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HEADLINE: \$ 10 Million Plan Will Offer 'Safe Havens,' Jobs to Kids

SOURCE: JON SALL

BYLINE: BY FRAN SPIELMAN

BODY:

Calling summer a "dangerous time of year," Mayor Daley announced Thursday that 100 Chicago public schools will offer expanded youth programs this year to fill the void caused by cuts in the summer jobs program.

Creating "year-round safe havens" for kids is a way of keeping them off the street and "giving more help to those who need it most. . . . It is the greatest challenge we face," Daley said in his annual State of the City address to the League of Women Voters.

The \$ 10 million program calls for the city, the Board of Education and the Chicago Park District to provide four hours a day of art, music, recreation and tutoring for 100,000 students at 100 public schools.

Some programs will be offered in the afternoon after regularly scheduled summer school classes. Others will be at schools that are not otherwise scheduled to be open this summer.

Public School Chief Executive Officer Paul Vallas said the program will provide summer activities and create summer jobs for an unspecified number of high school students.

High schools are expected to serve as satellite locations for Gallery 37, the award-winning arts and education program in the North Loop that pays young artists to hone their skills. In addition, gifted high school students will be paid to serve as tutors at some schools, Vallas said.

The School Board's financial contribution will come from "higher-than-expected year-end surpluses," Vallas said. Revenues from the corporate personal property tax have exceeded expectations and expenditures are lower than projected, he said.

Already, 302 of the city's 553 public schools are scheduled to be open this summer under a program for underachieving third-, sixth- and eighth-grade students.

School Board President Gery Chico said it only made sense to build on those 4 1/2 hours a day and keep school buildings open even longer at a time when

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federal budget cuts have reduced the number of summer jobs to 3,000 from 10,000 last year.

"If you read all the studies about why children today fall off the track, more often than not, idle time leads to their troubles," Chico said.

Budget Director Diane Aigotti said that this summer, the program will be "day camp with an academic component" at 100 schools. Next year, the program will be even bigger, she said.

Details such as financing, location and capacity are to be announced next week.

"For the first time, parks and schools are not acting as if they're two unrelated entities and never the twain shall meet. We're trying to coordinate resources and find partnerships that make sense," Park District Supt. Forrest Claypool said.

Speaking to about 500 guests of the League of Women Voters at the Palmer House Hilton, Daley said that his goal is to use the public schools "as a summer camp for kids."

Asked by reporters how the program would differ from any other summer program offered by the city, Daley said, "It is different because it is in school. . . . In the mornings there would be school activities and in the afternoon the program would center around arts and sports."

Also during Thursday's speech, the mayor reflected on the Operation Silver Shovel corruption probe that so far has snared two Chicago aldermen and has 48 others running scared.

Daley noted that many Americans "don't trust government" and said the investigation has served only to "reinforce cynicism" about public officials.

"There is no excuse for the behavior of those who took part in this scandal," said Daley, who won a surprise endorsement from convicted Ald. Allan Streeter (17th) during the 1995 mayoral campaign.

"All public servants should be held to the highest ethical standards," Daley said. "They should avoid even the appearance of wrongdoing, and those who fail to meet those standards should be fully prosecuted. There are many good people who work in government. Their reputations are damaged by unethical behavior. Chicagoans, too, are judged by the actions of our elected officials. We deserve better and should never accept any less."

GRAPHIC: Mayor Daley delivers his State of the City message to the League of Women Voters on Thursday.

LANGUAGE: English

LOAD-DATE: April 26, 1996

*Christy*

THE WHITE HOUSE  
WASHINGTON

White House Millennium Council

Phone: (202) 395-7200

Fax: (202) 395-7234

To:

*Brenda*

Phone:

\_\_\_\_\_

Fax:

*62239*

From:

\_\_\_\_ Ellen McCulloch-Lovell,  
Deputy Assistant to the President and  
Advisor to the First Lady on the Millennium

Other \_\_\_\_\_

Date:

*6/1/98*

Number of pages (including cover): *5*

Message:

*See*

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708 Jackson Place  
Washington, DC 20503

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March 24, 1998

MEMORANDUM FOR ELLEN McCULLOCH-LOVELL

FROM: SARAH HOWES

SUBJECT: ARTS EDUCATION INITIATIVE

**Background**

When the National Education Goals were first written in 1989-90, the arts were not included in the wording of Goal 3 which listed disciplines in which students should be expected to achieve to challenging standards. This omission actually helped the arts education community work together to be included. Under the Bush Administration, the U.S. Department of Education made a grant to a coalition of arts education organizations to develop National Standards in the Arts which were completed in 1994. The Clinton Administration added the word "arts" to the list of subjects in Goal 3 when it wrote the *Goals 2000: Educate America Act*. The arts education community has supported *Goals 2000* ever since.

**The Goals 2000 Arts Education Partnership**

The Partnership was formed in 1995 through a cooperative agreement between the National Endowment for the Arts, U.S. Department of Education, National Assembly of State Arts Agencies, and Council of Chief State School Officers. The Partnership is a private, nonprofit coalition of education, arts, business, philanthropic, and government organizations that demonstrates and promotes the essential role of arts education in enabling all students to succeed in school, life, and work. The Partnership operates through task forces to address specific issues. Task forces have worked on the arts component of the National Assessment of Educational Progress; on research which produced *Priorities for Arts Education Research*; and on early childhood education (birth to eight) which produced a position paper on the importance of the arts in the learning and development of young children. The Head Start program participates in this task force and has added arts requirements to its standards as a result. Representatives from the Department's *America Reads* program are also involved.

Both before and since the development of the Partnership, the Endowment and the Department have worked to educate the arts education community about the process and opportunity of Goals 2000 as a funding mechanism for arts education programs. The Partnership now keeps track, as best it can, of subgrants made in the states to applicants who include the arts in their proposals.

In 1997, the Department put out a guide to various programs, including Goals 2000, which have been or could be used to support arts education programs (Title I, Eisenhower Professional Development, School to Work, Bilingual Education, Special Education, Charter Schools, Magnet Schools, Technology funds, Research funds). In 1996, the President's Committee on the Arts and Humanities produced *Coming Up Taller* which described successful arts and humanities programs for at-risk children and youth. It also produced the brochure, *Eloquent Evidence: Arts at the Core of Learning* based on the Endowment's report *Schools, Communities and the Arts: A Research Compendium*.

### Current Activities

- The Partnership is currently working with the President's Committee to produce a report and web site with information on school districts which have achieved strong arts education systemwide (due **summer 1998**).
- The Partnership is also leading the effort to respond to the "Nation's Report Card" on the arts in the **fall of 1998**. This is the National Assessment of Educational Progress (NAEP) and will reveal how well eighth grade students are learning to create original works of art, perform works and respond intelligently and critically to them. It is a major achievement just to be included in the NAEP report because the performance assessment, which was used for this measure of arts achievement, is so much more expensive than more traditional forms of testing. The expense is why this NAEP study includes only 8th grade results, not 4th, 8th and 12th grades as do NAEP assessments of other disciplines. However, this new way of assessing is what also makes it groundbreaking. Music and visual arts were last tested twice each in the 1970's and included multiple choice and some less sophisticated performance tasks. The addition of theatre to the assessment is new. There are too few in-school dance programs for a legitimate sample but there will be a narrative on the condition of dance education included.
- The Department of Education has included a special emphasis on arts education in its Blue Ribbon Schools Recognition program for both 1997-98 when secondary schools are recognized and 1998-99 when elementary schools are recognized. Schools must first qualify as Blue Ribbon Schools in general and may then ask to be reviewed for special recognition of their arts programs. Blue Ribbon winners, including those in the arts, will come to Washington in the **fall of 1998 and 1999** for an awards ceremony.
- Some of the arts education community has participated in the Department's annual **late summer/fall** initiative, *America Goes Back to School*. The Maryland arts education community developed *Maryland State Legislators Go Back to School with the Arts* which invited all state legislators into arts classrooms in their districts at back-to-school time. The Interlochen Center for the Arts partners with Boys and Girls Clubs by mobilizing its Detroit area alumni to volunteer their artistic training in local clubs after school.

### Commentary

The term "to educate" means both to lead forth and to draw out. The arts are a body of knowledge and practice to be led to; they also are a means for drawing out the unique character of every child. This is the position of the Department and the Endowment insofar as they both encourage in-school resources devoted to arts education (teachers, facilities) and community resources to support arts education (artists-in-residence, museum, symphony, opera, ballet, and theatre programs etc.). The organizations that represent these constituencies have worked well together though a bit of friction developed last summer when it seemed the organizations that represent arts educators in schools tried to take advantage of the weak position of the Endowment; these arts educators unsuccessfully worked with Congress to define arts education as happening only in schools by certified teachers. Some trust was lost but all are again focusing on the shared idea that the arts are essential to children's lives and, therefore, education. Most of the recent advocacy has justified the arts as helping students develop the new workplace skills (teamwork, creative problem solving, self-discipline etc.), developing children's brains, curbing use of drugs and violence (having something to say "yes" to), and contributing to children's

success in other disciplines. Because the arts education field is ahead of most other disciplines in terms of using community resources through partnerships, action-oriented learning, the use of more of the mental "intelligences" than traditional disciplines, and performance and portfolio assessments, it can be positioned as being a leader in education rather than as a victim always trying to catch up.

### **Possibilities for First Lady Leadership**

1. Summer/Fall, 1998, Release of study by President's Committee on the Arts and the Humanities and the Goals 2000 Arts Education Partnership on best practices in achieving arts education in schools.
2. Fall, 1998, Release of National Assessment of Educational Progress 8th grade learning in the arts.
3. Fall, 1998, Blue Ribbon School winners awards ceremony in Washington.
4. Fall, 1998, *America Goes Back to School*
5. Fall, 1998, GE Fund releases research report, *Champions of Change*, about 7 arts education studies it has sponsored.
6. September, 1998. Release of more complete school violence report from office in U.S. Department of Education which has produced arts-based violence prevention products and partnered with the Endowments. Shorter version was released March 19, 1998.
7. 1998 is the 20th anniversary year of a conference held in Little Rock to respond to the 1977 report on arts education, "Coming to Our Senses." 1998 is also the 10th year anniversary of the Endowment's report called "Toward Civilization" which emphasized the need for strong arts education.
8. Fall, 1998, Vice-President will be highlighting the need for school facility funds and one component of this could be the need for arts facilities.
9. These could come together at a time when we encourage or announce a millennium goal to restore arts education to all our children.

## Goals 2000 Arts Education Partnership

### Partnership Organizations

A Cultural Exchange; Aesthetic Education Institute; Agency for Instructional Technology; Alliance for Young Artists & Writers, Inc.; American Alliance for Theatre and Education; American Arts Alliance; American Association for the Advancement of Science; American Association of Colleges for Teacher Education; American Association of Community Colleges; American Association of Museums; American Association of School Administrators; American Association of State Colleges & Universities; American College Dance Festival Association; American Dance Guild; American Education Research Association; American Federation of Arts; American Federation of Teachers; American Institute of Architects; American Library Association; American Music Conference; American Planning Association; American Symphony Orchestra League; Americans for the Arts; Arts Education in Maryland Schools; Arts Horizons, Inc.; Artsgenesis; Association for Supervision & Curriculum Development; Association for Theatre in Higher Education; Association of Art Museum Directors; Association of Arts Administration Educators; Association of Hispanic Arts; Association of Institutes for Aesthetic Education; Association of Performing Arts Presenters; Baltimore Community Foundation; Bemiss-Jason Corporation; Binney & Smith, Inc.; Boston Ballet; Broadway Theater Institute; Brown University; Burgard Associates; Bush Foundation; Business & Industry for the Arts in Education; Center for Arts Education; Chamber Music America; Chicago Arts Partnership in Education; Children's Defense Fund; Children's Studio School; Coca-Cola Foundation; College Art Association; College Board; Columbia College; Council for American Private Education; Council for Art Education, Inc.; Council for Basic Education; Dance/USA; Delaware Division of the Arts; Department of the Army; E. Carolina University; Education by Design; Education Commission of the States; Education Development Center, Inc.; Education Statistics Services Institute; Education Trust; Educational Research Service; Educational Theatre Association; Emily Hall Tremain Foundation; Florida Department of Education; Galef Institute; Gallaudet University; GE Fund; Getty Education Institute for the Arts; Golden Gate University; Grantmakers in the Arts; Graphic Design Education Association; Harlem School for the Arts; Harvard Graduate School of Education; IBM International Foundation; Illinois Arts Council; Industrial Designer's Society of America; Institute for Policy Studies; Institute of Museum and Library Services; Interlochen Center for the Arts; Internat'l City/County Management Association; International Council of Fine Arts Deans; Internat'l Network of Performing & Visual Arts Schools; Johns Hopkins University; Kenan Institute for the Arts/ A+ Schools; Kennedy Center Alliance for Arts Education Network; Leonard Bernstein Center for Education and the Arts; Library of Congress; Lincoln Center Institute; Los Pleneros de la 21; Manchester Craftsmen Guild; Maryland Alliance for Arts Education; Maryland Institute, College of Art; Mathematical Association of America; The McGraw-Hill Companies; Mid Atlantic Equity Consortium; Minnesota Center for Arts Education; Morrison Institute for Public Policy; Music Educators National Conference; National Academy of Recording Arts & Sciences; National Alliance of Business; National Art Education Association; National Art Materials Trade Association; National Assembly of State Arts Agencies; National Assessment Governing Board; National Association of Artist Organizations; National Association of Elementary School Principals; National Association for the Education of Young Children; National Association of Partners in Education, Inc.; National Association of Secondary School Principals; National Association of State Boards of Education; National Board for Professional Teaching Standards; The National Conference; National Conference of State Legislatures; National Council of State Arts Education Consultants; National Dance Association; National Dance Institute; National Education Association; National Endowment for the Arts; National Endowment for the Humanities; National Foundation for Advancement in the Arts; National Foundation for the Improvement of Education; National Gallery of Art; National Geographic Society; National Governors Association; National Guild of Community Schools in Arts; National Museum of the American Indian; National PTA; National Public Radio; National Registry of Dance Educators; National School Boards Association; National Science Foundation; National Task Force on Folk Arts in Education; Nebraska Association of School Boards; New World School of the Arts; New York Foundation for the Arts; New York International Festival of the Arts; Ohio State University; OPERA America; OVATION; Pacific Oaks College, Children's School; Panasonic Learning Lab; Polaroid Corporation; President's Committee on the Arts & Humanities; Project Zero; Public Broadcasting Service; Quality Education for Minorities Network; Quest: Arts for Everyone; Science Learning Inc.; Smithsonian Institution; Southern Arts Federation; Southeast Center for Education in the Arts; Suzuki Orff School for Young Musicians; Teachers and Writers Collaborative; Theatre Communications Group; TRW Foundation; University of Maryland; University of Central Florida; University of Michigan, School of Music; University of Minnesota; U.S. Army Field Band; U.S. Chamber of Commerce; U.S. Conference of Mayors; U.S. Department of Commerce; U.S. Department of Education; U.S. Department of Health & Human Services; U.S. Department of Housing & Urban Development; U.S. Department of Justice; U.S. Department of Transportation; U.S. Marine Band; U.S. Navy Band; U.S. Total Army Personnel Command; Very Special Arts; Wolf Trap Foundation for Performing Arts; Wordsmith, Inc.; WORLDESIGN Foundation; Young Audiences

