

Humble Me: Increasing Awareness of Ethnocentrism and of the Need for Ethnorelativism
Through a Spoken Word Performance Event

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Introduction: Origin of “Humble Me”

In Fall Quarter 2014 at Cal Poly, I chose to enroll in Communication Studies (COMS) 416, entitled “Intercultural Communication.” Ironically, I foresaw myself breezing through this course without having to devote more thought than absolutely necessary to complete it. I never imagined finding myself desiring to spend hours after this class in thought and conversation about its contents. But, surprisingly, I did. Dr. Jnan Blau, the professor of COMS 416, led students to question and reflect on the opinions and beliefs that they held toward other cultures, as well as the culture(s) with which they identified. In *Beyond Culture*, one of the books Dr. Blau assigned, author Edward T. Hall asserts, “The future depends on man’s being able to transcend the limits of individual cultures” (2). Until studying this quote, I assumed that if one spent enough time in another culture that wasn’t their own, they could eventually become a part of that culture, in a sense. Yet, Blau crushed this premature notion, a running theme throughout the quarter, as he taught us about the impossibility of “transcending the limits” of our own culture(s). The primary concept that unveiled this phenomenon was ethnocentrism.

At its simplest, ethnocentrism is being centered in one’s own culture—an obvious definition, no doubt. However, it goes much, much deeper. According to Min-Sun Kim and Amy S. Ebesu Hubbard, authors of “Intercultural Communication in the Global Village: How to Understand ‘The Other,’” Ethnocentrism:

Refers to the tendency that most people see their own culture as the “center of the world.” Frequently this phenomenon was seen as the result of “naïve” thinking, following from the assumption of the world in itself being like it appears to the individual: a set of “self-evident” rules, roles, categories and relationships, seen as “natural.” Ethnocentrism leads to misunderstanding of others. We falsely distort

what is meaningful and functional to other people through our own tinted glasses.

We see their ways in terms of our life experience, not their context. (225)

Spending intentional time in class bringing our ethnocentrism to light led me to the harsh awareness of how “unnatural” and “weird” I viewed other cultures as being. Poison filled my mind, deeming my White-American-Straight-Christian culture pure and superior. As a follower of Jesus Christ, I strongly believe in loving other humans without condition. But, this truth was nowhere to be found within me. My audacious pride surfaced, and I was hit hard by my dire need to be humbled and shift toward ethnorelativism, which can be defined as “The experience of one’s own beliefs and behaviors as just one organization of reality among many others” (Bennett 62).

Through my final term paper in COMS 416, which I titled “The Path To Humility,” I narrated my journey through recognizing my ethnocentric state, the need for continued self-evaluation, the necessity for humility when approaching other cultures, and the vitality inherent in being open-minded when different or opposing viewpoints are presented (Sherman). It is because of ethnocentrism that the possibility of transcending the limits of one’s own culture into a different culture is a misconception. I will always be an outsider to other cultures I do not belong to, and my culture will inevitably affect my judgment of other cultures. While I might not be able to surpass the limits of my culture, I can approach another culture with humility, letting go of assumptions and respecting the culture before me. Setting aside my personal postulations of a different people-group, then, enables me to observe their way of life with more clarity, rather than with toxic bias(es). I must, under some circumstances, admit that a truth I’ve been confident of for so long may be paralleled by a conflicting truth—one that is as much a source of confidence and guidance for the culture as mine is for me.

While I am by no means confident that I will uphold these concepts on an unfailing, daily basis, the issue of ethnocentrism has enlightened me. Unfortunately, the reality of others having the opportunity I was given to take a course that challenges them in their ethnocentric mentality is one I am not hopeful in. Conversely, I fear people will fall deeper and deeper into their ethnocentrism. This fear is one I have had since I was in COMS 416. It wasn't until I was sitting in my senior seminar class a quarter later that I had an idea for increasing awareness of ethnocentrism in today's world.

First, this paper will introduce the event "Humble Me," a spoken word event put on for the purpose of increasing awareness of ethnocentrism and ethnorelativism. In this section, a detailed description will be provided to clearly illustrate the structure of the event and the format of the poems performed. Intercultural communication concepts, such as ethnocentrism, ethnorelativism, and stereotyping, informed the construction of the overall spoken word theme and will be explained in-depth. Second, a thorough account of the process leading up to the event will be presented, including the methods applied to locate a venue, acquire interested poets, and market the event. Message framing and networking methods rooted in organizational communication aided the progression of our planning and are incorporated into this section. Third, a justification for choosing spoken word as the selected communication form in our event will be conveyed by demonstrating the power of performance through scholars' work in the field of oral interpretation. Fourth, the notion of cultural humility will be defined and introduced as the desired goal or outcome of "Humble Me." Lastly, I will offer my final remarks on the vitality of this project and its implications for me as a student of Communication Studies.

