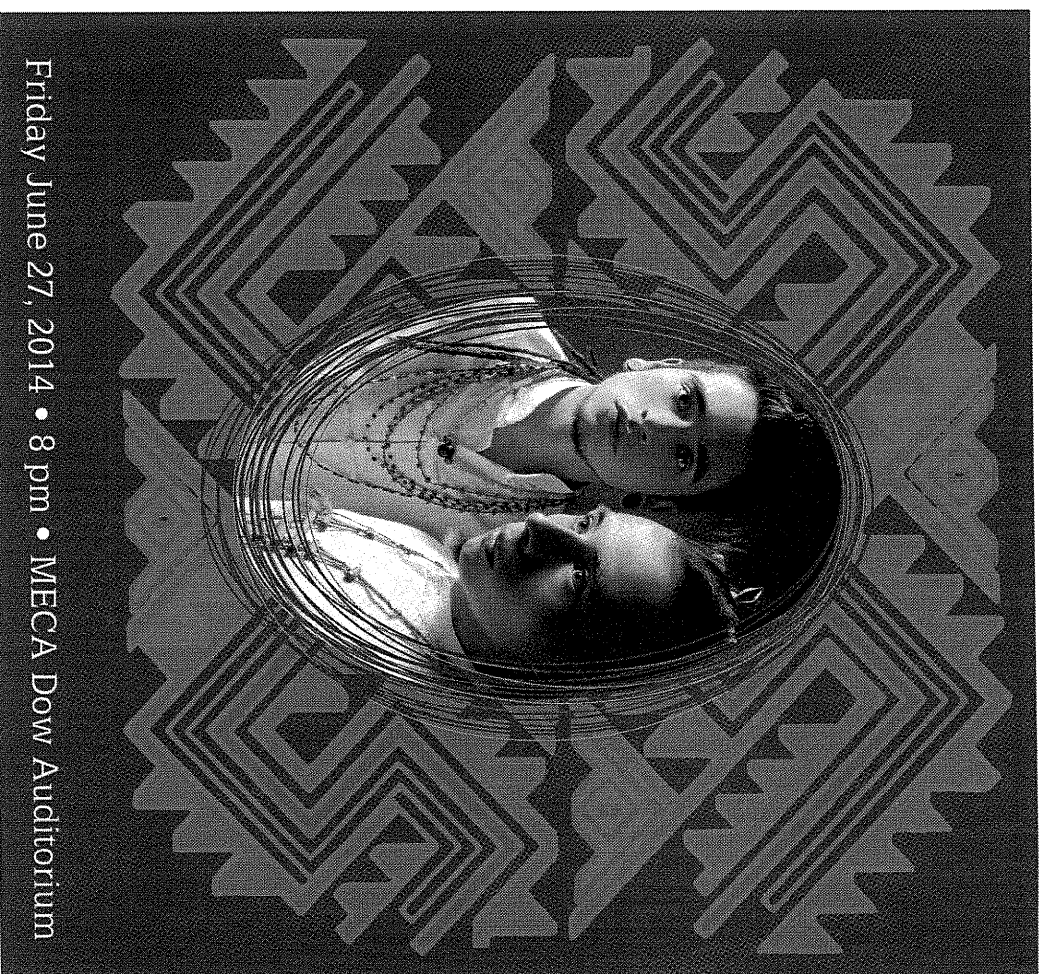
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MECA Performing Arts Presents

Yetlamezi



Friday June 27, 2014 • 8 pm • MECA Dow Auditorium

...a mixture of textures that blend ancient indigenous earth-based instruments
with the electronic influences of the digital age

Production Credits

Produced by Estevan Azcona and Alice Valdez

Sound Technician: Bill Day

Graphic Design and Layout: Grace Zuñiga

Video Art: Martin Josue Alcantar Alonso a.k.a Visualfraktaalerrorrist

Special Thanks to Bill and Joyce Day, Bright Star Productions, David Dove and They Who Sound.