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OE OB

## White House Millennium Council

Phone: (202) 395-7200

Fax: (202) 395-7234

To: Christy Macy Phone: \_\_\_\_\_  
Fax: 65709  
From: \_\_\_\_\_ Ellen McCulloch-Lovell, 66244  
Deputy Assistant to the President and  
Advisor to the First Lady on the Millennium  
Other \_\_\_\_\_  
Date: 6/1/98  
Number of pages (including cover): 23

Message:

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THE WHITE HOUSE MILLENNIUM COUNCIL  
708 Jackson Place  
Washington, DC 20503

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*Speech from  
last year*

# FAX TRANSMISSION

Chicago Department of Cultural Affairs  
Office of Commissioner Lois Weisberg  
Chicago Cultural Center  
78 East Washington Street  
Chicago, Illinois 60602

Date: May 27, 1998

Number of pages including cover sheet: 14

To: Mike O'Mary

Phone:

Fax: (202) 456-6244

cc:

From: Denise King

Phone: 744-8924

Fax: 744-1616

REMARKS: ☐ Urgent ☐ For your review ☐ Reply ASAP ☐ Please comment

Mike:

Per our conversation, here is a copy of Marvin Hamlisch's speech. It would be great if Mrs. Clinton could mention her own experiences with the arts throughout her school years and the importance of the arts in a child's education.

Denise

**MARVIN HAMLISCH'S ADDRESS TO THE  
CHICAGO PUBLIC SCHOOL PRINCIPALS  
MAY 1, 1997**

Let me begin by saying that I have a lot of experience talking to school principals. It was sportswriter Frank Deford who wrote, and I quote, "Socrates held that the twin keys to a person's development were the fine arts and sports, which are precisely the two disciplines first cut whenever American school districts run short of funds." I'm afraid that contemporary experience suggests that the cuts come even harder and faster to the music curriculum than they do to physical education.

I have never considered courses in the arts as elective. To me, they are an essential part of a basic curriculum. That belief in the value of the arts has made a profound difference in my life. As a young boy, I attended Public School 9 in Manhattan. I had a type AA personality. I was precocious, brazen and a bit wild.

This behavior got me into a lot of trouble until one day I was sent to a guidance counselor who was supposed to fix me up. He started with this question: "Why is it that you're having so much trouble in school? You come from a good home, good parents. So why are you driving everyone nuts?" And I quietly replied, "Because nobody lets me play the piano here. Nobody lets me play the piano at P.S. 9."

After this outburst, things improved quickly, thanks to the teamwork of a very wise guidance counselor and my very sympathetic and long-suffering third-grade teacher, Ms. Sussman. Shortly after my interview with the guidance counselor, two custodians arrived in our classroom accompanied by a Filmer upright piano. They had a lot of pianos in my school.

In those days, the arts were an integral part of a school day's learning. There was no question about it. We had people come in to teach us the recorder. Do you remember? We had people come in to teach us the autoharp. Remember the autoharp? All this was happening at P.S. 9. You didn't have to go elsewhere for music appreciation. You just went to school.

As luck would have it, the incomparable Ms. Sussman loved the theater. So when our class wanted to put on HMS Pinafore, well, then, we put on HMS Pinafore. And why not? P.S. 9 had a stage, and we certainly had kids who could take some crepe paper and make a ship. The next thing you knew, we were doing HMS Pinafore. And to think, to dream, if that went well, I mean, really well, we might even graduate to the big time -- Christmas pageants.

Public school education in those days put great emphasis on the arts. In fact, our class often visited the local museum. We might, for example, go and see an exhibit about Native Americans, and the next thing you knew, our teacher would have us learning dances associated with Native Americans. I happened to be studying at the Julliard School at the same time I was attending P.S. 9. So I had

other support for my musical interests than just the wonderful Ms. Sussman and my in-class piano. But it was clear to me even then that children who were not attending Julliard were still learning a tremendous amount and getting a great sense of the arts.

I took all this for granted, because at that time I had never heard critics and naysayers and folks who talked about the bottom line. I went on to attend the Professional Children's School and Queens College. It was during my years at Queens that I had become certain that my life's work would be as a composer. When I announced this to my very practical mother, she said, "Marvin, I'm sure you'll make a wonderful composer. But just in case things don't work out, I think you should get a degree in teaching." With that said, she added, "Now, do you want a tuna fish sandwich or some veal cutlets?" My mother's advice was usually heeded primarily, I think, because she made outstanding veal cutlets. I didn't mind taking the teaching courses. I found many of them to be quite interesting. And each course brought me closer to my teaching degree, which I hoped I would never actually use.

I eventually discovered that in order to get the degree, one of the final courses was the practical application of what I had learned thus far. In other words, I actually had to teach. I was assigned to a very tough school. It was not in a neighborhood I would normally visit, except possibly accompanied by three dogs and a policeman. It was a junior high school, and I was to teach music.

I vividly remember my first encounter. I entered the classroom slowly and with trepidation. To say the kids looked unfriendly is a gross understatement. At that moment, I thought my education should definitely have included karate. As I had no previous teaching experience, the task before me was daunting. But I had a plan. I simply set up a record player. Remember record players? And with a careful selection of albums from my personal collection, I embarked on my quest to demonstrate how relevant music really is.

I began by talking about the Beatles. I described how great their music was and how many, many years before, there was a guy named Bach, and Bach wrote music very much like the Beatles. There was a definite, no-doubt-about-it line considering whether the Beatles were inspired by Bach or the Beatles stole from Bach or the Beatles just happened to write like Bach. In any event, the two shared many similarities. So, on that day, we started talking about and listening to the Beatles and Bach.

In subsequent classes, I asked the students to bring in music that they enjoyed, and they did. I started thinking, "I'm getting somewhere. These kids are starting to listen and I'm starting to feel like a teacher." By the middle of the term, I had a crazy idea about putting on a little show, just a little playlet, not a big playlet; a kind of talent show. The students responded enthusiastically and took it very seriously.

This became a project that would prove that our class was special. It could succeed. With a concerted effort and maybe a little luck, we would pull it off. The show had songs and some theatrical moments which would best be described as skits. Each student had a line to say. It was during rehearsal that I learned a very valuable lesson. Each student understood that his role was important, and the role's importance gave the student importance. And further, each student with a line in the play was dependent on all the other students with lines in the play. One person's line is another person's cue. If someone didn't know his or her part, the entire cast was let down. They were all in it together.

This joint effort called a play had made them all partners. They grew together, succeeded together and enjoyed the applause together. Their individual contributions united them, and the growth in their self-esteem was measurable and palpable.

During our rehearsals, I was able to get to know the students on an individual basis. I also got to know most of the students' mothers, all except Manuel's mother. She never came to a parent-teacher meeting. Manuel was certainly a challenge, with lots of what you might call discipline problems. But he had his lines and he was under intense pressure to show up and come through for himself and his classmates.

To be honest, I wasn't sure he would. Our opening night actually occurred on a Friday afternoon. The show was only about 25 minutes long, but the pride

of the students was infectious. These kids, whose dress might have been the earliest examples of what we now identify as grunge, arrived in their Sunday best. I mean, they were wearing their church clothes, and their parents came dressed in their church clothes as well.

Most gratifyingly, Manuel was terrific. And on that day, I finally got to meet his mother. She was delightful. She spoke caringly about Manuel. I listened to her explain that Manuel had always been difficult, in and out of school, and he had been a member of a gang. But with his involvement in music class, she began to notice a change. She had watched him rehearse at home with his sisters, and lately he had even expressed an interest in acting class.

Now, let's face it, these were not show biz kids. And as I mentioned, after P.S. 9, I attended the Professional Children's School, with all the real show biz kids, the ones you saw on TV and in Broadway shows -- models, dancers and so on. In fact, when I walked up to them and said, "Hi, how are you?" they'd say, "Ask my agent."

The shows we put on there probably could have won Tony awards. Because of this experience, I always had the notion that you had to be talented to put on a show. No, no, no. You had to be motivated. You had to be interested. Maybe then you might discover your own hidden talent. A child might turn out to be a wonderful artist who suddenly and surprisingly turns out a remarkable job

designing the cover of a program. And I might even discover that a boisterous, petulant, yes, even delinquent, child like Manuel could act.

All these discoveries were made simply because we put on a little show. Looking back, I probably caught the show biz bug myself in Ms. Sussman's class at P.S. 9 on that special day when they rolled in the piano and I began to play and play and play. It was the piano, then Pinafore, then the pageants. Sometimes I wonder, without all that, would there ever have been "A Chorus Line."

For the short time that I taught, it was clear to me that arts education could help young children feel good about themselves and about their accomplishments. When they played a new song or recited new lines, they fostered their own self-esteem and growth. I have heard that the best way to grow self-esteem is to perform estimable acts. And participating in the arts allows children to do just that.

That was my experience back then, and that's how I continue to feel today. But it is not simply my personal experience and intuition that support the inclusion of arts education in the core curriculum in the schools. Statistics and research overwhelmingly demonstrate the effectiveness of the arts in improving skill levels, test scores and overall performance of students.

Too often today we hear from those who seek to devalue or denigrate the arts. Some say that they are unnecessary. Other say too expensive. And the most cynical claim the arts are dirty. But if you sift through the rhetoric to the research,

you will find that the arts are both a desirable and necessary part of a well-rounded education.

The National Endowment for the Arts says, and I quote, "The arts are forms of understanding that are fundamental to what it means to be an educated person." To lack an education in the arts is to be profoundly disconnected from our history, from beauty, from other cultures and from multiple forms of expression. The arts are basic as well to securing a humane future for our children.

A recent report by the President's Committee on the Arts and Humanities entitled "Coming Up Taller" finds that, quote, "Safe havens of music, theater, dance and visual arts programs have proved particularly potent in stemming violence and drug abuse and in keeping students from dropping out of school." The report confirmed a significant correlation between arts education and improved academic performance and test scores, increases in student attendance, as well as decreases in school dropout rates.

In another research study, psychologist Frances Rauscher examined preschoolers, half of whom met twice a week and were encouraged to develop their music skills. They learned to sing together on pitch, to sing together in rhythm and even to sing songs together. Dr. Rauscher concluded, "We're finding a strong effect in the improvement of mathematical ability as measured by school standards." So this has real-world appeal.

Recent college entrance examination board data reveal for the sixth year in a row that high school students studying music outperformed the non-music students. In 1995, students taking the SAT test with course work in music appreciation scored a full 61 points higher on the verbal and 46 points higher on the math portion.

To me, arts education is even more significant than just adding points to SAT tests. The New York Times reported just last September what really is at stake. An article boldly entitled "Can the Arts Save the World?" noted that big-city governments and corporate benefactors increasingly turn to the arts to provide jobs in poor neighborhoods, to promote self-esteem in schools and to salve the tensions of those considered at risk of breaking the law. And, almost always, a principal goal is giving greater voice and expression to minorities.

According to Melanie DeMore, Conductor of the Oakland Youth Chorus, "Kids can find themselves in a gang of violence or a gang of singers. You take the arts out, you've got half people, people who don't have a sense of their own inner beauty. I have seen the arts save people's lives."

Paul W. Schogren (sp), President and CEO of Ashland Incorporated, said, and I quote, "Today's students need arts education now more than ever. Yes, they need the basics, but today there are two sets of basics. The first -- reading, writing and math -- is simply the prerequisite for a second, more complex, equally vital collection of higher-level skills required to function well in today's world."

These basics include the ability to allocate resources, to work successfully with others to find, analyze and communicate information, and finally, to use technology. The arts provide an unparalleled opportunity to teach these higher-level basics that are increasingly critical not only to tomorrow's work force, but also today's. The learning is in the doing, and the arts allow students to do. No other educational medium offers the same kind of opportunity.

Of course, I realize that there are many exemplary arts education programs. And while these programs are terrific, their reach is not far enough, wide enough or deep enough. The arts should not be available only to the most talented or the most privileged young people. No, the arts are inherently democratic and should be a part of every child's education and life.

I firmly believe that the arts are an essential touchstone of our humanity. Bruce Boston wrote in Business Week that, quote, "In every civilization, the arts have always been inseparable from the very meaning of the term 'education,' and today no one can claim to be truly educated who lacks the basic knowledge and skills in the fourth 'R,' the arts discipline. In truth, it is the arts that provide a cultural and historical context for our lives."