“Humble Me”: Culture Behind the Mic

The idea first began with humility. I remembered the eye-opening moment when I was made aware of my cultural pride and how it veiled my eyes when interacting with other cultures. I imagined what it would look like for others to have this same realization—to pull the veil from their face and appreciate others for who they truly are.

As a person who has done some event planning in the past, an idea for an event naturally came to mind. Though it has gone through a sequence of changes since its birth, the purpose has remained the same. Through an event titled “Humble Me,” a team comprised of three Communication Studies students, including myself, will provide commentary on culture through spoken word performance. The participating poets will have the opportunity to perform three poems.

The first poem is a template poem called “I AM” (Appendix 1A). This poem is a simple five lines each beginning with “I am...” followed by a blank for the poet to fill in. This template serves as a way for each of our poets to showcase who they really are in this world. Though it does give listeners an introduction to each of the performers, it also gives them a chance to know the performers in the way they want to be known. Yet, it is up to the listener to choose to appreciate who the poets claim to be or to choose to let their ethnocentrism guide their judgment of the poets.

The second poem will be based off of a prompt we created prior to the event for a free-writing session that was open to all that were interested (Appendix 1B). The poets, having used this prompt to write a performance, will still have much freedom in what they choose to speak about in terms of culture. The goal of the prompt was to clearly define ethnocentrism, ethnorelativism, and culture for the performers, allowing them to use a series of points to craft a

poem. The points provided asked them to consider cultural misunderstandings and differences, stereotypes, and opportunities to call their audience to action.

Lastly, the third poem is open for poets to perform a piece of their own work that doesn't have to be directly related to culture. Nonetheless, since we are all cultural beings, their poems will still be culturally relevant.

Cal Poly has hosted many culturally stimulating events, drawing in a crowd composed mainly of students and faculty. From Cuban film screenings to slam poetry events, there have been a variety of ways for our campus to be engaged in cultures outside of their own if they choose to. However, for the rest of the San Luis Obispo (SLO) community, there is a lack of access to affairs like the ones that occur on campus. Of course, most of these Cal Poly opportunities are open to anyone, but they aren't advertised to the off-campus community. Thus, "Humble Me" will be put on through the avenue of Art After Dark (AAD), a monthly event that is open to the public, where businesses in downtown SLO host the work of different artists. Downtown Boba, a newly opened business located in the heart of downtown, has agreed to hold our event during AAD on Friday, June 6, 2014. We find this venue especially hopeful because of AAD's reputation for attracting hundreds of visitors ranging in age and backgrounds, enabling the spoken word performances to be heard by a wide array of people.

Approximately ten to fifteen poets will perform in "Humble Me" over the period of two to three hours. Since the point of AAD is for people to walk to different businesses throughout the night, our audience will be constantly changing as new visitors come and go. This will be an interesting dynamic that could prove to be either beneficial or detrimental. Through the performances by these poets, our hope is for listeners to become more aware of their

ethnocentrism, recognizing their own prideful tendencies, and ultimately, leading them to feel challenged toward a more ethnorelative outlook.

Process to the Event

In order to put on our event, our planning began at the end of winter quarter 2014. The first task we hoped to complete was locating a downtown venue willing to host us for AAD. Our team, all being friends prior to working together on this project, knew a photographer who had shown his art at Assets, a downtown exercise studio, earlier in the year at AAD. Once we attained the owner's information, we contacted her by phone first. After several calls and no reply, we carefully wrote an e-mail explaining the partnership we hoped to establish through having our show at her studio. Unfortunately, we never heard back from the owner.

With the projected date of our event nearing, we researched other businesses in SLO, landing on Downtown Boba. Through one of our team members attending the Communication Studies (COMS) Symposium earlier in the year and meeting the owner Samir Aburashed, we were aware he was a Cal Poly COMS Alumnus and used this knowledge to easily arrange a meeting with him. Since the business was new and had yet to receive much attention from the public, we were hopeful a gain-framed meeting would work to our advantage. First, we started off by getting to know more about him, allowing him the chance to talk about himself—a strategy we found to be effective. To ensure that gain-framed messages would be successful, we wanted to know if Aburashed showed individualist tendencies. In a study on cultural worldviews and message framing, the researchers found that individualistic individuals had increased positive thoughts when exposed to more gain-framed messages concerning an HPV vaccination mandate (Nan & Madden 45). "People with an individualistic orientation prefer individuals in a society to fend for themselves, and favor competition rather than solidarity" (Nan & Madden 32).

Immediately, we saw Aburashed's inclination toward competition. He explained his plan to make his Boba shop the best in the area, and how he would spend whatever was necessary to get ahead. At that point, we began sharing with him a brief description of our event and how his partnership with us would be beneficial for Downtown Boba. By hosting our event at AAD, he would have a large range of community members walking through his shop that would not have gone in otherwise either because they didn't know it was there or they didn't know what Boba was. In addition, by inviting our friends to the event, many college students would be in attendance, which is the age group that currently makes up most of Aburashed's clientele. Lastly, through serving samples of his Boba product and some of his food items during AAD, he would attract more customers and expose many to Boba for the first time. By the end of the meeting, he readily agreed to host us and provide samples for those in attendance. Our use of one-across messages permitted us to communicate our shared vision of promoting Downtown Boba via "Humble Me". Aburashed recognized this and utilized one-across messages to show his shared interest in our event, creating equivalent symmetry and, finally, a win-win situation.