Millennial Mexican Instruments We Use and/or Create

ATECOCOLI: Large conch shell. Sacred instrument used to open channels, clean/clear energy and communicate messages from hill to hill. Carved with the Bonampak murals describing a ceremonial ritual of five Mayan musicians holding the huenuelil, the oyolil, the hom, the teponaztli (tunkul) and the oyacoxtil.

AYACAXTLI: Dried hollowed fruits filled with medicines and rocks found around ant piles (which the ant colony extracted while building.)

AYOTL: A sacred instrument made of the shell of a freshwater turtle. Used from the Maya to the Mexico (Aztec).

AYOYOTL: Dried seeds from the oyoyotl tree used for danza (prayer dance) since the time of the Olmecs.

CHICAHUAZTLI: Made from wood as a 'scote', version of the omecchichuahztili, which was traditionally made of the humnan fernur and used to summon death.

CUICATOTOPILIZIN: Made of gourd. Produces the sound of singing birds. A hollowed instrument that is filled with water. Ancient toy for children.

EHECATL: Made from clay. Produces the sound of a strong wind. Can also be used to call death (in ceremony.)

HOM: Mayan trumpets made of otate, gourd, clay and tied with tree branches.

HUEHUETL: Means "old ancient one." Main instrument used for danza, war, and song. Made out of the hollow trunk of one tree and carved with the image of some sort of medicine...in our case the sun/fire.

MAZATL: Deer skin. The deer is sacred medicine to many indigenous tribes of North and South America.

OCARINA: Ancient mud flutes. They come in various forms and range in sound from replicating birds to jaguars, death, and wind.

OLMEC DRUMS: Derived from the tiny drums found at excavations at the Olmec site of Tula. Made of clay.

OTATILLO: Sticks used to play the tecomatl and other percussion instruments.

OTIATL: A thin wood that is a combination of carrizo and bamboo used to build structures. Similar to a wooden version of a xylophone.

OZOMATI: Made of two carrizo reeds. Produces the sound of a jungle monkey. Used to call and play with the animals.

PANHUEHUETL: A bigger, wider version of the huehuetl

POPOXCOMITL: Made of clay. Not used to produce sound, used to clear energy and open the four directions before a performance.

TECOMATI: Clay pots which produce various textures of sound.

TENABARI: Butterfly cocoons filled with the extracted ant colony rocks. Used by many tribes in the north of Mexico.

TEPONAZTLI: Ancient log drum given by the gods to the people along with the huehuetl. Used for song, danza (prayer dance) or war for communication. Carved with the image of a deity, in our case, a gladiatorial warrior (a time keeper.)

TEIL: Basalt stones. Traditional stones used for generations of native Mexican peoples to construct. The pyramids and temples are made of this type of stone.

TLAPITZALI: Carrizo flute. Flute played for traditional dances, such as songieros (trifle dances) and voladores de papantla (dances of the flyers, which hang from their feet from a tall pole). A flute from Southern Mexico.

ZIRINGA: Wood flute developed after the Spanish invasion, usually played for the beewax harvest ceremony in Izmo de Tehuantepec.