America is a young country, but our nation has attained superpower status. I believe that our strength as a world leader is not based only on our political and economic powers, but also on our incomparable sense of purpose, creativity and

humanity. That is why I have come here this afternoon to claim for today's young people what I took for granted at P.S. 9, an arts program in our public schools.

Admittedly, I am now aware of the "B" word, the budget. But I am also keenly aware of the consequences of the "C" word, complacency. I worry that in striving for a balanced budget, we may make our children pay an expensive price, a price they shouldn't have to pay. Will we end up with a balanced budget and a nation of youngsters who never had what we had, namely, the chance to play a role in HMS Pinafore or play the piano or design sets or build a stage, a chance to discover and reach their potential? To me, that is an inalienable right.

I have one final, personal observation that I wanted to share with you. As one attains a celebrity status, every election year you start to get phone calls, whether from Republicans or Democrats, and you are asked to perform at fundraisers. It's interesting, don't you think, that they never ask anyone from the Defense Department or the OMB to be the guest star. No, they turn to the actors, the musicians and the singers, just the people they're pulling the plug on when they cut the budget for arts education.

All these cuts, I'm afraid, will pull the plug on the next Mary Martin or the future Maya Angelou, but not just them. We are also short-circuiting the enjoyment of the arts for all children. We are short-circuiting the chance for students to try out an art form, to perform in a play, to learn an instrument, to gain

self-confidence. We are short-circuiting their chance to grow up with a healthy dose of self-esteem.

Nationwide in 1994, less than .1 percent of the Department of Education's \$30 billion budget was devoted to arts education. This is a problem of both resources and leadership. Our local and national leaders have to take responsibility for clearly defining the benefits of an arts education and urging states and cities to make the arts an essential part of the classroom.

Arts education is our real stealth weapon in the war against crime, illiteracy and mediocrity. When I visit schools these days, I find too many auditoriums without a piano, too many auditoriums without Pinafores. I see young faces and I know that they need and deserve music and theater and dance and poetry. Arts education would unlock their dreams.

Yes, we live in the real world now, a world of budgets and bottom lines, bills to pay, jobs to do, family duties and household chores. But without strong minds and strong hearts, we will never be able to fulfill all of these responsibilities. This real world will be shaped and guided by us and by our children. And who we are and who our children will become is directed by the education we receive. Without a strong education in the arts, all of us, our entire society, shall be the poorer and weaker. Now is the time to make sure that our dreams and our children's dreams can become a reality.

I came to Chicago today to say I can no longer sit back and watch the erosion of political support for arts education. I will do whatever I can to rally support for what I believe is critical to the education of every child in America.

I am not a huckster but a songwriter, so let me conclude with something with which I feel most familiar. I would like to quote from a lyric of a song I wrote a while ago. "Sometimes we need to take the time to find treasures and mountains we can climb. Maybe we dream to change the way that we feel, because to dreamers, the real world can be unreal."

Thank you for allowing me to come today to share some dreams and hopes for the future of arts education. It is a privilege to be here and a great honor to have the opportunity to speak my mind on this issue which is so close to my heart. And in conclusion, I would like to offer one final heartfelt and overdue thank you to Ms. Sussman.

Thank you very much.

**FIRST LADY HILLARY RODHAM CLINTON  
VIDEOTAPE REMARKS FOR  
THE 1995 SCHOLASTIC ART AND WRITING AWARDS CEREMONY  
JUNE 17, 1995**

To all of the recipients of 1995 Scholastic Art and Writing Awards, their families and their teachers, congratulations and welcome to our nation's capital. I am sorry not to be with you today, but I share the excitement and pride you must feel on this special occasion.

I am delighted that America's most promising young artists and writers are being hosted at two of our nation's most important cultural institutions - The Library of Congress and the Corcoran Gallery of Art. I am also pleased to join in congratulating the Alliance for Young Artists and Writers - its Board of Directors and national sponsors, for their important efforts to reward and promote a remarkable group of artists and authors, who will no doubt contribute much to this country's cultural heritage.

The level of talent and technical facility represented among these young men and women would be difficult - if not impossible - to duplicate anywhere else in the world. You are a microcosm of America's diverse creative and cultural heritage.

Sadly, we live in a time when arts and humanities education are being devalued. School budgets are being cut and the arts and humanities are especially vulnerable. While we respect the need for fiscal responsibility, we need to recognize that art instruction and writing ability are central to a comprehensive education.

What these young people are doing in their creative pursuits is vital to the direction of our country. Through discipline and verve, they have created new standards of excellence that will help America maintain preeminence in the arts and in culture internationally.

This country has always valued imagination and creativity. In fact, they are part of the legacy of the pioneers and immigrants who founded our nation. Human imagination - your imagination - is the fuel that will lead us into the next millennium. That imagination and your creative spirits must be allowed to guide us in our journey.

Thank you and congratulations to you all.

###

**FIRST LADY HILLARY RODHAM CLINTON  
PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES  
WASHINGTON, DC  
DECEMBER 2, 1994**

**TALKING POINTS**

\* It's wonderful to be with you again after our seeing you at the White House in September. And I'm particularly excited to see the momentum you have generated in finding new ways that the arts and humanities can help expand opportunities for children, strengthen our economy, and add new dimensions to our individual lives.

\* At the same time, I've heard many of you express concern about the future of federal funding for our country's vibrant cultural life. Obviously none of us can predict what will happen -- on any front, including this one -- in the new political environment we find ourselves in. But I sincerely hope that in the months ahead all Americans will stop and think about what our nation would be like if monuments, museums, theaters, libraries, and other cultural institutions weren't available to us.

\* Over the past 12 years, this committee has vigorously supported the arts and humanities, and I hope we will work hard together to continue that support. Throughout their histories, the NEA, NEH, IMS, and other federal cultural agencies have enjoyed bi-partisan support on Capitol Hill. And we all know why. As a nation, we have always valued our diverse cultural traditions and taken pride in celebrating America's creative and intellectual genius. We have always relied on our artists and humanists to strengthen the foundations of our democratic way of life. And we have abided by the notion that all of our people should have access to our cultural institutions.

\* As the President said to you earlier this fall, government only provides a small measure of support for the humanities and arts -- but that small investment reaps enormous rewards in human terms. Without government support, fewer of our cultural institutions and organizations would survive or thrive. Fewer children would know the enrichment that comes from cultural activities. And the democratic ideals we have defended and upheld for two centuries years would be put in jeopardy.

\* I know you have been hard at work advancing your ambitious agenda. Harvey (Golub) and Irene (Hirano) are working with Commerce to encourage cultural tourism, which contributes so much to our economic vitality. Cynthia (Schneider) and Roger (Johnson) are looking at ways to improve excellence in federal design. Bill (Ivey) and Quincy (Jones) will be offering ideas about how to use the media to widen people's appreciation of our cultural life.

And David (Gardner) and Terry (Semel) and their group are examining the important question of how to stimulate more private philanthropy.

\* As you know, of particular interest to me is how your work will affect the lives of our children. As I said a few months ago when I met you at the White House, this committee has tremendous potential to provide hopeful and productive outlets for young Americans -- indeed to change their lives. Peggy and Rich, I hope you can share some of your ideas about how we can use the arts and humanities to give our children opportunities for intellectual and creative expression that generate self-esteem, hopefulness, and excitement about the future.

[Peggy Cooper Cafritz and Rich Gurin will report for about 2 minutes each. If there is time afterward, Dr. Brademas will invite questions and comments from committee members to you].

###

## TALKING IT OVER

BY HILLARY RODHAM CLINTON

RELEASE: WEDNESDAY, MAY 27, 1998, AND THEREAFTER

Ten years ago, nervous neighbors crossed the street to avoid Chicago's Du Sable High School, where, in 1987, a student was shot to death inside the building.

Now, people cross the street to enjoy the school's gardens, blooming with flowers and vegetables, and to marvel at the peacocks, pheasants and macaws in the courtyard atrium.

Down the hall, in teacher Emil Hamberlin's biology class, you'll find more animals -- boa constrictors, pythons, a pot-bellied pig, an alligator, ferrets and even a badger. When Dr. Hamberlin, who's taught at Du Sable for 35 years, notices that students are having trouble getting to school, he assigns them an animal.

"We see a dramatic improvement in attendance when we give the students responsibility," he explains. One ninth-grader, Charles Armstrong, loves feeding the animals -- the peacocks are his favorite. He's going to work with Dr. Hamberlin this summer and plans to major in biology in college.

Now, the school wants to renovate the atrium as a memorial to friends slain in the neighborhood. Last November, Du Sable's Gospel Choir members joined their suburban counterparts at the top-ranked New Trier High School for a fund-raising concert at Chicago's Orchestra Hall.

Du Sable was once one of the jewels of the Chicago school system -- not unlike New Trier -- boasting famous alumni including former Mayor Harold Washington and Nat "King" Cole. But when Principal Charles Mingo arrived in 1988, the outlook was bleak.

It wasn't unusual to find more students hanging out in the hallways than in class, and on any given day, only about 65 percent showed up at all. Mingo himself bought alarm clocks for some students, went to their homes and knocked on doors to roust them out of bed. Nonetheless, he says, attendance is still his biggest problem.

Mingo also rid the halls of graffiti and declared Du Sable "neutral turf" in the gang wars that rage outside the door. He banned hats, coats, radios and sunglasses inside the building. He has to be strict, he explains, because he's dealing with "kids who've grown up without a whole lot of order." Eighty percent of Du Sable students live in the Robert Taylor Homes, one of the nation's three poorest communities.

It wasn't just the kids, though, who were underachieving. Some teachers, disheartened and uninspired, didn't issue books, claiming students would lose them. And many locked up classroom computers so that students couldn't use them. One teacher explained, "I don't want kids to steal them." Now, Du Sable prides itself on being the first public school in Chicago to be wired for Internet access.

Despite the restoration of order, Du Sable's reading test scores still lagged far behind national norms, so Mingo and his staff set out to create a "Culture of Reading."

Teachers volunteer in after-school and summer reading programs. Everyone learns a new vocabulary word each day -- it's not unusual to be quizzed by a security guard on the "word of the day." And the daily curriculum now includes a 30-minute reading class -- almost unheard of in high school.

Meanwhile, in 1995, the entire Chicago system undertook a major reform initiative. Mayor Richard M. Daley took control of the schools, imposing strict new standards and accountability. Schools that didn't perform on national tests were placed on probation, and the worst schools were "reconstituted" -- teachers and principals had to resign and reapply for their jobs.

Two years ago, in a devastating blow for a community that was trying so hard, Du Sable was reconstituted. Mingo held onto his job, but many teachers did not. He looks back now and calls the move a "blessing."

The school board assigned a new associate principal, Katherine Owens-Smith, to deal solely with academics. She marvels at the way the school -- "everyone from the engineering staff to the cafeteria workers" -- pulled together. And, now, their hard work is beginning to pay off.

Last year, only 4.9 percent of Du Sable students met national standards in reading. On the latest test, the number climbed to 12.4 percent -- not enough to take the school off probation but demonstrating they're moving in the right direction, although they still have a long way to go.

The Chicago school system's CEO, Paul Vallas, can't talk about Du Sable's success without taking a moment to boast about the city's other schools. He notes that every school in the violent State Street Corridor, which includes Du Sable, and in the area of the infamous Cabrini-Green projects improved their scores. The four Cabrini-Green elementary schools are even eligible to come off probation now.

He's right. When we celebrate the success of Du Sable, let's also congratulate the students, teachers, staff, parents and neighbors who are working every day in schools all over Chicago to create safe havens of learning for our children. And let's spread the word that even in our country's toughest neighborhoods, we know how to make our schools work.

To find out more about Hillary Rodham Clinton and read her past columns, visit the Creators Syndicate web page at [www.creators.com](http://www.creators.com).

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March 2, 1998 Monday, NORTH SPORTS FINAL EDITION

SECTION: TEMPO; Pg. 1; ZONE: C

LENGTH: 678 words

HEADLINE: ARTS COUNCIL COMES OUT A WINNER IN PROPOSED STATE BUDGET ✓

BYLINE: By Achy Obejas, Tribune Staff Writer.

BODY:

The Illinois Arts Council would receive an extra \$3.4 million under Gov. Jim Edgar's proposed fiscal 1999 state budget. The money, which would come from a surplus in the state's general revenue fund, represents a more than 50 percent increase in state arts grants funding.

"It's the first time Gov. Edgar has proposed a significant increase since he's been in office," said Kathy Davis, executive director of the Arts Council. "And it brings our total budget to \$11.6 million, the exact level when he first took office in 1990."

The new funds are earmarked for a series of programs focused on arts education and employment in "underserved" urban and rural communities.

A "decentralization" program hopes to help these communities identify local arts needs, while additional funding to ArtsTour and STAR programs will help artists offer programs in existing institutions such as park districts, libraries and YMCAs.

"I think the governor is sincerely committed to education," said Alene Valkanas, executive director of the Illinois Arts Alliance. "And he realizes that the arts are part of a complete education. He wants to leave a legacy in education. The reason it's possible to do it this year over other years is that we're sitting in a good economy, and the governor's got a \$750 million surplus." ✓

Edgar's proposed budget would up Illinois' per capita arts funding from 65 cents to \$1. "We're currently ranked 38th (among 56 art agencies in U.S. states and territories)," said Davis. "The new budget, depending on what other states do, will rank us at about 25th or 26th."