Soon after we finalized our venue, our team began brainstorming options for acquiring poets. Matthew Mendoza, a member of our team, had a connection with student Harrison Trubitt, an involved member of an on-campus club called The Writer's Collective and one of the main coordinators of "The Anthem," a Cal Poly poetry slam event. Students in The Writer's Collective are passionate creative writers, and many of them, including Trubitt, engage in spoken word often. We invited Trubitt to meet with us so that we could share our idea with him and the vision we had for the spoken word performances. Together with Trubitt, we came up with an idea for a free-writing session. This session would serve as a way for interested poets to spend thirty to forty-five minutes writing a rough version of a poem based off a prompt we would draft for

them. Through this night, we would be able to gain a sense of where the poems were headed and if they were lining up with our vision, as well as brainstorm ideas with a larger group of people.

Through announcing this session at Another Type of Groove (ATOG), a monthly spoken word open-mic night that draws in a variety of students, posting the details about the session on the ATOG Facebook page, and having Trubitt announce the session at The Writer's Collective, we had about thirteen interested poets in attendance on Thursday, May 22nd, 2014 in a University Union conference room. To obtain this number of interested poets, we attribute the grapevine theory of networking. Trubitt told members of the Writer's Collective who then told their friends, and members of ATOG told others they knew. At this session, we pitched the idea of our show, emphasizing the appealing factor of performing at AAD, an off-campus venue with an audience consisting of more than just college students and faculty. Then, we introduced the vision of the performances to lead listeners to a higher awareness of their ethnocentrism and encourage them to walk in humility when approaching other cultures. We passed out the prompt, which incorporated definitions of ethnocentrism, ethnorelativism, and culture for the purpose of having the entire group using those single definitions when creating their poems. Many of the poets wanted to take the prompt home to work on it, and later sent us their final scripts via e-mail. In addition to the poem based off the prompt, the students who came helped us to write the poem "I AM." Through employing the brainpower and communication of thirteen individuals, as opposed to three, the "I AM" poem was created more efficiently.

To publicize our event, we had a connection with Graphic Communications student Kelly Learn. She designed the logo, fliers, and display board for our event. In order to advertise "Humble Me" to the array of audiences we wanted to attract, we used different mediums of promotion. To reach out to the college-aged crowd, we created a Facebook event with all details,

thus enabling any Facebook user to “join” our event (Appendix 2A). To inform the Cal Poly community as a whole, an article was published in the Mustang News with a description of the event and quotes from our team (Appendix 2B). In addition, we posted a flier in businesses throughout downtown SLO and in various places on Cal Poly’s campus (Appendix 2C). Fliers were also passed out individually in classes. Lastly, to target the AAD connoisseurs, the ARTS Obispo website, home of the SLO Country Arts Council, published a blog written by our team about “Humble Me,” shown in Appendix 2D, as well as a map and list of all participating venues accompanied by a small description of each one, displayed in Appendix 2E.

Spoken Word as the Prescribed Mode of Communication

In *Communication as Culture: Essays on Media and Society*, James Carey describes communication as “a symbolic process whereby reality is produced, maintained, repaired, and transformed” (23). Based on this definition, all communication maintains the power to perform one or more of these actions. Spoken word is the primary communication mode being employed in “Humble Me” because it has the potential to achieve each of these mentioned elements. Reality can be produced through the poets generating a new way of viewing a culture. The reality of listeners may have been damaged by a false reality covered in ethnocentrism. Through the poems spoken aloud, this blemished reality can be repaired and transformed. Some of the poets will share ways in which their cultures have been misunderstood. Outsiders to their cultures have not just inaccurately judged them, but they have also deemed that judgment a part of their own reality. By the power of language, the poets have the opportunity to take those misjudgments and repair them through an accurate depiction of their culture. Their words can transform the minds of listeners through offering a right view of their own culture, rather than an ethnocentric view.

Furthermore, spoken word is a way of expressing oneself as a form of art and performance. Richard Bauman, Distinguished Professor emeritus of Folklore, of Anthropology, and of Communication and Culture, claims that expressive forms of culture are “shaped and crafted to heighten experience, comment upon it, open it up to intensified engagement and contemplation” (Monaghan & Bauman 28). Bauman’s assertion supports the desire for those in attendance to have a heightened experience at our event because of the cultural commentary presented by the poets encompassing their experiences with culture, thus permitting and promoting intensified contemplation in the audience members. By way of expressing their perspectives, the poets have the opportunity to enlighten the audience through sharing ways they have felt misunderstood because of the culture they identify with or project a new vantage point for others through celebrating the beauty of their culture. Spoken word, or expressive communication altogether, according to Bauman, thus has the capability to advance intrapersonal communication within the listeners, persuading them to engage further in an internal conversation in ways they haven’t before.