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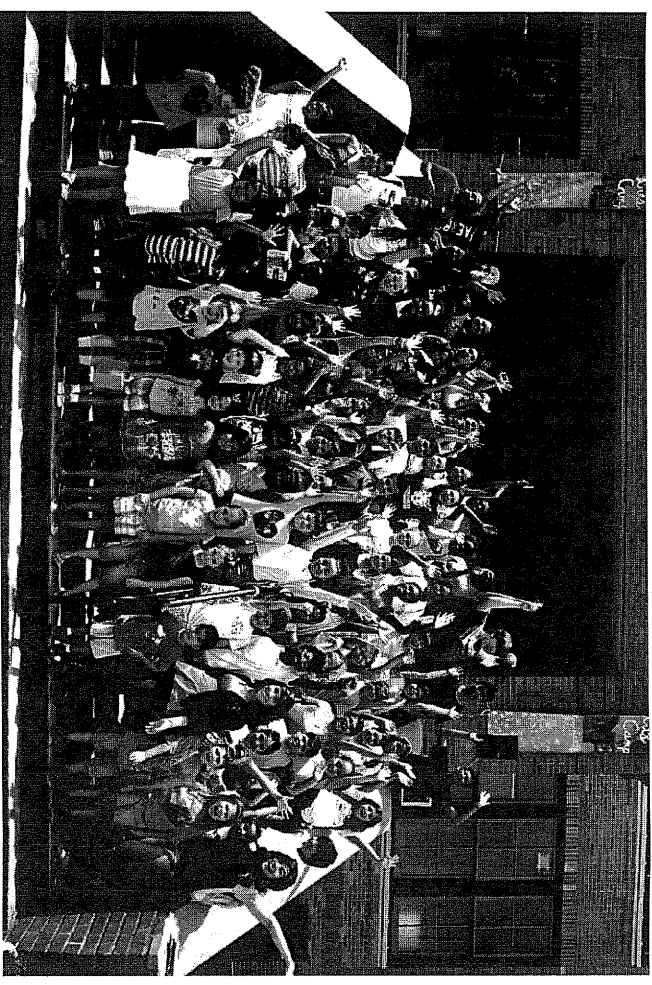


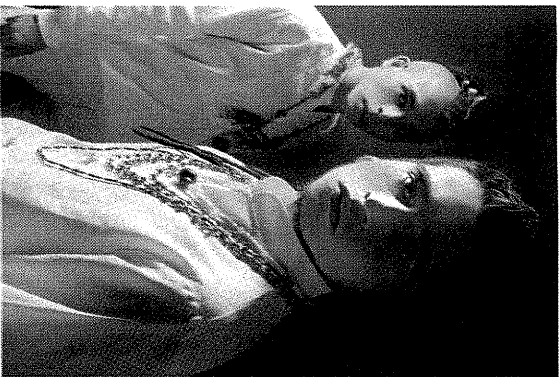
Photo Credit: Pin Lim

MECA is funded through the United Way of Greater Houston, Brown Foundation, Inc., Cullen Trust for the Performing Arts, Exxon Mobil (through United Way Days of Caring), ReedSmith LLP, Kinder Morgan Foundation, Motiva Enterprises, Old Sixth Ward TIRZ, CenterPoint Energy, Amegy Bank of Texas, Walmart (Heights & Silber), and Proctor & Gamble - Orgulloso Project, Tides Foundation - Art for More, NCAN (National College Access Network), the Stroke Foundation, Union Pacific, Mid-America Arts Alliance-Engage Houston, Crediting a Brighter Future Individual donors, and FValdezlaw, PC.

Government funding is provided by the City of Houston through the Houston Arts Alliance, the Texas Commission on the Arts, and Harris County Department of Education: CASE ASI.

MECA is a member of the National Performance Network, the National Association of Latino Arts and Culture, and the National Guild of Community Arts Education.

Yellanezi Biography



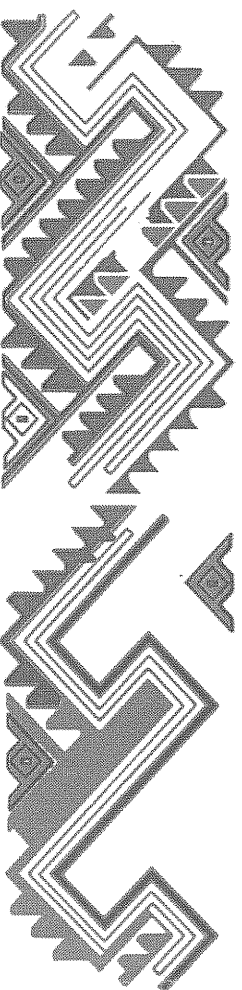
YETLANEZI is an electro-indigenous musical family ensemble from Tonalá, Mexico whose roots span the course of their lifetimes and several generations back. YETLANEZI is composed of two siblings

— Ce Acatl and Topiltzin Borsegui, who were raised in the indigenous musical tradition of Mexico through their life's work alongside their parents in Huehuetl. With a seasoned repertoire that spans the globe, for the past three decades the Borsegui siblings have served as cultural ambassadors of indigenous Mexican music as performers, teachers, and artisans specializing in millennial Mexican instrumentation.