Of the total Illinois Arts Council budget, only \$650,000 is coming through federal agencies such as the National Endowment for the Arts. ✓

One of the new programs funded through the governor's proposal, known as Quick Start, is specifically aimed at schools, giving them an opportunity to create artists' residencies of up to 10 days. ✓

Another project, the Summer Youth Employment Program, is designed to create eight-week paid summer apprenticeships for high school students. ✓

"It's patterned after Gallery 37," said Davis. "That program has been so successful, we wanted to expand it to the rest of the state."

Chicago Tribune, March 2, 1998

New funds have also been earmarked for Illinois Art Treasures on Tour, a program designed to help some of the state's most established institutions take their productions and exhibitions on the road. The Arts Council has an approved list of 44 such institutions, most of which are based in the Chicago area and include organizations such as the Chicago Symphony Orchestra and the Goodman Theatre. ✓

Perhaps most important to individual artists is the \$500,000 -- a 74 percent increase from last year -- designated for artists' fellowships. These are \$5,000 career awards that up to now have been awarded every other year.

"We're one of the few states that have artists' fellowships," explained Davis. "And with the demise of individual awards from the National Endowment for the Arts, they've become increasingly more important for individual artists." ✓

Although the budget increase is only slated for fiscal 1999, the Arts Council's strategic plan for these new initiatives stretches to 2001.

"We're very optimistic," said Davis. "The arts council has been working really closely with the governor's office and with both houses in the legislature. We've let them know we're supporting arts programming in every nook and cranny in the state, so we have some momentum."

In addition to the Arts Council increase, Edgar's budget also includes \$5 million to encourage partnerships between museums and schools, and a five-year, \$50 million capital funding component to help state museums create new exhibits and improve facilities. ✓

The partnerships are intended to involve Illinois students directly in museum programs (particularly through the use of technology), encourage specialized teacher training and underwrite student internships at museums, zoos, observatories, art museums, aquariums and other cultural institutions. ✓

LANGUAGE: ENGLISH

LOAD-DATE: March 2, 1998



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**NEWS RELEASE**

FOR IMMEDIATE RELEASE  
June 2, 1998

CONTACT:  
Ann Ridge  
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Rhoda Pierce  
312/814-6758  
FAX 312/814-1471  
TTY 312/814-4831

WEB ADDRESS [www.state.il.us/agency/iac](http://www.state.il.us/agency/iac)

**ILLINOIS ARTS COUNCIL RECEIVES \$3.4 MILLION  
INCREASE IN GRANTS BUDGET**

On May 22, 1998, the Illinois General Assembly approved legislation for a \$3.4 million increase for grants to support the arts in Illinois, bringing the FY99 budget for the Illinois Arts Council (IAC) to an \$11.3 million base budget.

"The Illinois Arts Council members are pleased with the enormous support for the arts in Illinois that the Governor and Legislature have demonstrated by awarding the Arts Council with this significant increase," said IAC Chairman Irene D. Antoniou. "These dollars, which represent a 50% increase in funds for grants, will enable the IAC to reach the goals that it has set in its FY99-FY2001 Strategic Plan," Chairman Antoniou continued.

In FY99 the IAC will begin implementing the new Strategic Plan which stresses serving Illinois citizens through increasing arts programming in underserved communities, establishing mechanisms to expand arts education within and outside school settings and increasing funding for small and community-based organizations throughout the state.

In fiscal year 1999, these goals will be accomplished through new initiatives such as "Illinois Art Treasures on Tour" which will allow communities to experience significant art from other regions of the state and "Summer Youth Employment" which will enable arts organizations around the state to hire high school students for apprenticeship jobs.

M O R E

page 2 of 2 pages

In addition to the budget increase, the IAC will administer \$5.9 million in line-items to several legislatively designated arts organizations, statewide.

The IAC is a state agency that serves the people of Illinois with quality, accessible arts programming through the active support of Illinois artists, arts organizations, educational institutions and communities.

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The Baltimore Sun

January 8, 1998, Thursday, FINAL EDITION

Art Ed  
Research

SECTION: EDITORIAL, Pg. 21A

LENGTH: 914 words

HEADLINE: Artistic expression helps students excel

BYLINE: Robert Sirota, Fred Lazarus and Eileen Cline

BODY:

THE largest student in the second-grade class was a 10-year-old who should have been in the fifth grade. Despite having attended school for a number of years, she could barely spell "cat." But after a couple of months in music class, she could spell Tchaikovsky. Amazing? No.

Many parents, teachers and others have known at least intuitively that the right kind of music or art or dance or theater instruction makes a significant difference in the intellectual as well as the emotional development of children. The anecdotal evidence is persistent.

Scientific proof

Then came the compelling data reported in the February 1997 issue of Neurological Research, indicating that those intuitions have sound neurological basis. Psychologist Frances Rauscher and physicist Gordon Shaw found that music training -- specifically piano instruction -- is far superior to computer instruction in stimulating the intellectual development of very young children. ✓

Those children receiving twice-weekly keyboard lessons and daily singing lessons performed 34 percent higher on tests measuring spatial-temporal ability, a finding that suggests music uniquely enhances the higher brain functions required for mathematics, chess, science and engineering. Sound like a big project? They only spent 15 minutes a day -- a pretty small investment for such a huge dividend. ✓

News of this research drew tremendous response from all over the country when it was released nearly a year ago. Were we listening?

In times of frantic scrambling to "save" kids from inner-city hopelessness, it is essential to invest time and money teaching youngsters to read, to get the basics. We hear it said that we cannot spare time for music and art and dance and drama -- that those activities can be added when we have the fundamentals under control. But Ms. Rauscher's researchers, working with 3-year-old children from welfare families, some born with drug addictions, found that the effect of music lessons on these kids was way above even the effect on middle-income families. What does that say?

In a 1995 study by the College Board, students with course work in music appreciation scored 61 points higher on the verbal and 46 points higher on the math portion of the SAT tests. Scores for those with course work or experience in music performance scored 51 points higher on the verbal and 39 points ✓

The Baltimore Sun, January 8, 1998

higher on the math portion than those with no course work or experience in the arts. Does that apply mainly to college-bound students? Doesn't seem so. In a 1993 study, students improved an average of one to two months on reading for each month they participated in the "Learning to Read Through the Arts" program in New York City. Are we paying attention?

More recently, UCLA professor James Catterall analyzed data from a federal study of 25,000 students, showing that children with consistent and substantive involvement in the arts performed at significantly higher levels on all measures -- academic and various extra-curricula activities like public service. As was implied in the Rauscher study, a most critical finding is that children who are less advantaged in terms of socio-economic factors benefit from the arts at rates comparable to or better than the whole population, and do so increasingly as they move through school. ✓

#### Future need

What about the average working person? Says Arnold Packer, a senior fellow of the Johns Hopkins Institute for Policy Studies: ". . . As business begins to understand how the arts contribute to an imaginative, flexible, problem-solving employee, they will increasingly value what workers know and are able to do in the arts." ✓

A panelist at a recent gathering of educators observed: "I often wonder why it almost seemed that mainly rich kids were smart. Now we begin to realize that those kids are the most likely to get music lessons, dance lessons. . . The things that are not available to most kids whose schools cannot afford them and whose parents cannot afford them. . . Maybe there's a connection." ✓

Fortunately, it is getting harder to miss that connection. Emerging results and in-school programs around the country are strongly demonstrating that intelligently involving the arts in the curriculum -- not just for the "talented few," but for all children -- proves to be an extremely powerful, effective and ultimately economical way to strengthen educational development. ✓

#### Two-day meeting

Maryland is ahead of most of the country in its formal recognition of these powerful facts. Evidence of that is a two-day conference, beginning today, in support of the state's efforts on this issue. Johns Hopkins University President William Brody and state Superintendent of Schools Nancy Grasmick will convene school superintendents, government officials, business and education leaders and other key policy makers from throughout the state for a "policy summit and symposium," examining how the arts are being used to address educational reform goals around the nation.

Given the growing body of evidence, we applaud the enlightened forces in this state that are making this unprecedented event possible. The children of Maryland -- and, thus, everyone -- will reap significant benefits.

Robert Sirota is director of the Peabody Institute, Fred Lazarus is president of the Maryland Institute, College of Art, and Eileen Cline is a senior fellow in arts policy at the Johns Hopkins Institute for Policy Studies.

**June 1, 1998**

**MAYOR DALEY SCHOOL PRINCIPALS  
ARTS AND EDUCATION LUNCHEON**

**Date:** June 3, 1998  
**Location:** Chicago Cultural Center  
Chicago, IL  
**Time:** 12:30 pm- 2:00 pm  
**From:** Brenda Costello

**I. PURPOSE**

To deliver the keynote address at Mayor Daley's second annual Chicago Public Schools Principals Arts and Education Luncheon.

**II. BACKGROUND**

Overview

You will be the keynote speaker at Mayor Daley's second annual Principals Arts Education Luncheon on Wednesday afternoon in Chicago. Mayor Daley, a strong supporter of the arts, is sponsoring this luncheon as a means to increase school principals' awareness of the role art can and should play in curriculum development. In his opinion it is imperative that principals recognize the place arts have in the overall development of youth. Last year's speaker was noted composer Marvin Hamlisch. Mr. Hamlisch spoke of his own experiences with arts education as a child and as a teacher. He emphasized the arts as a means to recognize hidden talents, develop new skills, boost self esteem, and explore the greater world. This year's organizers are interested in hearing your personal thoughts on, and experiences with, arts based education. Over 500 elementary and secondary Chicago public school principals are expected to attend.

Arts Education in Chicago

As you know, Chicago has a very active arts base of which Mayor Daley and his wife, Maggie, are strong supporters. This includes the renowned Gallery 37, which financially supports students in their arts experiences and received an Innovations Award from the Ford Foundation and Kennedy School just last year. Although Gallery 37 functions outside of the school system, it does use several school facilities to accommodate its needs.

Within the schools, Mayor Daley has expanded Chicago's summer youth program in ways that more directly incorporate the arts. In 1996, \$10 million was allotted to provide four hours a day of art, music, recreation and tutoring for 100,000 students. In addition to student based programs, Chicago is paying Columbia College \$1 million to train 900 high school math and science teachers to use art, music and dance to teach their subjects. Along with expanded summer programs and professional development for teachers, the Chicago Arts Partnership in Education (CAPE) has forged 10 partnerships between local schools and professional arts groups, a newly

formed Reform Board passed a resolution backing “system wide integration of arts education into the curriculum,” and a high powered Arts and Education Task force co-chaired by Maggie Daley has been convened.

#### Funding for Arts Education in Chicago

To justify arts instruction to basics minded administrators, arts educators and organizations are being forced to “make over” the arts as a means to help teach academics. They are also seeking to attract interest in art education by publicizing new education research that points to the arts as a means to engage higher order thinking skills and increase measures of creativity.

This new take on arts education has not gone unnoticed in the Illinois state house. Under Governor Edgar’s fiscal 1999 budget passed on May 2nd, the Illinois Art Council has received an extra \$3.4 million. This money, which comes from a state surplus, represents a more than 50% increase in state arts funding and will go towards expanding youth apprenticeship programs, the Illinois Art Treasures on Tour program which allows museums to take their exhibits on the road (and into schools), and partnerships which involve students directly in museums. This move towards funding arts education is also being felt in other states and cities, including New York City, where budgets that once sacrificed the arts in schools are now earmarking monies to revitalize the once lost programs.

#### Arts Education and Cognitive Gains

According to a variety of sources available at ArtsEdge, a web site managed by the Kennedy Center, several cognitive studies now substantiate that the arts are critical to education and learning. According to research by The College Board, Frances Raucher and James Catterall of UCLA’s School of Education, and several other notable individuals and entities, well designed arts programs increase general testing and SAT scores, raise levels of attendance, raise grades across academic disciplines and increase graduation rates. *The Schooled Mind: Do the Arts Make a Difference?*, a study by Richard Luftig of the SPECTRA+ Program, found that total creativity measures were four times higher for elementary students in an arts curriculum. Studies by Annette Gourney and Jason Bosseau, evaluative researchers of an arts alternative program in New Jersey, indicate that arts based education improves students’ attitudes relating to self expression, trust, self acceptance and acceptance of others.

From an economic perspective, *The Arts and Student Achievement*, a background paper for the Goals 2000 Satellite Meetings, has found a link between arts education and success in the modern workplace. The arts demand high standards, analytical thinking, creativity, practice, discipline, teamwork and follow through-- all qualities employers say they need. Most importantly, training in the arts teaches students how to develop and deliver a product.

#### Arts Education and the Administration

In conjunction with the Department of Education, the Endowment for the Arts has not only established, but sustains, the Goals 2000 Arts Education Partnership. The Partnership, developed in 1995, strives to include the arts in state and local education improvement programs. To date, 47 states now have, or are developing, standards for the arts. In 1997, the National Endowment for the Arts invested \$8.2 million in support of pre-K through 12 arts education programs while

\$30 million of Partnership monies combined with state arts agency funding annually supports more than 7,800 projects, reaches more than 2,400 communities, and involves thousands of teachers and artists. School districts, PTAs, libraries, and arts organizations all draw on Arts Endowment funds through state arts agencies to support arts education programs.

In addition, arts programs are supported through after school monies which the President hopes to expand over the coming legislative year. The administration added the “arts” to the list of core subjects when it wrote the *Goals 2000: Educate America Act* and the administration has strongly supported Goals 2000 and the Arts Education Partnership in many efforts ever since. Current activities of the Partnership include working with the President’s Committee to produce a report and web site with information on school districts with strong integrated arts programs, an effort to respond to the “Nation’s Report Card” which reveal this Fall how well eighth graders are leaning to create, perform and respond to original works of art and increased participation in the Summer/Fall *America Goes Back to School Initiative*. Arts education is now also recognized as a strong component of the Department of Education’s Blue Ribbon Schools Recognition program.