Elizabeth Bell, author of *Theories of Performance* and a scholar in performance studies, declares performance to be constitutive, epistemic, and critical. Performance is constitutive because it “constitutes, or creates, identity” (19). Language equips people to play different roles in life that shape and form who they are—language enables humans to come “into being” (Bell, 19). Not to say that someone does not exist until they employ language, but it is through these enacted roles that a person’s identity is outlined. Moreover, “many performance theories will also claim that performances constitute culture” (Bell 20). The “I AM” poem the poets will perform in their role as participants in “Humble Me,” therefore exemplifies this claim of performance. Through the five “I AM” lines they construct, they are establishing or constituting

their identity, thus, exhibiting their personal values and beliefs that materialize their life as a cultural being. Prior to speaking, their identity has yet to be produced for the audience. They exist physically to those in attendance, but their culture will not come to life until they perform. Clearly, if the poets engage in conversation with AAD visitors prior to delivering their poem, those individuals who spoke with them will have already begun recognizing the culture constituted in the poets.

Performance is epistemic in that it allows us “a way of knowing ourselves, others, and the world” (Bell 21). Don Geiger, one of the main proponents of this claim, posed the question, “Do we, in knowing experience incarnated in the poem, also come to know something which lies beyond or outside the poem?” (313). By peering into “the other” through poetry, we acquire a knowledge that is outside of ourselves. Once again, this is an aim of the event. The “I AM” poem, the poem written off of the prompt, and any other poem the poets choose to perform from their own work will offer a sense of “the other” for the audience to encounter. This poetry will supply knowledge as presented by a representative of another culture, rather than ethnocentric viewpoints we confuse for true knowledge of “the other” (Bell 21).

Performance is thus critical in its ability, as a method of communication and representation, “to guide judgments and evaluations emanating from our discontent” and “to name and analyze what is intuitively felt” (Bell 24). Performance, in this view, is powerful because it has the potential to “[transform] the status quo” and to reveal the “felt realities” that lead to “names, conflicts, privileges, and oppressions in language” (Bell 25). Spoken word, we claim, can then influence and critique the belief systems, and even the stubborn tendencies toward ethnocentrism humans are plagued with. “Humble Me” possesses the potential means for individuals to share their discontent concerning the distortion of their culture as less than others,

or their own misconstruction of other cultures. Through this restlessness, “Humble Me” can guide judgments away from ethnocentrism through poets disclosing the erroneous evaluations they have witnessed in their own experience. Further, they can shed light on the destructive “felt realities” that have been crafted by misjudgments, stereotypes, and prejudice.

The Goal of Cultural Humility

“Humble Me” employs spoken word performance as an attempt to yield more ethnorelative individuals in the SLO community. Ethnorelativism can be applied efficiently through the concept of cultural humility. Cultural humility is a “process that requires humility as individuals engage in self-reflection and self critique as lifelong learners and reflective practitioners” (Juarez et al. 97). Though I draw this concept from literature dealing with patient-physician relationships, I want to make the case that it could and should be expanded to everyday life. “Humility in this sense is not being weak or submissive but having a sense that one’s own knowledge is limited as to what truly is another’s culture. We are limited because we have unconscious stereotypes of others and tend to use stereotypes as a ‘safety net’ to help explain behavior” (Hohman). Therefore, through a constant process of self-evaluation, people will prevent ethnocentrism from slipping back into their subconscious; rather, they will keep their cultural state of mind in the forefront of their thinking by putting cultural humility into practice. The lens through which an individual who is undergoing the process of cultural humility looks through can, thus, begin to lose its tint of cultural pride, and begin to more clearly represent other cultures as we continue in this ongoing learning development.

Closing Remarks

The significance of this research, the event, and the desired outcome of cultural humility are magnified by the rapid progression of global diversity. An article published in May 2014

titled “Global Diversity: One Program Won’t Fit All,” argues that in the current global market, businesses cannot afford to implement a single diversity program that is intended to effectively train people all over the world (Turner & Suflas 59). Of course, diversity in the workplace necessarily calls for training or programs, but it is ethnocentric and naïve to create a single one. As explained, cultural humility asks for people to accept their limitations in being capable of really seeing another’s culture accurately. This practice, if carried out by more and more of the human population over time would drastically benefit not only the workplace, but relations between cultures overall.

Consequently, “Humble Me” maintains a vital purpose for human beings as communicators. By means of the power of performance, the audience had the chance to begin engaging in cultural humility, leaving ethnocentrism behind. While global diversity and globalization are immensely complex topics, I find it necessary to briefly mention them as issues we may see ethnocentrism awareness and cultural humility intertwined with. I would, therefore, contend that this event and the research contained throughout this paper are important for the current and future generations as they enter the workforce, take part in intercultural interactions, and desire to gain a better understanding of the world around them.