Their musical proposal, YETLANEZI, represents a departure from the indigenous base of Huehuetl by moving it forward through time and into the present, creating a new generation of indigenous music that is based in today's electronic world. The YETLANEZI sound is a mixture of textures that blend ancient indigenous earth-based instruments with the electronic influences of the digital age.

Able to musically convey the breadth of the human experience in a few melodic measures, YETLANEZI is also the sound of a generation. It pays homage to its indigenous heritage while forging a story of its own, in its own time, in its own voice.

www.yellanezi.com



Program

- 
1. Noise
 2. Ihhuicatl
 3. Neihuiliztli
 4. Tezcattipoca
 5. Xochipitzahuatl
 6. Tlatoani
 7. Arcaicos
 8. Constelaciones
 9. Moctezuma
 10. Astral
 11. Gallo



NPN NATIONAL PERFORMANCE NETWORK

MECA is a NPN Partner of the National Performance Network (NPN). This project is made possible in part by support from the NPN Performance Residency Program. Major contributors of NPN include the Doris Duke Charitable Foundation, Ford Foundation, the National Endowment for the Arts (a federal agency), the MelLife Foundation and the Nathan Cummings Foundation.

MECA Performing Arts

MECA Performing Arts presents multidisciplinary performances by local, national, and international artists—including productions with MECA arts students—held at the MECA Dow School Auditorium and Pavilion Green Stage in the Old Sixth Ward Historic District of Houston, as well as other venues across the city. MECA looks to collaborate with artists—through presenting, commissioning, and producing—whose work traverses the boundaries of tradition, innovates time-honored practices, and gives new perspective to the critical role the arts can play in contemporary social life. We are especially interested in artists whose work brings to light the experiences of life on the margins of societies, economies, and cultures.

From The Executive Director

Dear Guest,

What if children regardless of their station in life had the opportunities they needed to actualize their full potential? What if our diverse cultural heritage served as a force for bringing us together rather than dividing us? What if families had a place where they could join together and form a true community? These questions are answered every day at MECA.


Working together, thousands of children, parents, teachers, artists, volunteers, donors, and friends have shown the crucial role community cultural centers like MECA play in Houston and in our larger society. We struggle – successfully – to make quality education available to everyone, regardless of race, income or any other barrier. We have made the edifying, inspiring, and healing power of the arts a daily part of countless lives. And all the while, we have been here to serve, comfort, and help our friends and neighbors when they come to us in need.

As you can see, we have much to celebrate. This is why being here tonight is so important. Your presence represents our coming together, as determined and spirited as we first did thirty-seven years ago, to carry our work such as tonight's performance forward. We know from experience that sustaining and building a vision of community and hope is not a simple or easy task, but we also know that when a committed group of people come together, anything – indeed everything – is possible.

Every year thousands of children, parents, teachers, artists, volunteers, donors, and friends through their support and participation have allowed MECA to answer this calling. I want to thank them and I want to thank each of you for helping realize MECA's mission. Together with your friendship and support, our vision of what this community cultural space can be and the gains and growth that its programs and services can forge will be celebrated for many years more to come. Enjoy tonight and come back very soon!

Sincerely yours,

Alice E. Valdez



Founder & Executive Director



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Science, Technology, Engineering, Mathematics plus Arts = S.T.E.A.M.