#### Format

You will first attend the luncheon which will be attended by over 500 Chicago Public School principals, Mayor Daley, Maggie Daley, members of Chicago’s Arts and Education Task Force and the CEO of Chicago Schools, Paul Vallas. Mayor Daley and Maggie Daley among others, will sit with you at the head table. Following lunch and after a brief hold, Lois Weisberg will make brief remarks and introduce Mayor Daley who will then make remarks and introduce you. You will then address the principals and depart immediately following your remarks.

### **III. PARTICIPANTS**

#### Head Table

- The First Lady
- Mayor Daley and his wife Maggie
- Lois Weisberg, Commissioner, Chicago Department of Cultural Affairs
- Paul Vallas, CEO, Chicago Public Schools
- Gery Chico, President, Chicago School Reform Board of Trustees
- Fred Eychaner, President & Owner, WPWK-TV, Channel 50, Sponsor of the Event

#### Speaking Program

- The First Lady
- Mayor Daley
- Lois Weisberg, Commissioner, Chicago Department of Cultural Affairs

### **IV. SEQUENCE OF EVENTS**

- Principals’ Luncheon.
- Proceed to hold.
- Proceed to Preston Bradley Hall.
- Lois Weisberg makes brief remarks and introduces Mayor Daley.

- Mayor Daley makes brief remarks and introduces The First Lady.
- The First Lady delivers remarks.
- The First Lady departs.

#### **V. PRESS PLAN**

Luncheon: Closed press.

Remarks: Closed press.

#### **VI. REMARKS**

Provided by Christy Macy.

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

April 26, 1996

FIRST LADY HILLARY RODHAM CLINTON  
REMARKS AT ARTS AND HUMANITIES FOR  
AT-RISK YOUTH EVENT  
THE WHITE HOUSE

Thank you all. Thank you very much. Thank you and welcome to the White House. And I want to start by thanking the Chicago Children's Choir because we were, Richard and the rest of us, in the Blue Room getting ready for the program. I'm going to ask them to sing again in the middle and the end of the program because I really appreciate their being here.

I want to thank so many people, but let me start with Sheldon Hackney, and Jane Alexander and Diane Frankel who, through thick and through thin, have remained tireless in their efforts to promote our nation's rich cultural and artistic legacy. And the good news is that a day after there was an agreement on the 1996 budget, we still can say that the United States supports the arts, and the humanities and our museums. And we're just so grateful for the constancy of effort that many of you brought to this struggle in encouraging members of Congress and others to understand that our country needed to have the kind of commitment represented by these agencies. So, I want to thank all of you for making that possible.

On behalf of the President, let me also convey our very deep appreciation to the members of the President's Committee on the Arts and the Humanities. Under the leadership of John Brademas, you have devoted considerable time and attention over the past year to helping children discover their creative potential through art, words, and ideas. And I would like to ask all the members of the President's Committee on the Arts and the Humanities, starting with Mr. Brademas, to please stand so that we can recognize and thank all of you for your work.

I would also like to take this opportunity to commend the countless artists, teachers, museum professionals and community leaders across our country who are offering our children positive alternatives, often amidst violence, and destruction, and despair. These men and women, many of whom are in this room representing thousands and thousands of others across our country, believe in the promise of every child, and in the power of the arts and humanities to transform children's lives. Your dedication and expertise have given and will continue to give

thousands and thousands of children new hope and confidence in their own future. And I am very grateful that those of you who could be here were able to join us today.

You know, every day, through the media, particularly television, we hear so many negative stories about America's children. We hear about children floundering in a sea of confusion, frustration, anger, and violence. We hear about children growing up in environments that are so impoverished -- economically and spiritually -- that they cannot resist the lure of drugs, gangs, and other forms of destructive behavior.

But there are so many more positive stories to tell. There are so many young people and children, who despite the odds, are going forward with optimism and confidence in their own lives.

I was in a school in Philadelphia a few weeks ago, and a young boy in seventh grade said, "You know, Mrs. Clinton, all we hear about are the bad kids; nobody really pays attention to us, and we're trying real hard to do the best we can." He said, "It must be like when an airplane crashes; everybody pays attention, and people forget about the thousands that land safely everyday." And I told him that I would do my part, as each of you is doing, to make sure that the positive stories get told. That we know that in every corner of America there are examples of children -- who might otherwise have been written off --- discovering joy, and fulfillment, and discipline and confidence. And often the way they are doing that is through artistic and intellectual expression.

The study that the President's Committee is releasing today, called "Coming Up Taller," offers compelling evidence that the arts and humanities provide young people with creative, productive, and safe outlets for their energy.

My husband often says, "Children need something to say yes to." And what better to say yes to than music, dance, painting, poetry, writing, drama, history, photography and other forms of creative expression.

The Committee's study -- which was funded entirely by private sources -- cites numerous instances of children whose school work, social habits, and outlooks on life have improved with exposure to arts and humanities programs.

I couldn't possibly relate every story. I hope you will read the report with the care it deserves. But for example, let me just mention a few:

-- One teenager, at risk of dropping out of high school, became involved with an artists-in-training program sponsored by the Opera Theatre of St. Louis. Now she has a full scholarship to

college and is in her second year studying voice.

-- A sixth-grader growing up in a low-income area of Philadelphia joined *The People's Light and Theater Company*, which works with students after school on a year-round basis. The students wrote, improvised and performed plays, including works of Shakespeare. Today, the girl is one of the top students in the 12th grade and is hoping to become a lawyer. I'll have to talk to her about that decision. Her 19 classmates in the program will all graduate from high school this spring.

-- A four-year-old boy came to pre-school every day but never talked. One day, as part of an early childhood arts program, the boy drew a picture in class, and began to tell his classmates the story behind his picture. Since then, his development has flourished through arts projects.

Each of these cases illustrates the benefits that come when children are engaged in activities that teach new skills, build strong interpersonal relationships, emphasize excellence, and provide a stable, safe environment that enhances learning and growth.

The President is extremely proud that his Administration -- through the National Endowment for the Arts, and its partnerships with the Department of Justice, the Department of Health and Human Services, the Department of Housing and Urban Development and the Corporation for National Service -- as well as the ongoing work of the National Endowment for the Humanities and the Institute of Museum Services, has consistently supported creative alternatives for young people.

Clearly our nation today faces great challenges and difficult choices when it comes to how we allocate federal resources. But I hope that, as we establish priorities for a new millennium, Americans will appreciate that the very small amount of public support given to the arts and humanities is a down payment on our future. It is not only an investment in our young people -- it is an investment in the values we claim to honor and the cultural traditions in which our democracy has flourished for more than 200 years.

If we care about civility, character, and our democratic freedoms, then we ought to support the federal agencies and institutions whose mission it is to make American culture available to all children, not just those whose parents can introduce them, but every child in whom that spark can be lit if they are given the chance.

Now this is National Poetry Month, and there is probably no better way to express what we all feel and what brings us together here than to quote some of the eloquent words from Rita

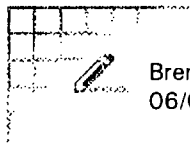
Dove, our National Poet Laureate from 1993 to 1995. As Ms. Dove reminds us:

"If children are unable to voice what they mean, no one will know how they feel. If they can't imagine a different world, they are stumbling through a darkness made all the more sinister by its lack of reference points. For a young person growing up in America's alienated and disparate neighborhoods, there can be no greater empowerment than to dare to speak from the heart -- and then to discover that one is not alone in one's feelings. Once hope and self-esteem have been engendered, the work of redefining the future can begin."

Well that is what we are about the business of doing, engendering hope and self-esteem and trying to redefine a better, more optimistic and confident future. Indeed, when we hear the extraordinary voices of the Chicago Children's Choir, or the words of the two young people who will talk to us today -- or when we learn from Bill Strickland about his experiences as a student and teacher in children's art programs -- we know that our rich cultural traditions are alive and well and safely guarded for the future.

Thank all of you for your resilience in the face of some opposition and misunderstanding, for continuing to believe in America's children, and for understanding the roles that our arts and culture play in our individual and collective lives.

We are so honored today to have one of our finest actors and citizens with us. Certainly those of us who have followed his career have appreciated so much of what he has brought to the screen, the way he has moved us, the way he has provoked us, but recently he has, through a particular movie, reminded us of how important the work teaching of young people is when it comes to the arts. I was asked recently what my favorite movie of the year was, and I said "Mr. Holland's Opus." Not only because it started in the 1960's, when I was in high school, so I sat there looking at those white socks and tennis shoes the girls were wearing, seeing the scenes in the hallways, living through all that I can recall, but also remembering what it was like when I was in high school and even the smallest school, in the poorest state - like my husband's school in Hot Springs, Arkansas - had a band, had an orchestra, had art classes, had drama classes, put on plays. And now I look around, and just as we saw in the movie, those are considered frills. They're being cut out. No one wants to go to the trouble or spend the relatively meager resources needed to give children a chance to flower in ways that will give them the positive direction that some many of them need. I'm really grateful for that movie, but I'm even more grateful for the support and the career of Mr. Richard Dreyfuss. Please join me in welcoming him here today. Thank you.



Brenda B. Costello  
06/01/98 03:08:14 PM

Record Type: Record

To: Christine N. Macy/WHO/EOP

cc:

Subject: Mayor Daley lunch

I just spoke to Doug Herbert at NEA (682-5515), who gave me some background (outlined below) I thought might be helpful for remarks. Also, I'm sending over an NEA brochure on Arts Education, and will soon have in my hands a copy of their latest report "Art Works: Prevention , ...." a sequel to the "Coming Up Taller" report.

D. Herbert highlighted what they see as an growing/renewed interest in arts education, illustrated by Goals 2000 (Art is one of the core subjects in Nat'l goals), voluntary standards in the arts, 47 states now have or are developing standards for arts education. Sec. Riley noted in his annual State of Education speech in Feb., "As I visit schools, I see a renewed interest in art education, ...central to the education of every child" (the quote is much longer and better than I could remember).

Also, evidence through research shows that arts play an essential role achievement and engagement (Researcher -Dr. Francis Raucher, "Keyboard study"; Dr. James Catterall, UCLA College of Education - Nat'l ELS Dept. Of Ed Study) correlation btw. Arts curriculum and staying in school and achievement, increased proficiency in community activity.)

NY has just decided to once again fund arts and music programs in schools.

**FIRST LADY HILLARY RODHAM CLINTON  
SARA LEE CORPORATION DONATION  
THE ART INSTITUTE OF CHICAGO  
JUNE 3, 1998**

It is such a pleasure to be back in Chicago, and to be back at the Art Institute, and to be back with friends and supporters of the arts here in my hometown.

As many of you know, I grew up here, and every time I return to Chicago, I remember my school days -- when we all wore white socks and tennis shoes, and listened to ... But I also remember that in my school -- and in even the poorest schools in this city and across the country -- that we had a school band, and an orchestra, and art classes, and drama classes, and we put on plays. And while I loved every minute - I took all of that for granted.

Yet today,

Call Dawn Allen  
802-660-9081-  
sell units one  
cent  
Sara Haves  
57200  
admission  
policy  
=

lunch  
Jerry Chico  
Pres of Chicago School  
Refer Bd  
Paul Vallas - CEO  
Chicago  
public school S

*see p. 2*  
*General qualitative*  
*info about arts ed.*  
*NO statistics*



**Information**



## PARTNERSHIP RESOURCES & MEMBERS: GOALS 2000 ARTS EDUCATION PARTNERSHIP BROCHURE



**Task Forces  
& Advocacy**



**Securing  
Goals 2000  
Funds**

**Members &  
Resources**

**Highlights**



**Home**

### **The Arts and Education: Partners in Achieving Our National Education Goals**

#### **THE NATIONAL EDUCATION GOALS IN BRIEF**

By the year 2000 ...

1. All children ready to learn
2. 90% graduation rate
3. All children competent in core academic subjects (including the arts)
4. First in the world in math and science
5. Every adult literate and able to compete in the workforce
6. Safe, disciplined, and drug-free schools
7. Professional development for educators
8. Increased parental involvement in learning

The enactment of the bi-partisan Goals 2000: Educate America Act of 1994 recognizes the arts as a core area of study in which American children are expected to achieve competency. As a people, we have taken a stand: The arts should be part of a quality education for every child.

The Goals 2000: Educate America Act provides, for the first time, resources to states and local school districts to develop and implement plans to improve student learning. The National Education Goals, and the voluntary standards accompanying them, reach to the very heart of American education. In this new environment, the task is not merely to look to the future but to create it - neighborhood by neighborhood, school by school, state by state - to take new risks for our children's sake.

In response to this challenge, representatives of some 100 national arts, arts education, museum, education, higher education, business, foundation, parent organizations and government agencies came together:

- \* to affirm the arts as fundamental to quality education and education reform efforts;
- \* to articulate specifically how the arts can contribute to achieving the National Education Goals; and
- \* to identify how the individuals and organizations present could work together to assure that the arts become a central component of state and local level education reform plans.

## THE ARTS IN GOALS 2000

To achieve their full potential as human beings, children need an education in the arts.

As part of the heritage of our culture, the arts are forms of understanding that are fundamental to what it means to be an educated person. They are the richest and most far-reaching expressions of human creativity, achievement and communication - from people to people, culture to culture, and age to age. To lack an education in the arts is to be profoundly disconnected, from our history, from beauty, from other cultures, and from multiple forms of expression. The arts are basic, as well, to securing a humane future for our children.

The arts are also indispensable to education reform, for four important reasons:

First, the arts engage students in learning in a variety of ways that enable them to develop many areas of intelligence and different "habits of mind".

Second, research shows clearly that the arts help children build both basic and advanced thinking skills, develop problem-posing and problem-solving skills, and instruct children in diverse modes of thinking and learning. These are essential for life-long learning and responsible citizenship.

Third, the arts reach students who are otherwise disempowered and disenfranchised by providing diverse routes to academic and personal achievement. They enhance self-discipline, perseverance, and hard work, and provide gateways to other learning.