Thinking back on the event, communication was clearly present and meaningful. The spoken word performances varied in their reflection of culture. Poets spoke on topics, such as: an assertion about America’s ignorance of South African villagers’ struggle to survive, an apology from a Christian to the Pride community, a proud declaration of a bisexually, evangelical lifestyle, an acknowledgement by a white man of his need to listen before making assumptions, and a man’s confession of his virginity as a source of misunderstanding in America’s sex culture. Each of these topics, though very different, depicted a single overarching message: we are

unique, we want to be rightly known, and we should strive to know others rightly. This, in turn, should affect the choices we make in our communication.

Uncertainty Reduction Theory claims, “The desire for uncertainty reduction is particularly strong in the early stages of relationships when the parties know little about one another...while uncertainty may be reduced through a number of means, interaction with the other would seem to be a primary method” (Sanders & Wiseman 3). When we are about to interact with someone we have never met before, the only way to reduce our uncertainty is through preconceived assumptions, judgments, stereotypes, generalizations, etc. It isn’t until we actually communicate with them that we begin to truly gain an idea of who that person wants to be known as, and a large part of this interaction is listening. We must, as one of the poets stated in his poem, listen and be still. “Humble Me” challenged listeners to engage in uncertainty reduction without succumbing to their ethnocentric tendencies, but, instead, skip directly to the primary method of interaction.

Communication is one of the most powerful tools we possess as human beings. It is powerful in a seemingly trivial conversation and it is powerful in a spoken word performance. Since “Humble Me” was held at AAD, our team was uncertain whether people would want to stay and listen to the poets or move on to another AAD location, but surprisingly they stayed. I found that when people entered the event and realized what was happening, they just stopped and listened. It was as if the performances commanded them to pause and hear what was being said. Walter Fisher’s narrative paradigm essentially argues that all communication is a form of storytelling (56). In our event, the spoken word performances were each framed as showcased stories similar to a play or a movie. As humans, we inherently like and appreciate telling stories

and listening to them. It is, then, possible that the poets' performances were captivating because of their story-like nature.

"Humble Me" and my corresponding research have shattered the light-hearted mindset I previously held of the importance of communication. In the introductory public speaking course all Cal Poly students are required to take, we were taught that communication is inevitable and irreversible. Never have these two principles been more consequential to me than they after this experience. Culture is a concept that is absolutely necessary to consider as a student of communication and as a communicator. Communication will happen, and knowing how to effectively, sensitively, and respectfully interact with other cultures by monitoring my ethnocentrism is key because what is communicated cannot be taken back. So, I feel that it is my responsibility as a communicator in a diverse world to always consider culture, always consider my ethnocentrism, and always consider humility.

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Appendix 1 – Poem Structures

Appendix A.
“I AM” Template

I AM Poem

I am _____

I am _____

I am _____

I am _____

I am _____

I am a you.

Appendix B.

Free-Write Prompt

Ethnocentrism:

"Refers to the tendency that most people see their own culture as the "center of the world." Frequently this phenomenon was seen as the result of "naive" thinking, following from the assumption of the world in itself being like it appears to the individual: a set of "self-evident" rules, roles, categories and relationships, seen as "natural." Ethnocentrism leads to misunderstanding of others. We falsely distort what is meaningful and functional to other people through our own tinted glasses. We see their ways in terms of our life experience, not their context." (Kim & Hubbard, 3)

- Ethnocentrism leads individuals to think that others who are different than them aren't normal and are "weird" or "unnatural."
- E.g. Eating Dog—seems weird, barbarous, disgusting to many identifying with the American culture, but is perfectly normal/acceptable for those who identify with Chinese culture

Ethnorelativism:

"The experience of one's own beliefs and behaviors as just one organization of reality among many viable possibilities" (Bennett, 62)

- No culture is better than another—they are all relative to each other, and can be understood only in their own context
- Values and ideas are cultural, not universal
- Gain a sense of appreciation for other cultures; recognize them as equal to your own

Culture:

"The beliefs, customs, arts, etc., of a particular society, group, place, or time."

"A particular society that has its own beliefs, ways of life, art, etc."

"A way of thinking, behaving, or working that exists in a place or organization (such as a business)" ("Culture", Merriam-Webster).

- Examples of Culture:
 - Race
 - Ethnicity
 - Gender
 - Religion
 - Sexual Orientation
 - Socioeconomic Status

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Spend 30-45 minutes brainstorming ideas for a poem expressing a personal commentary on culture. Use the points below to help guide your writing.

Spoken word could/should...