In 2013 MECA implemented 2 new classes to incorporate science, technology, engineering and mathematics into the arts education curriculum. Special funding was provided by The United Way of Greater Houston for MECA's 6 week Summer Arts Camp so that middle school students from MECA and the Community Family Center (CFC) could attend classes that taught them how to build and program electronic devices. They had a great time building robots that could play music. The program was called bringing electronic arts to students B.E.A.T.S. Because of its success MECA added electronics to the after school class offerings for the 2013-2014 school year. During MECA's 37 year history, we have monitored students report cards and stressed the importance of academic excellence, graduation from high school and attending college. MECA provides academic tutoring, SAT preparation classes, and help with applications for college for all students. Thank you to the United Way and other funding organizations who continue to fund innovative programs at MECA as we strive to create brighter futures for the students and families served.

UPCOMING EVENTS

Francisco Mora Callet • AfroHORN Jazz Ensemble

Friday April 25, 2014 • 7:00 PM • MECA Dow School Auditorium
Tickets available at hmacc.org

MECA Neighborhood Garage Sale • April 26, 2014

There will also be great deals to be had... on furniture, art, accessories, clothing, toys, household goods, etc!

2014 Student Recitals and Student Art Exhibition

May 9th - May 17th, 2014 • MECA Dow School Auditorium and Lobby

Recent Works by Bernardo Diaz Art Exhibition • June 6 - 27, 2014

MECA Dow School • Free and Open to the Public

Summer Arts Day Camp • (Kindergarten - 8th Grade) • June 16 - July 26, 2014

Registration now open everyday from 3:00 - 7:00 PM. MECA's summer program returns. To register contact Liz Salinas at 713-802-9370 / 832-865-6307 or via email at lizsalinas1@yahoo.com

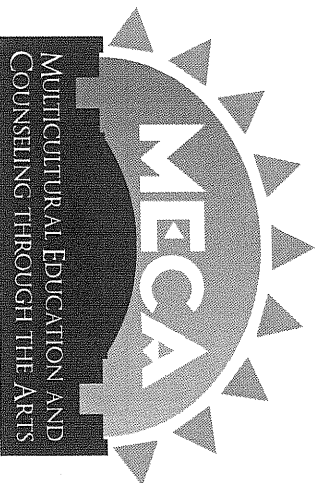
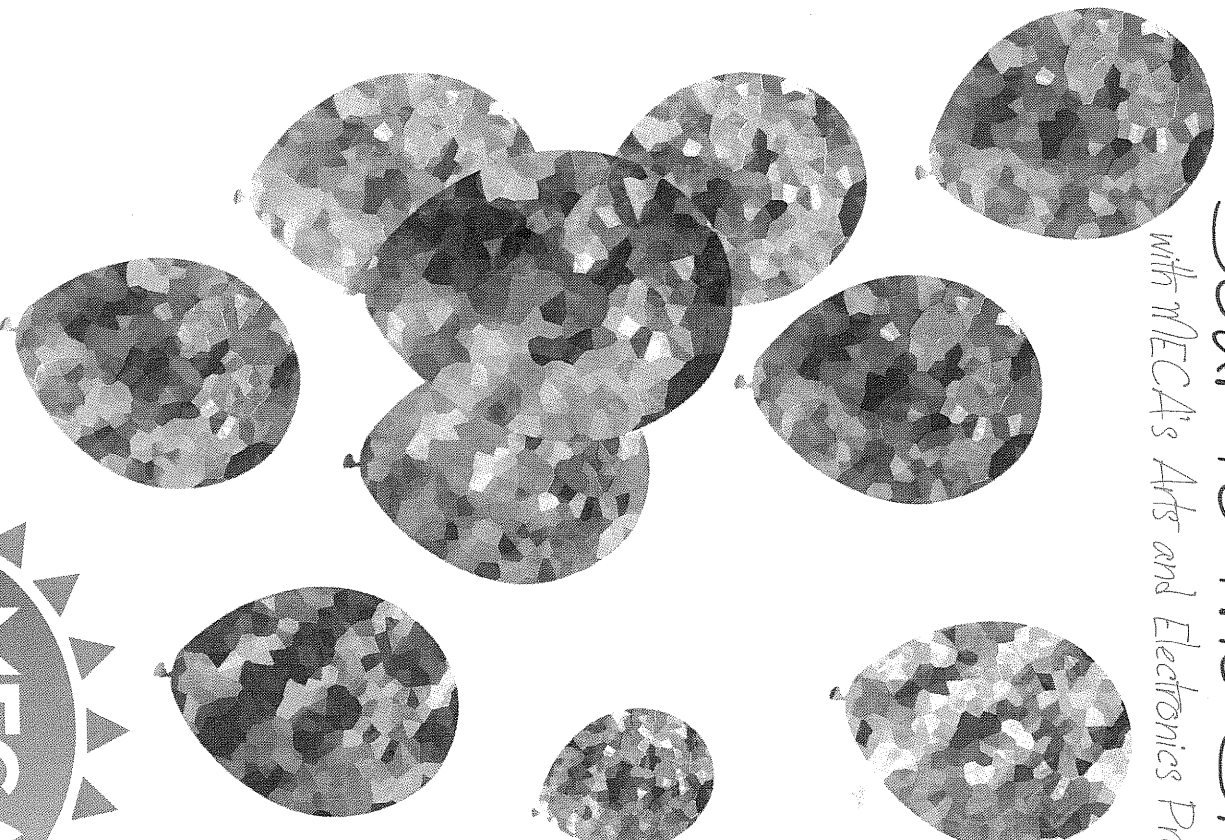
Calavera Rendezvous • October 31, 2014 • 7:00 - 11:00 pm