Fourth, as well as being valuable in their own right, the arts help students build solid connections with other academic areas and to integrate their learning. The arts promote cross-cultural and interdisciplinary learning. They also offer students the opportunity to acquire skills not readily available via other disciplines.

The Arts and the 21st Century Economy. The arts teach and enhance such skills as the ability to manage resources, the interpersonal skills of cooperation and teamwork, the ability to acquire and use information and to master different types of symbol systems, and the skills required to use a variety of technologies. As part of their preparation for productive work, the arts help students build the specific workplace skills needed to ensure their own employability and their ability to make a solid economic contribution to our communities and to a nation in which the arts are a \$316 billion business.

## WHAT MUST BE DONE NOW: A SUMMARY CHECKLIST

The arts are a proven - but under-utilized - resource for education reform. Specific actions must be taken now to ensure inclusion of the arts. State and local level planning teams are now making decisions about how the education reform agenda is going to be carried out. To realize the benefits of the arts, all of us - educators, state and local education planning teams, parents, artists and arts organizations, museums, businesses and foundations - must take an active role in each of our states and communities to:

Include the arts as a core content area in state and local curricula. The National Education Goals are not mandates; states and communities still

*General qualitative  
info about arts ed.  
NO stats*

## ***The Arts and Student Achievement: Ideas for Schools and Communities***

Updated February 1995

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#### *The Arts and Student Achievement: Ideas for Schools and Communities*

- Learning and the Arts
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  - The arts prepare students for the new workplace
  - Arts education is important to America's ability to compete internationally
  - The arts are a significant part of the U.S. economy
  - The arts bring parents into the schools
  - The arts build business and community participation
  - The arts teach us about human nature and culture
  - The arts encourage self-discipline and persistence
  - The arts teach cultural diversity in an increasingly diverse nation
  - The arts are basic to life
- What Communities and States are Doing
  - Milwaukee, Wisconsin
  - Charleston, South Carolina
  - Westchester County, New York
  - Minnesota
  - New Jersey
  - Kentucky
- Keys to Success
- Organizational Resources (listed alphabetically)

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### **Introductory Quotes**

"...Our concern goes well beyond matters such as industry and commerce. It also includes the intellectual, moral, and spiritual strengths of our people, which knit together the fabric of the society. We need time to study the arts and the humanities that enrich all of life, help maintain civility, and develop a sense of community. Knowledge of the arts and humanities must be harnessed to science and technology if the latter are to remain creative and humane."

***A Nation at Risk***  
1983

"...Art in all its distinct forms defines, in many ways, those qualities that are at the heart of education reform in the 1990's: creativity, perseverance, a sense of standards, and, above all, a striving for excellence."

**Richard W. Riley**  
U.S. Secretary of Education  
1993

"...The arts are everywhere in our lives, adding depth and dimension to the environment we live in, shaping our experience daily. The arts are a powerful economic force as well, from

live in, shaping our experience daily. The arts are a powerful economic force as well, from fashion, to the creativity and design that go into every manufactured product, to architecture, to the performance and entertainment arts that have grown into multi billion dollar industries. We could not live without them nor would we want to.

"...For all these reasons and a thousand more, the arts have been an inseparable part of the human journey; indeed, we depend on the arts to carry us toward the fullness of our humanity. We value them for themselves, and because we do, we believe a knowledge and practice of them is fundamental to the healthy development of our children's minds and spirits. And that is why, in any civilization ours included the arts are inseparable from the very meaning of the term "education." We know from long experience that no one can claim to be truly educated who lacks basic knowledge and skills in the arts."

from the introduction to the voluntary **National Standards for Education in the Arts**, prepared by The Consortium of National Arts Education Associations, March 1994

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## ***THE ARTS AND STUDENT ACHIEVEMENT***

### **Ideas for Schools and Communities**

**A Background Paper for the Goals 2000 Satellite Town Meeting  
January 18, 1994  
2nd edition, February, 1995**

As communities across the United States go about the critical and demanding work of improving their schools, trying to ensure that their students take challenging courses, increase their academic achievement and workforce preparedness and meet the National Education Goals, many are ensuring that the arts have a central place in the learning of every student.

Communities are taking steps to see that the study and practice of the visual and literary arts, music, dance, and theater are integrated throughout the curriculum and across grade levels. They're making sure that teachers get the training and professional development they need to help all students learn in the arts. And they're using the occasion to forge new partnerships between the schools and local arts and cultural organizations as well as parents, businesses, and other community groups.

When we recall that the original meaning of the term "to educate" includes both "to lead forth" and "to draw out," we can see that the arts have a key role to play in education. Why? Because the arts are both a body of knowledge for students to be "led to" and are also a means to "draw out" every child. By mixing knowledge with understanding, the arts help students transform information into wisdom.

The bi-partisan education legislation, "Goals 2000: Educate America Act" and the "Improving America's Schools Act" (IASA) which reauthorizes the "Elementary and Secondary Education Act" (ESEA), reflect what schools, communities and states have found works for school improvement. That's why both laws include the arts among the recommended core subjects that American students should know and be able to do.

With the passage of Goals 2000, the arts are recognized as a core area of study in which American children are expected achieve competency (see the National Education Goals, p. 16). The Elementary and Secondary Education Act Reauthorization echoes the belief that the arts are essential to excellent teaching and learning. It references the following findings:

*"The arts are forms of understanding and ways of knowing that are fundamentally important to education;*

*education;*

*The arts are important to excellent education and to effective school reform;*

*The most significant contribution of the arts to education reform is the transformation of teaching and learning;*

*This transformation is best realized in the context of comprehensive, systemic education reform;*

*Arts education should be an integral part of the elementary and secondary school curriculum."*

One resource available to help guide states and communities in determining what students should know and be able to do in the arts is the document outlining voluntary model standards, "National Standards for Education in the Arts." The standards were developed by national, state and local experts with input from the public via hearings around the country. This process was supported by the Consortium of National Arts Education Associations (American Alliance for Theatre and Education, Music Educators National Conference, National Art Education Association, National Dance Association). In broad outline, the standards recommend that every student should:

1. Be able to communicate in four arts disciplines -- music, visual arts, theater, and dance.
2. Be able to communicate proficiently in at least one art form.
3. Be able to present basic analyses of works of art.
4. Have an informed acquaintance with exemplary works of art from a variety of world cultures and historical periods.
5. Be able to relate various types of arts knowledge and skills across the arts disciplines.

Arts educators, artists, and cultural institutions can offer students a rich array of new learning opportunities in both the basic school day, and in after school, internship, apprenticeship and summer programs in the community to help them meet these and other subjects' challenging standards.

## ↓ LEARNING AND THE ARTS

The arts are important in themselves and they help students learn other subjects. In school after school, well designed arts education has increased test scores, teacher and student attendance, graduation rates and decreased discipline problems. Howard Gardner's "Theory of Multiple Intelligences" suggests why. He argues that there are seven types of intelligence: linguistic; musical; logical/mathematical; spatial; bodily kinesthetic; interpersonal; and intrapersonal. Gardner says American education usually emphasizes only the linguistic and the logical/mathematical. The arts use the other forms of intelligence as well to reach students and therefore more comprehensively teach students. Jan Ferris, Arts Coordinator for Beachwood Elementary School in the Vicksburg Warren, Mississippi, school district explains that, "we believe every child can learn and if they're not learning it's because we haven't found the way that child learns. We're trying to find the way each child can learn."

Communities have discovered that for **SOME** students, the arts present a first opportunity for learning, and that for **ALL** students, the arts offer a chance to learn **MORE**. Here are some of the ways they have discovered why arts education is so important:

### **STUDYING THE ARTS HELPS STUDENTS ACHIEVE IN THE ARTS AND IN OTHER ACADEMIC DISCIPLINES.**

Experience shows that the arts have a special potential for engaging all students and that the traditional practices of the arts can improve teaching and learning in all areas. Across the country, students at innovative schools are learning, in addition to the arts themselves,

American history through the study of songs composed by many American occupational and ethnic groups; the body's circulatory system through choreography and dance performance; and geometry through the visual and graphic arts. Bill Strickland, founder and Executive Director of the Manchester Craftsman's Guild notes that, "for the first five years of all of our children's lives we teach them through the arts. How do you teach your children? Music, drawing, dance, poetry and so on. That is the basis upon which we form their intellectual experience and then we spend the rest of our lives keeping it from them once they get to be five years old."

Brian Benzel, superintendent of schools in Edmonds, Washington says that the education system we all grew up with, "tends to reinforce the quicker learner the person who gets it naturally and what we end up doing is we value the quick learn process and tend to diminish the value around persistence and hard work, and getting in and digging out. When I reflect on my own education, when I was learning to play the trombone, it was that very intense practice and breaking down the music into parts and going over it and repeating it and putting it together into the whole piece (that really helped me learn). We haven't really had it that way in mathematics, but the music department has done it that way for years. performances and the products that we're able to produce."

### **THE ARTS PREPARE STUDENTS FOR THE NEW WORKPLACE.**

The arts demand high standards, analytical thinking, creative thinking, practice, discipline, teamwork, and follow through all qualities that employers say they need in workers. Most importantly for the workplace, students in arts classes learn how to create results and deliver a product, something they must do in the world of work. John Sculley, former chairman and chief executive officer of Apple Computer, Inc., said, "as a chief executive of a technology company that thrives on creativity, I want to work with people whose imaginations have been unleashed and who tackle problems as challenges rather than see them as obstacles. An education enriched by the creative arts should be considered essential for everyone." David Kearns, now retired Chairman and Chief Executive Officer of Xerox Corporation posed the question, "Why arts in education? Why education at all? The purpose of education is not simply to inform but to enrich and enlighten, to provide insights into life as it has been led and as it may be led. No element of the curriculum is better suited to that task than arts education." And Rich Gurin, President and CEO of Binney and Smith, Inc., maker of Crayola crayons, sums it up by asking, "if we don't encourage people to develop creative thinking, imagination and vision when they are young, why would we ever expect them to exhibit those qualities as adults in their pressure packed careers?"

### **ARTS EDUCATION IS IMPORTANT TO AMERICA'S ABILITY TO COMPETE INTERNATIONALLY.**

*The Power of the Arts to Transform Education*, a report issued by the Arts Education Partnership Working Group, co sponsored by the Kennedy Center and the Getty Trust, found that, "other developed countries with which we compete do not miss the opportunity to ensure that their children have opportunities to cultivate their utmost mental and emotional capabilities." *Arts in Schools*, a National Endowment for the Arts report about arts education notes that in England, Germany and Japan there is, "a formal grounding in the arts as a fundamental part of the education of all their citizens, and an important contributor to cultural and economic vitality."

### **THE ARTS ARE A SIGNIFICANT PART OF THE U.S. ECONOMY.**

Six percent of the gross national product is based on the arts, more than is based on construction (4.8%) and just under wholesale trade (6.9%). Each year, for example, the nonprofit arts alone contribute \$156 million to the economy of Miami and \$122 million to the economy of Pittsburgh. One area in which the United States has a significant positive trade balance is in the arts.

## **THE ARTS BRING PARENTS INTO THE SCHOOLS.**

Every educator knows that there is no better way to bring a child's education alive for a parent than to exhibit a student's products or showcase their performances. Jane Alexander, Chair of the National Endowment of the Arts and a strong supporter of the role of the arts in school improvement, notes that parents take pride in talking, "about how their child performed in the school play, or how they're learning the piano or trombone, or how they won first prize at the county fair with their latest painting."

## **THE ARTS BUILD BUSINESS AND COMMUNITY PARTICIPATION.**

Arts education provides opportunities for partnerships with business, cultural institutions, local artists and others to educate students and enrich communities in turn both in the school day and after school and in the summer. The communities of Hamilton and Fairfield, OH, tired of their dependence on the bigger cities for arts activities, came together to build an arts center. Programming includes theatre, music and exhibits but its primary function is education: teaching students of all ages and abilities in the arts and working with the school systems to bring arts into schools to enhance students' academic performance.

## **THE ARTS TEACH US ABOUT HUMAN NATURE AND CULTURE.**

President Clinton said during a White House celebration of the arts and humanities that they "have enabled Americans of all backgrounds and walks of life to gain a deeper appreciation of who they are as individuals and who we all are as a society." Ernest Boyer, former U.S. Commissioner of Education emphasizes that, "Art is humanity's most essential, most universal language. It is not a frill, but a necessary part of communication. The quality of civilization can be measured through its music, dance, drama, architecture, visual art and literature. We must give our children knowledge and understanding of civilization's most profound works."

## **THE ARTS ENCOURAGE SELF-DISCIPLINE AND PERSISTENCE.**

A North Carolina high school student who never studied dance until a new program made it available in her school put it this way: "I've learned that I can do a lot more things than I give myself credit for. I've learned I'm a lot more flexible than I thought I was. I've learned that I can take the lead in making things....I've learned that I can take what I've learned in dance and apply it to other things, say, psychology. I've learned that I can work well with people I don't know very well. I've learned that sweat won't kill you." Arts in Education Reform, a report issued by the National Coalition for Education in the Arts, notes that, "the child struggling to draw her horse may be frustrated at times by the difference between her conception and her execution, but she knows the difference and she is working to create the conception on paper."

## **THE ARTS TEACH CULTURAL DIVERSITY IN AN INCREASINGLY DIVERSE NATION.**

The Arts Education Partnership Working Group report states that the arts, "celebrate diversity while building unity," a belief supported by findings of the National Conference of State Legislatures. It notes that, "because dance, painting, and music all transcend language barriers, the arts have long served to bring societies together. Partly for these reasons, no other school subject is more attuned to cultural diversity than the arts."