- Celebrate the culture(s) you identify with.
- Acknowledge or bring to the light the ways you have seen your culture(s) misunderstood.
- Acknowledge or bring to the light the ways you have found yourself misunderstanding another culture—ethnocentrism has impacted your view or judgment.
- Celebrate the beauty of differences between culture(s) in our world.
- Call to action for us as humans to humble ourselves when approaching another culture—not bringing our own assumptions or preconceived notions, but being open-minded (our view is relative, not universal).
- Acknowledge that we will never master another culture, but we can daily engage in learning more about others if we open ourselves up to it.
- “Us” vs. “Them” mentality or “Me” vs. “You.”
- Individual vs. Group—generalizations and stereotypes; just because you are part of a group, doesn’t mean that you identify with all characteristics associated with your culture.
- Engage in cultural humility-self-reflection through spoken word—recognizing your limitations in understanding other cultures.

Appendix 2 – Event Promotion

Appendix A. Facebook Event

The screenshot shows a Facebook event page for "Humble Me: Culture Behind the Mic". The event is scheduled for Friday, June 6, from 6:00pm to 9:00pm at Downtown Boba, 1133 Garden Street, San Luis Obispo, California 93401. The event is hosted by Cori Sherman and 2 others. The page features a large header with the event title and a microphone icon. Below the header, there is a description of the event, a list of guests, and a list of friends invited to the event. The event is public and has 45 people going, 14 people maybe, and 496 people invited.

Humble Me

Humble Me: Culture Behind the Mic

Public · Hosted by Cori Sherman and 2 others

Friday, June 6 at 6:00pm - 9:00pm
Next Week · 81°F / 57°F Clear

Downtown Boba
1133 Garden Street, San Luis Obispo, California 93401

cul·ture /kəlCHər/
: The beliefs, customs, arts, etc., of a particular society, group, place, or time.

Ever felt like the culture you identify with has been misunderstood? Ever deemed something different as "weird"?

We live in a world in which we are challenged with an inherent tendency toward being centered in our own cultures, and seeing others only through our own lens of thinking. Ethnocentrism leads us to misinterpret others. What is "natural" to us may not be "natural" to others.

"Humble Me" is a night of spoken word performances celebrating the beauty of individual cultures, commenting on cultural misunderstandings, and hoping to provide a new sense of cultural appreciation and humility as we continue living in culturally diverse world.

"Humble Me" will be hosted in the back courtyard of Downtown Boba in association with Art After Dark on June 6th. Feel free to drop in any time during the event!

Complimentary food and drink will be provided for your enjoyment!

GUESTS
45 going 14 maybe 496 invited

INVITE FRIENDS
+ Add friends to this event

Kyle Fletcher Invite
Luke Bernardy Invite
Ryan Gregory Invite

RELATED EVENTS
Fundraiser at Downtown Boba
1:00pm at Downtown Boba
Social - 1 friend is going
Join Save

This detailed view of the Facebook event page for "Humble Me: Culture Behind the Mic" shows the event details, description, and guest list. The event is scheduled for Friday, June 6, from 6:00pm to 9:00pm at Downtown Boba, 1133 Garden Street, San Luis Obispo, California 93401. The event is hosted by Cori Sherman and 2 others. The page features a large header with the event title and a microphone icon. Below the header, there is a description of the event, a list of guests, and a list of friends invited to the event. The event is public and has 45 people going, 14 people maybe, and 496 people invited.

JUN 06 Humble Me: Culture Behind the Mic

Public · Hosted by Cori Sherman and 2 others

Friday, June 6 at 6:00pm - 9:00pm
Next Week · 81°F / 57°F Clear

Downtown Boba
1133 Garden Street, San Luis Obispo, California 93401

cul·ture /kəlCHər/
: The beliefs, customs, arts, etc., of a particular society, group, place, or time.

Ever felt like the culture you identify with has been misunderstood? Ever deemed something different as "weird"?

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1:00pm at Downtown Boba
Social - 1 friend is going
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Appendix B. Mustang News Article

MUSTANG NEWS

News ▾ Arts ▾ Sports ▾ Multimedia ▾ Mustang News TV ▾ Opinion ▾ Calendar Virtual Mustang Baseball Central

f t



"Humble Me" will be held at Downtown Boba on June 6. | David Jang/Mustang News

STUDENTS TO HUMBLE CROWD WITH SPOKEN WORD EVENT

June 4, 2014

Keenan Donath
[Follow @Keenan](#)

Poetry event "Humble Me" is coming to Downtown Boba on Friday. "Humble Me" will be a night filled with spoken word performances aiming to highlight and celebrate the cultural differences that make every person unique. It will be hosted alongside Art After Dark and take place on June 6 at 6 p.m.

Besides free food and drink, the night will feature performances from Cal Poly students and alumni, including members from the acclaimed Cal Poly Writers Collective. The pieces of original poetry aim to enlighten listeners to cross-cultural differences and gain a deeper respect for different ethnicities.


"The poems will celebrate the beauty of individual cultures, commenting on cultural misunderstandings and hoping to provide a new sense of cultural appreciation and humility as we continue living in culturally diverse world," co-


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STUDENTS TO HUMBLE CROWD WITH SPOKEN WORD EVENT

June 4, 2014

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 Follow @KeenanDonat

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"The poems will celebrate the beauty of individual cultures, commenting on cultural misunderstandings and hoping to provide a new sense of cultural appreciation and humility as we continue living in culturally diverse world," co-host and communication studies senior Matthew Mendoza said.