A kick-off celebration for the annual Dia de los Muertos Festival. Admission includes appetizers, libations, live entertainment and a calavera themed fashion show.

Dia de los Muertos (Day of the Dead) Festival • Saturday November 1st & Sunday November 2nd

11 am - 6 pm • MECA Dow School • Free
The festival features an art exhibit, an altar competition, live entertainment on an indoor and outdoor stage, and artist vendors selling arts and crafts. Festival foods include Latin American traditional dishes as well as carnival favorites.

SOAR TO THE SKIES
with MECA's Arts and Electronics Programs



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WWW.MECA-HOUSTON.ORG INFO@MECA-HOUSTON.ORG
1900 KANE STREET HOUSTON, TX 77007

PROGRAM

MECA 2013 Performance and Visual Arts Video

Welcome Mardi Mayerhoff

Lunch

United Way Greeting Glenn Luccadou

B.E.A.T.S Presentation Video Joe Belmarez - Summer Faculty

Executive Director Alice Valdez

"Twinkles Variation"
Arr. Dr. Shinichi Suzuki Niria Gaona & Genevieve Alvarez
Paulette Williams - Piano Faculty

Classical Ballet - Level 2 Alice Valdez - Faculty

Ave Maria

by YoYo Ma & Bobby McFerrin Dancers: Adora Goodluck, Destiny Robles,
& Stacy Castillo
Cleopatra Williams - Choreographer

Testimony Lilian Jobeth Rodriguez

Ballet Folklórico

El Son de la Negra Dancers: Melissa Paz and David Amendariz
Julio Lopez - Faculty

Testimony Isela Segovia Gaona

Sociedad del Sol Armando Silva

Conclusion Mardi Mayerhoff

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Ruth and Jeff Bailey

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Carmilla Blaffer

Anita Bela Bohm

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Susan Jan Garrison

Leticia (Judy) Garza

Sylvia Louise Gonzales

Katie Graham

Rue Jean Hancock

Betty Heacker

Ericka Hernandez

Kristina Hernandez

Ara Marie Hinojosa

William Hirtmister

Theodore Holubec

Tamsin Jacky

Marilyn F. King

Tom King

Phyllis Kissman

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Barbara & George Krupala

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Karalee Lance

Alma Lara

Maria (Connie) Lara

Cindy Lenoir

Larissa Lindsay

Mauude Lipscomb

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Pam & Bill Lucas

Mauricio Macias

Robert McAndrews

Rick Maxey & Olivia Lara

paula H. Montgomery

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Xochitl Ramirez

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Patricia Rigdon

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Gwenn Roch

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Gracie Saenz

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Renato Santos, Jr.