## **THE ARTS ARE BASIC TO LIFE.**

The arts are the language of human expression, understanding and functionality. They convey form and meaning to and from the world around us. All objects and environments, from soda cans to buildings are designed by people for people. We deal with the arts every day in such things as advertising, architecture, fashion, and media. Students need to know how to understand and interpret the world around them.

*Summary of findings of study,  
plus a few examples*

# **Coming Up Taller**

**Arts and Humanities Programs  
for Children and Youth At Risk**

by Judith Humphreys Weitz

**President's Committee on  
the Arts and the Humanities**

**With the National Assembly of  
Local Arts Agencies**

This publication was reprinted with funding from the Bureau of Justice Assistance, Office of Justice Programs, U.S. Department of Justice and the Center on Crime, Communities & Culture of the Open Society Institute.

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# Culture Counts

## THE CASE FOR THE ARTS AND THE HUMANITIES IN YOUTH DEVELOPMENT

Organized youth activities can deter risky behavior in adolescents, according to a recent national study.

Students who participate in band, orchestra, chorus or a school play, for example, are significantly less likely than nonparticipants to drop out of school, be arrested, use drugs or engage in binge drinking. Unfortunately, this same study also notes that today's most vulnerable youth spend less time in activities like these and are therefore deprived of their benefits.<sup>1</sup>

Quality youth programs, whether organized around the arts and the humanities, sports, science or outdoor exploration, are a crucial source of supportive relationships and vital experiences. Arts and humanities programs are particularly potent in promoting youth development. We see this most clearly in educational settings when the arts and the humanities are fully integrated into the curriculum.

Several integrated educational models currently exist in the United States. The Duke Ellington School of the Arts in the District of Columbia provides its high school students, most of whom come from disadvantaged backgrounds, with the chance to attend a school where academics and the arts share the school day equally. In Kansas City, 7 public school districts, 11 arts organizations and 35 donors have banded together across state lines to form Arts Partners, an initiative to integrate community arts resources into the school curriculum. Schools benefiting from this approach have seen the transforming effect of the arts and the humanities on the quality of education and on student achievement.

While humanities disciplines such as history, literature and language have long been accepted as part of the standard school curriculum, the enlightened educator who understands

the value of the arts has had insufficient educational theory and research upon which to base his or her insight. In the last several years, this gap has begun to close.

Studies are exploring the role of arts education in the development of higher order thinking skills, problem-solving ability and increased motivation to learn. Other studies are finding correlations between arts education and improvements in academic performance and standardized test scores, increases in student attendance and decreases in school drop-out rates.

### Youth Radio



on other humanities and 7 percent on the visual arts. The remaining 12 percent is spent on a variety of other activities, such as folk arts and film.

Even though these are not primarily social service programs, they provide an array of support services for children and youth beyond arts and humanities activities. Because of the difficult circumstances of many participants' lives, it is not uncommon for programs to offer conflict resolution sessions, life skills and job training, job and college counseling, tutoring and sometimes even meals and transportation services.

The Manchester Craftsmen's Guild in Pittsburgh, Pennsylvania, in addition to offering an Arts Apprenticeship Training Program in ceramic arts, computer imaging, drawing and photography, also provides college counseling services. This combination may account for the fact that 74 percent to 80 percent of participants in the Program are accepted into college, compared to 20 percent in the surrounding community.

Tutorial programs in math, reading and computers, as well as dance, heritage arts, poetry and vocal arts are available to the children participating in the STARS Program—Success Through Academic and Recreational Support, sponsored by the City of Fort Myers, Florida. When the Program began, the majority of its students had less than a C average, but now 80 percent maintain a C average or better. The city police point to a 28 percent decline in juvenile arrests since the Program was founded in 1989.

Some programs charge a modest fee, but scholarships and waivers generally are available for children who cannot afford it. Most materials are provided free-of-charge. Prime Time Family Reading Time, a project of the Louisiana Endowment for the Humanities, gives children's books to families so parents can read them aloud to their children at home. Children on scholarship participating in Project LIFT. The Dance Ring DBA New York Theatre Ballet program, receive free ballet lessons, dance clothes, transportation money and books. Project LIFT also provides school clothes, winter coats

and emergency medical care when needed. The Sarasota Ballet of Florida provides instruction, dancewear and transportation to scholarship participants in Dance—The Next Generation.

These cultural programs serve both large populations and small numbers of youth. Appalshop in Whitesburg, Kentucky, involves 13 youth a year in a program that uses videography as a way to document Appalachian culture. In contrast, 120 teenagers sing in the Oakland Youth Chorus in California, while 2,000 children participate in dance, creative-writing, music, theater and visual arts classes in recreation centers in Columbus, Ohio's Children of the Future program.

The average number of children served annually by these programs is 407; the median number, 100. Sixty percent of the programs report annual increases in attendance since they began.

#### PROGRAM STAFF

Most programs employ a small number of staff and make additional use of volunteers and consultants.



Tracy Schiller

East Bay Center for the Performing Arts

*Arts Education Programs in Chicago*  
*(one is in E. St. Louis, Ill)*

# **Coming Up Taller**

**Arts and Humanities Programs  
for Children and Youth At Risk**

by Judith Humphreys Weitz

**President's Committee on  
the Arts and the Humanities**

**With the National Assembly of  
Local Arts Agencies**

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**Organization: Bayview Opera House**  
**P.O. Box 24086**  
**San Francisco, CA 94124**  
**415-824-0386**

**Program: Community Recording Studio**  
**Year Started: 1993**  
**Focus: Music**  
**Youth Served: 21**  
**Ages: 13-17**  
**Budget: \$37,500**



The Bayview Opera House, the oldest theater in San Francisco, is the host site for the Community Recording Studio. Youth from the community and in the juvenile justice system come after school to the Recording Studio to create their own music. They work with the two instructors; one focuses on music, and the other, on lyrics. By creating their own pieces, mostly rap music, students learn about keyboards, music composition and lyric writing. The students produced a compilation tape, which is being used to teach them about the music industry, marketing and distribution. Students also learn about producing a successful public performance, including advertising, preparation, technical and staff requirements. "Instructors have dropped the theoretical approach to teaching in favor of a more experiential curriculum which encourages students to develop and utilize their critical thinking skills, become more self-disciplined, develop academically (writing in particular) and learn how to work cooperatively," explains Steve Cohn, a consultant on the project. The program was launched by funding and equipment from the popular rock music band The Grateful Dead. Youth also can participate in the Bayview Opera House Dance Troupe and the Young and Gifted Choir, which sometimes performs with the Zaccho Dance Theatre. The visual arts program at the Bayview Opera House takes the notion of neighborhood beautification to heart. Murals created and executed by professional artists and elementary school children dot the community. Funded in part by the U.S. Environmental Protection Agency and the Neighborhood Beautification Fund, these murals foster neighborhood pride and intergenerational participation.

**Organization: Beacon Street Gallery and Theatre**  
**4520 Beacon Street**  
**Chicago, IL 60140**  
**708-232-2728**

**Program: Art Jobs and Cultural Heritage Programs**  
**Year Started: 1983**  
**Focus: Multidisciplinary Arts & Humanities**  
**Youth Served: 78**  
**Ages: 10-21**  
**Budget: \$310,000**



The Beacon Street Gallery and Theatre started the Art Jobs Program to provide youth with the opportunity to learn about poetry, music, dance, painting, photography and other arts while making positive changes in their lives. Realizing that the needs of the immigrant community should be addressed, the Gallery developed the Cultural Heritage Program. In this Program, participants learn both the history and the art forms of different cultures, frequently becoming members of the Marimba Ensemble, West Indies Dance Troupe or the Laotian Dance or Cambodian Dance groups. Both Programs meet at the Gallery twice a week for 10 weeks, with a core group of participants continuing for several 10-week sessions. Teachers who identify any behavioral problems are backed up with support from a social service agency. "The Programs are keeping the kids in school as well as getting those who have dropped out back in school," says Executive Director Patricia Murphy. "Some have gone on to college, and others have entered vocational training programs."

**“The Programs are keeping the kids in school as well as getting those who have dropped out back in school.”**

**Patricia Murphy**  
**-Executive Director**

**Organization:**  
**Believe In Me**  
**4131 Spicewood**  
**Springs**  
**Austin, TX 78759**  
**512-345-3357**

**Program: Believe In Me**  
**Year Started: 1992**  
**Focus: Dance**  
**Youth Served: 425**  
**Ages: 9-14**  
**Budget: \$350,000**



The Believe In Me program uses dance to give youth, many of whom are involved with drug and gang activity, the tools needed to be successful in the community. Modeled after New York City's National Dance Institute program and St. Louis's Personal Responsibility Education Process (PREP), Believe In Me offers an in-school program, the special dance teams Swat and Celebration and a 2-week, intensive summer dance institute. The in-school program teaches choreography and performance skills. Members of the Swat Team and Celebration Team are chosen from the in-school program. They work on choreography skills, rehearse more advanced pieces and perform in the community throughout the year. At the summer institute, 80-100 children participate 8 hours a day, with a performance at the end of the 2 weeks. The programs incorporate PREP methods by engaging youth in evaluations of community needs and discussions of values, such as making a commitment and working as part of a team, that youth can adopt to meet those needs. "Youth are excelling in other areas of their lives, such as in school," reports Executive Director Rachel Carter. "We're seeing less participation in drug and gang activity and a decrease in dropping out of school."

**Organization:**  
**Boulevard Arts Center**  
**6011 S. Justine**  
**Chicago, IL 60636**  
**312-476-4900**

**Program: Employment**  
**Training Program**  
**in the Arts**  
**Year Started: 1984**  
**Focus: Multi-**  
**disciplinary Arts**  
**Youth Served: 80**  
**Ages: 14-21**  
**Budget: \$180,000**



The Employment Training Program in the Arts pays youth in the Englewood section of Chicago to bring art and culture to their economically deprived neighborhood. The youth, who apply for the Program in January, work 20 hours per week for 8 weeks in July and August. They work in groups of 10 to 12 under the guidance of a master artist to conceive, design, create, critique and present an artistic piece of public art to their community. Projects have included stone and wood sculptures, murals, photographic billboards, silk-screened posters and videos. Both a dance and theater company are created out of the summer work. "We've had 98 percent of our kids complete high school," reports Pat Reed, director of the Boulevard Arts Center. "The Program helps kids realize that there is another direction open to them, away from the gangs and violence." During the year, programming includes basic instruction in drawing, painting, photography, videography and performance and instruction in business development. The arts and business programs assist both youth and adults in developing viable careers in the arts.

**“The Program helps kids realize that there is another direction open to them, away from the gangs and violence.”**

**Pat Reed**  
**-Director of**  
**Boulevard Arts**  
**Center**

**Organization: Chicago Children's Choir Cultural Center**  
**78 E. Washington Street**  
**Chicago, IL 60602**  
**312-849-8300**

**Program: In-School, After-School and Concert Choir Programs**  
**Year Started: 1956**  
**Focus: Music**  
**Youth Served: 2,000**  
**Ages: 4-18**  
**Budget: \$986,840**

**Organization: Chicago Public Art Group (CPAG)**  
**1255 S. Wabash Avenue**  
**Chicago, IL 60605**  
**312-427-2724**

**Program: Youth Training**  
**Year Started: 1991**  
**Focus: Visual Arts**  
**Youth Served: 75**  
**Ages: 14-18**  
**Budget: \$170,000**



The Chicago Children's Choir (CCC) uses choral music to enhance racial and cultural understanding among inner-city groups and to confront violence and gang activity. CCC gives children the opportunity to work and perform with youth from other Chicago neighborhoods through In-School, After-School and Concert Choir Programs. The In-School Program provides participants with introductory training in music by visiting conductors. The After-School Program provides choral and performance training at graduated skills levels at five neighborhood locations. Youth meet twice a week for 90 minutes to work on music theory, vocal training and performance skills that prepare them for four public concerts each year. After reaching a certain proficiency, students can join the Senior Choir. The next step is to become a member of the Concert Choir, which tours throughout Chicago, the United States and internationally, including performances in Russia, Japan and Mexico. Choir members meet twice a week—more often just prior to major concerts—and serve as mentors to the younger singers. "By nature, choral music is communal," says Director of Development Don Klimovich. "There is a goal of excellence, but the nonthreatening environment nurtures socialization and cooperation."



Chicago Public Art Group (CPAG) has a summer employment program that guides youth with paints and brushes to create permanent murals in low-income communities. CPAG co-sponsors the program with social service agencies that identify the teens for participation and provide them with counseling and other services as part of the project. Paid through the Job Training Partnership Act, youth work in small groups with two to four artists who help them design and execute public art projects suited to specific sites. During the 8-week projects, teams work 25 hours a week to create wall and canvas murals, concrete sculptures and mosaics. The program helps integrate youth into the larger community and into discourse with adults. "Young people in the program are learning creative problem-solving skills and are developing transferable work skills," says Executive Director Jon Pounds. "They are accomplishing something they never thought they could and, as a result, are gaining a new understanding of themselves and their capabilities." The commitment of the artists to help youth develop life skills, as well as arts skills, is critical to the program. As tensions arise in the group, the artists work with the youth to find ways to resolve issues. Chicago Public Art Group also works in schools, restores public art, conducts mural tours and develops intergenerational mural projects.