The idea for the spoken word came from Mendoza, communication studies senior Cori Sherman and communication studies senior Amanda Arimura for their senior project.

"I took a (communication studies) course on intercultural communication in Fall 2013 that made me realize I was subconsciously categorizing many cultures apart from my own as 'weird' because of my human tendency to be centered in my own culture," Sherman said. "Our hope with 'Humble Me' is for others to have a similar experience as I did when listening to the performances and desire to shift their mindset to one that views other cultures as unique, but equal to their own."

For civil engineering sophomore Diana Orozco, the decision to attend was an easy one.

"I really enjoy spoken word poetry, in general," Orozco said. "But I was most intrigued by the topic of the event."

Appendix C.
Promotional Flier/Poster

Humble Me



Culture

Behind the Mic

June 6th • 6:30pm to 8pm

1133 garden street

Raising cultural awareness through
spoken word.


•food and drink provided•

cal poly communications senior project





•in association with art after dark•



Appendix D. ARTS Obispo Blog Post



Advancing the visual, literary, & performing arts in SLO county



SUPPORT THE ARTS IN SLO COUNTY

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DOWNTOWN BOBA - HUMBLE ME

We live in a world in which we are challenged with an inherent tendency toward being centered in our own cultures, and seeing others only through our own lens of thinking. Ethnocentrism leads us to misinterpret others. What is "natural" to us may not be "natural" to others.

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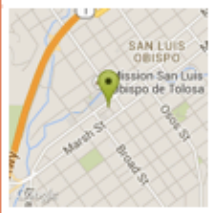
Over the course of the night, several Cal Poly students and Alumni will perform pieces of original poetry capturing who they are as individuals, as well as how they have personally experienced culture. Through their spoken artwork, our hope is for listeners to leave with a greater sense of respect for those who differ from themselves, leading them toward an outlook in which they view other cultures as equal to their own.

"Humble Me" will be hosted in the back courtyard of the newly opened Downtown Boba in association with [Art After Dark](#) on June 6th beginning at 6PM. As per usual with Art After Dark, complimentary food and drink will be provided for your enjoyment!

Next Event Times:
Friday, June 6, 2014
6:00 pm to 9:00 pm

EVENT LOCATIONS:
Downtown Boba
1133 Garden St.
San Luis Obispo CA 93401
(805) 787-0517

Get Directions



ARTS OBISPO BLOGS

ARTS IN EDUCATION

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Appendix E.
Art After Dark Venue Descriptions and Map

ART *after* DARK

a program of
ARTS
OBISPO

6 - 9pm Friday, June 6, 2014

Maps of Art After Dark are available at artsobispo.org/art-after-dark

Stop by ARTS Obispo Monday - Friday 10am to 4pm for a printed listing, map and other info about Art After Dark. 1123 Mill, SLO.

1. A Muse Gallery: 845 Higuera 439.3000: Closed for Art After Dark this month!

2. Art Central: 1329 Monterey 747.4200: "Fur, Feathers & Fins," benefitting Second Chance at Love Humane Society! Opening reception 6-8pm. Show runs through 7/29.

3. Assets: 853 Monterey 781.0119: Featuring local surf artist Eric Soderquist, reception compliments of Figueroa Brewery.

4. B. Anthony & Company Jewelers: 674 Higuera 544.8988: Diana Bittleston often paints plein air and her art depicts the rugged coastline and the undeveloped landscape of the Central Coast.

5. Bambu Batu: 1023 Broad 788.0806: Electric and eclectic sounds of guitarist Patrick Herrera, astrology readings with Harry Farmer, organic tea tasting, local ales.

6. Baxter Moerman Jewelry: 1118 Morro 305.8118: Closed for our regular Art After Dark reception. Drawings by Ron Roundy grace our walls through the month of June.

7. Body & Balance Center: 1248 Monterey 459-2467: Enjoy large scale colorful works on paper by artist Jamie Bruzenak along with tunes provided by our local DJ Malik.

8. Community Counseling Center: 1129 Marsh 543.7969: Featuring five artists showing one and two dimensional art pieces. Enjoy coastal landscape, children and family, surreal, and mental wellness focused renderings.

9. Downtown Boba: 1133 Garden 787.0517: "Humble Me," a Cal Poly senior project showcasing different cultures through art in the form of poetry and the spoken word.

18. Hemp Shak: 1115 Broad 543.0760: Local artist, Jill Gisler displaying her newest collection of paintings. Forever Stoked and live music!

19. History Center of San Luis Obispo Co: 696 Monterey 543.0638: Visit three current exhibits: Native American Indian baskets, photography of Richard Arnold and the history of the SLO Odd Fellows.

20. HumanKind Fair Trade: 982 Monterey 594.1220: Tracy Taylor presents a collection of small snippets of color, joy, fun and pieces close to her heart. Miniature signature watercolors.