Monica Savino & Mark Kusey

Rita Saylor

Victoria Scott

Hilda Sibrán

Angela Smith

Dr. Cedrick D. Smith

Lenora Sorola-Pohlman

Fredrick (Rick) W. Steizer

Jeff Trevino

Kathleen Vossler

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Hortencia Urteaga, Guest of Honor, was a MECA alumna from 1996 to 2002. She studied with Robert Avdon in the Piano Department and Alfonso Guerra in the Mariachi Department. While attending the High School for the Performing Arts, Tenchita won the Houston Young Artist Award in 2001 and the Texas Young Artist competition from Texas State University. She was a MECA recipient of the John E. Parkerson Arts Scholarship in her senior year of high school. She earned her Bachelor of Music in Piano Performance at the University of Texas at San Antonio in 2006, where she received the Zocarie Powell Endowment Piano Scholarship from 2002 to 2006, and was a member of the Golden Key International Honors Society. Her success continued in the university being awarded an Etude Music Club competition, Undergraduate Piano Performance Award, and College of Honor Award. Tenchita continued her studies attending the Universidad Regiomontana receiving a Masters of Education in Management of Education Administration and earning her Texas Teacher Certification in EC-4 bilingual education and her Texas Teacher Certification in EC-12 special education. Having studied Braille Music Code, reading and writing, while at MECA, she is certified by the Library of Congress in Braille proof reading and in literary Braille transcribing. Tenchita now works for Region 4 Education Service Center. It is a pleasure to recognize Hortencia Urteaga for her hard work and dedication to music and education.

Congratulations to Armando Gumaro (Noel) Silva, MECA Alumnus and former MECA Dance Director, Arts Camp Director, and Administrative Staff, for his recent appointment at the Dallas Black Dance Theatre as Company Manager and Touring Director. We will miss his time, talents and support of MECA.

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UPCOMING EVENTS

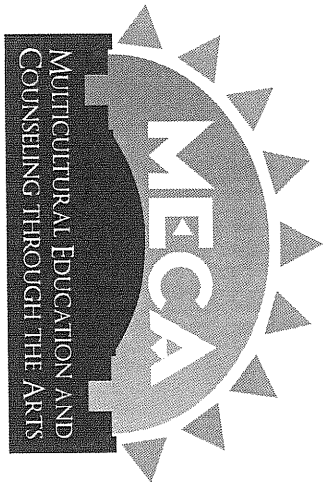
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Please give us your feedback!
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PROGRAM

Blessing of the Food

Dinner

Introduction

Mardi Mayerhoff MECA Board President

Mariachi Juvenil de MECA - Directed by Sergio Sanchez

Ashley Aguayo-Vocals, Kevin Arango-Guitar, Francisco Eguia-Vinueta,
Rodney James Robles-Guitar, Mario Ramirez and Sergio Sanchez-Violin
"El Relampago" (Public Domain, Arranged by Vargas/Fuentes)
"De colores" (Public Domain)

Danza del Venado/Deer Dance

Luca Cernosek and Jurijoel Hernandez (7th grade)
Music by Yeltanezi: Choreography by Julio Lopez

Animal Dance

Destiny Robles, Jodi Rodriguez, Angelina Rabago (8th graders)
Music by Yeltanezi: Choreography by Vincent James

Piano Duet

Sara Rodriguez and Paulette Williams
"Allegro con Fuoco" by Anton Viadilli

Alice Valdez MECA Executive Director introduces Guest of Honor

Hortencia Urteaga
Etude C# Minor Opus 25:7 by Frederick Chopin - Piano

Outstanding Alumna Award

Alice Valdez and Joanne Dodd MECA Board Member

Sociedad del Sol

Mardi Mayerhoff

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Rauli Zermeno - La Ranchera Tortilleria
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Felipe Sandoval - Fiesta Mart
Estrella Diaz de Castro

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Grace Zuniga

Ana Medelijn

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Alberto Cabrera

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Jorge Franz
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