21. Ian Suadé Jewelry and Lifestyle: 1003 Osos 784.0967: Presenting "Antonin's Dance" created by painter and fiber artist Sharon Harris for 2014 Festival Mozaic. Poster reproductions available for purchase.

22. Kevin Main Jewelry: 720 Higuera 547.0662: Happy almost Father's Day! Visit for cold beer, live music with Rob Larkin, and a display of handcrafted knives from William Henry Studio.

23. Linnaea's Café: 1110 Garden 541.5888: Thrilled to be showing the creative work of Josh Talbott. Join them during Art After Dark.

24. Mama Ganache Artisan Chocolates: 1445 Monterey 782.9868: Claudia Makeyev is a marine biologist and artist. Her artwork explores the amazing biology and extraordinary beauty of the underwater world.

25. Monterey Street Wines: 1255 Monterey Ste A 541.1255: David Ramirez, a raw, untrained, untailored street-influenced painter inspired by his Hispanic heritage and the rural town of Patterson.

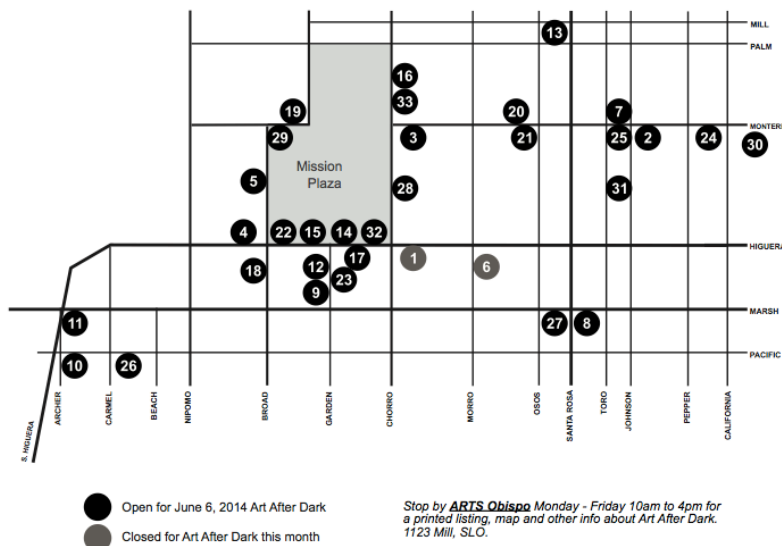
26. Pacific Garden Studio: 463 Pacific 607-8074: Co-owners, Johnson/Matheney display their art in their home/studio/garden gallery. Paintings, functional art, collage. Funktitudinally chic and eclectic.



6 - 9pm Friday, June 6, 2014

To view a description of each participating location, visit artsobispo.org/art-after-dark

1. A Muse Gallery: 845 Higuera 439.3000
2. Art Central: 1329 Monterey 747.4200
3. Assets: 853 Monterey 781.0119
4. B. Anthony & Company Jewelers: 674 Higuera 544.8988
5. Bambu Batu: 1023 Broad 788.0806
6. Baxter Moerman Jewelry: 1118 Morro 305.8118
7. Body & Balance Center: 1248 Monterey 459-2467
8. Community Counseling Center: 1129 Marsh 543.7969:
9. Downtown Boba: 1133 Garden 787.0517:
10. Drew Davis Fine Art: 331 Pacific 234.2302
11. Frame Works: 339 Marsh 542.9000
12. Fromagerie Sophie: 1129 Garden 503.0805
13. GALA Center: 1060 Palm 541.4252
14. Gallery at the Network: 778 Higuera 788.0886
15. The Gold Concept: 740 Higuera 544.1088
16. Growing Grounds Downtown Store: 956 Chorro 544.4967
17. Hands Gallery: 777 Higuera 543.1921
18. Hemp Shak: 1115 Broad 543.0760:
19. History Center of San Luis Obispo County: 696 Monterey 543.0638
20. HumanKind Fair Trade: 982 Monterey 594.1220
21. Ian Suadé Jewelry and Lifestyle: 1003 Osos 784.0967:
22. Kevin Main Jewelry: 720 Higuera 547.0662
23. Linnaea's Café: 1110 Garden 541.5888
24. Mama Ganache Artisan Chocolates: 1445 Monterey 782.9868
25. Monterey Street Wines: 1255 Monterey, Ste A 541.1255
26. Pacific Garden Studio: 463 Pacific 607.8074
27. The Photo Shop: 1027 B Marsh 543.4025
28. The Sal Paradise: 1028 Chorro 541.1300
29. San Luis Obispo Museum of Art: 1010 Broad 543.8562
30. Steynberg Gallery: 1531 Monterey 547.0278



Stop by **ARTS Obispo** Monday - Friday 10am to 4pm for a printed listing, map and other info about Art After Dark. 1123 Mill, SLO.



6 - 9pm

To view a description of e

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