**Organization:**  
**Community School**  
**of the Arts**  
**200 W. Trade Street**  
**Charlotte, NC 28202**  
**704-377-4187**

**Program: The Neighbor-**  
**hood Arts Program**  
**Year Started: 1985**  
**Focus: Multi-**  
**disciplinary Arts**  
**Youth Served: 980**  
**Ages: 3-14**  
**Budget: \$43,335**

**Organization:**  
**Community Television**  
**Network**  
**2035 W. Wahansia**  
**Chicago, IL 60647**  
**312-278-8500**

**Program: After**  
**School Program**  
**Year Started: 1986**  
**Focus: Media**  
**Youth Served: 45**  
**Ages: 6-21**  
**Budget: \$48,768**



The Neighborhood Arts Program (NAP) provides arts programming to children and youth at park and recreation centers located in public housing and low-income neighborhoods. Community School of the Arts has customized programs to meet the needs and interests of the host sites, often based on suggestions by the participants and the teachers. Arts programs include creative writing, tap dance, video production, Native-American culture, visual arts, African dance and choral music. Classes of 10-20 students meet once a week for 10-20 weeks. It is not unusual for a child to take more than one class at a time or to take NAP classes for several years. Professional artists teach these classes and are selected for both their teaching competence and their ability to serve as role models. At the completion of a class, students receive a certificate of achievement and exhibit their creative talents at an "art sharing" open to the public. "A stabilizing factor of the Program is the instructors," says Carol Nash, the Program's outreach director. "The teachers know the parents, attend community meetings and recruit students. Many teachers are an integral part of these communities."



Students from Chicago's poor and high-risk neighborhoods are developing award-winning cable television programs about critical issues in their lives. This 9-month After School Program of Community Television Network (CTN) brings together young people to develop programming ideas for a show called *Hard Cover*. Youth share responsibility for generating story ideas, operating cameras, editing and coordinating publicity. A new TV show is cablecast every 2 weeks throughout the school year. *Hard Cover* will celebrate its 10th anniversary this summer. The teamwork and individual responsibility required gives students an opportunity to look for solutions as they are exploring problems. Videotapes created by participants have won awards nationally. Participants report that the program makes them more aware of issues, more likely to think through issues and solutions and gives them a voice and a chance to build relationships. CTN also is working in the public schools.

**“Participants report that the program makes them more aware of issues, more likely to think through issues and solutions and gives them a voice and a chance to build relationships.”**

**Organization: Demicco Youth Services**  
**825 N. Hudson**  
**Chicago, IL 60610**  
**312-337-2723**

**Program: Northern Horizon Cultural Arts Program**  
**Year Started: 1994**  
**Focus: Multi-disciplinary Arts**  
**Youth Served: 400**  
**Ages: 7-20**  
**Budget: \$315,000**



The Northern Horizon Cultural Arts Program provides arts programming to the young people of the Cabrini-Green/Near North neighborhood of Chicago, a community with high rates of unemployment, gang violence and other social problems. Youth participate daily in a variety of performing and visual arts activities, some of which center on the African and African-American heritage of the residents. Artists have developed comprehensive curricula for drama, choir, dance, fine arts, arts and crafts and African folklore and rhythms. The artist/instructors are assisted by teenagers from the community. Classes are held in churches, community centers, parks and residential centers in the neighborhood after school and on weekends, year-round. All classes meet once or twice a week, are organized around issues that affect the community and include quarterly performances and special events. A 2-day summer festival of the arts celebrates the accomplishments of students in the Program.

**“The Northern Horizon Cultural Arts Program provides arts programming to the young people of the Cabrini-Green/Near North neighborhood of Chicago, a community with high rates of unemployment, gang violence and other social problems.”**

**Organization: Department of Arts and Cultural Affairs**  
**222 E. Houston**  
**Suite 500**  
**San Antonio, TX**  
**78205**  
**210-222-2787**

**Program: Urban smARTS**  
**Year Started: 1994**  
**Focus: Multi-disciplinary Arts**  
**Youth Served: 320**  
**Ages: 11-14**  
**Budget: \$250,000**



Urban smARTS is an intervention program designed to divert youth from entering the juvenile justice system. The San Antonio City Council initiated the program, bringing together the city's Department of Arts and Cultural Affairs with the Department of Community Initiatives, which provides case management services to youth. The partnering of departments has resulted in a multidisciplinary program that combines innovative arts activities with conflict resolution training and other prevention services. At each of seven school sites, three artists and five caseworkers are joined by a volunteer and a school teacher to lead daily after-school, 2-hour classes, using visual arts, dance, theater, literature, music, photography and videography. Activities, which include field trips, are tailored to the needs of each site. Participants are encouraged to get involved in a number of different classes as a way of discovering where they feel most comfortable. While each 14-week session throughout the school year culminates in a performance or exhibition, it is the process that is emphasized to show young people that steps have to be taken to achieve something. "Urban smARTS has been effective in changing the kids' attitudes and increasing self-esteem," reports Program Manager Berti Rodriguez Vaughan. "They're realizing there are other possibilities for them."

**Organization:**  
**Department of**  
**Cultural Affairs**  
**78 E. Washington**  
**Street**  
**Chicago, IL 60602**  
**312-744-8925**

**Program: Gallery 37**  
**Year Started: 1991**  
**Focus: Multi-**  
**disciplinary Arts**  
**Youth Served: 1,000**  
**Ages: 14-21**  
**Budget: \$1,000,000**

**Organization:**  
**The Door—A Center**  
**of Alternatives, Inc.**  
**121 Avenue of the**  
**Americas**  
**New York, NY 10013**  
**212-941-9090, ext. 252**

**Program: Creative**  
**Arts Program**  
**Year Started: 1972**  
**Focus: Multi-**  
**disciplinary Arts**  
**Youth Served: 617**  
**Ages: 12-21**  
**Budget: \$75,000**



Gallery 37 is a summer arts education and job training program in which city high school students are employed by the City of Chicago to create art for public spaces and fulfill private commissions. Architecture, metal jewelry making, bookbinding, paper-making, painting, creative writing and journalism, public art, furniture painting, textile art and urban landscaping are offered as part of a changing array of classes. Located in the heart of downtown Chicago, Gallery 37 transforms a vacant 3-acre lot each summer into a lively outdoor studio where the apprentices/artists work and train and where the public is welcome to visit. The benefits of the program to Chicago youth in the summer months are numerous: meaningful employment, development of job skills and arts education. In addition, 12 satellite programs in other city neighborhoods are employing young



Dawn Martinez

people in their own communities. The Gallery 37 model also has been replicated in communities across the country. Most recently, Gallery 37 was invited by the Board of Education to bring its job training program to Chicago's public schools. Beginning this spring, Gallery 37 will initiate an after-school program in 15 Chicago public schools, following the guidelines of its summer program.



The Door, a full-service youth agency, provides a comprehensive, integrated range of services to youth, including an average of 20 classes a week after school and in the evening in dance, vocal and instrumental music, theater, painting, drawing, ceramics, photography, tie-dying, jewelry making, woodworking and airbrush design. Staff artists are supplemented by artists-in-residence who teach in exchange for rehearsal and studio space. The Creative Arts Program also includes lectures/demonstrations, master classes, trips to cultural events and institutions and student performances/exhibitions. Classes are designed to help youth develop their skills and learn about the world through art and the resources of New York City. For example, youth may go to see an exhibition and then use the theme of the exhibition for their own work. Every 2 months, one of the young artists exhibits his/her work at The Door. The participants' work, which has been shown at other sites throughout the metropolitan area, has won awards in city-wide contests and has been highlighted in the press for its creativity and uniqueness. "Through the arts, participants learn about the planning process; they learn how to appraise their own strengths and weaknesses, how to get organized and how to focus in order to complete tasks," explains Eileen Bethea, coordinator of the Program. "The kids in the Creative Arts Program are motivated by the activities, and that excitement spills over into other areas of their lives."

IN  
PUBLIC  
SCHOOLS

*- Now in 30 Chicago Highschools each semester  
 20 Students per highschool  
 - Plus, 20 High Schools in Summer*

*↳ 1998: Dealing w/ 3000 kids*

**Organization: Fourth Avenue Cultural Enrichment (FACE)**  
**P.O. Box 15134**  
**Tallahassee, FL 32317**  
**904-224-8600**

**Program: Fourth Avenue Cultural Enrichment**  
**Year Started: 1992**  
**Focus: Multi-disciplinary Arts**  
**Youth Served: 70**  
**Ages: 6-17**  
**Budget: \$26,915**



Fourth Avenue Cultural Enrichment (FACE) is a multicultural, interdisciplinary program designed to provide children and young adults with a consistent artistic outlet. FACE works with school personnel, city government officials, community leaders and parents to interest young people in African dance, drumming and culture; public mural painting; ceramics and field trips to area cultural institutions to see ballet, theater and other performances. Year-round classes meet three times a week at a space donated by the Department of Parks and Recreation and start with a half-hour of academic tutoring. Professional artists direct the arts projects, which have ranged from painting murals on a homeless shelter and bus station to presenting public performances at community festivals and senior citizen homes. Older children are eligible to become summer youth leaders and are paid through the Job Training Partnership program. "The children are wonderful human beings," observes Executive Director Jill Harper. "They are still in school, are more respectful of each other and are bringing their younger siblings to the program." Harper runs the program single-handedly, visiting the public housing community and schools to market the program. But as she notes, "The project is a community effort. It improves the whole community because it promotes communication between people from diverse backgrounds."

**“The children are wonderful human beings.”**

**Jill Harper**  
**-Executive Director**

**Organization: Free Street**  
**1419 W. Blackhawk**  
**Chicago, IL 60622**  
**312-772-7248**

**Program: TeenStreet**  
**Year Started: 1991**  
**Focus: Multi-disciplinary Arts**  
**Youth Served: 41**  
**Ages: 14-20**  
**Budget: \$73,000**



Free Street provides jobs and job training in creative writing, dance, music and theater through its TeenStreet program. The program emphasizes being punctual, taking direction, assuming personal responsibility and working as part of a team. Working under an artistic director, youth create theater pieces based on their lives and views of the world. "The performances are built from the kids' lives, so they get to work out their anger," says Executive Director David Schein. TeenStreet is a two-tiered program with both a summer and year-round ensemble. The summer program runs for 8 weeks. Teens attend 20 hours a week and take part in a rigorous performance schedule of two performances a day during the last half of the session. Participants must audition to become members of the year-round ensemble, which meets 8 hours a week for 5 months. The ensemble performs throughout Chicago and has appeared nationally and internationally as well. TeenStreet is also a jobs program: The Job Training Partnership program pays youth in the summer; Free Street provides wages during the school year. To reinforce the employment training aspect of the program, youth are taught interviewing and other job acquisition skills. In addition, guest artists meet with the ensemble to discuss the entertainment business. "TeenStreet enables kids to face the realities of their lives and know what they have to do to attain better lives for themselves," notes Schein. "Kids learn how to work the system and how to connect with people who have access and can help them." Schein reports that TeenStreet participants are going on to college and successfully building careers.

**Organization: Hyde  
Park Art Center  
5307 S. Hyde Park  
Boulevard  
Chicago, IL 60615  
312-324-5520**

**Program: Gallery,  
Classes and Outreach  
Program  
Year Started: 1985  
Focus: Visual Arts  
Youth Served: 2,500  
Ages: 3-18  
Budget: \$14,000**



Since its founding in 1939, the Hyde Park Art Center (HPAC) has worked with local schools and community groups to provide arts programs for young students.

Eleven years ago, the Center began an Outreach Program to serve at-risk youth. Cutbacks in public school arts programs and an interest in extending the scope of its art school and gallery sparked this effort. HPAC now partners with youth organizations and schools to build relationships with, and design programs for, each site. At a community learning center, 1 of 20 sites, a 20-week program for 6- to 11-year-old children meets for 1½ hours each week. Children work on a variety of projects. Recent projects included creating a Black History Month quilt that stitched together images of historical figures and of the participants themselves; building personal boxes inspired by the work of artist Bettye Saar; and producing Earth Day paintings, drawings and comic books. At another site, where youth are engaged in multimedia projects that encourage imaginative thinking, group interaction and self-awareness, students created artworks from found objects and clay. In another project, students created a collage of footprints showing places they would like to visit. These arts workshops meet anywhere from 1 day to 20 weeks, with most lasting 10 weeks. In partnership with two elementary schools and four arts organizations, the Center also is working on a 5-year initiative to integrate arts instruction into the school curriculum.

**Organization: Indian-  
apolis Art Center  
820 E. 67th Street  
Indianapolis, IN 46220  
317-255-2464**

**Program:  
ArtReach Program  
Year Started: 1989  
Focus: Multi-  
disciplinary Arts  
Youth Served: 350  
Ages: 5-18  
Budget: \$144,000**



The Indianapolis Art Center works at 15 community sites through its ArtReach Program. Classes in clay, watercolor, photography, drama and other arts are taught at housing communities, churches and community and health care centers. Teachers and activity directors at the sites work together to shape the courses to meet the needs and interests of each community. The 15-week school-year session takes place 1 day a week for 2 hours; the summer session lasts 9 weeks. In August, an annual exhibition at a downtown building includes work by participants from all sites. Other programs that support special needs take place at the Center. For instance, once per week for a semester, the Center provides classes in ceramics to first-time offenders referred by the juvenile court. An Apprenticeship Program employs two 18-year-olds to learn construction and stone carving. "The teachers are the strength of the Program," says Outreach Director Bill Spalding. "They are concerned about the contribution they can make to the community and the kids."

**“The teachers are the strength of the Program. They are concerned about the contribution they can make to the community and the kids.”**

**Bill Spalding  
-Outreach Director**

**Organization:**  
**Katherine Dunham**  
**Centers for Arts and**  
**Humanities**  
**532 N. 10th Street**  
**East St. Louis, IL**  
**62201**  
**618-271-3367**

**Program: Katherine**  
**Dunham Museum's**  
**Children's Workshop**  
**Year Started: 1982**  
**Focus: Multi-**  
**disciplinary Arts**  
**Youth Served: 75**  
**Ages: 4-17**  
**Budget: \$50,000**



The Katherine Dunham Museum's Children's Workshop helps guide young children in positive directions using the arts. Through multicultural art forms, it helps youth understand themselves better by understanding other cultures. Classes are offered in percussion, music, language and dance, including ballet and tap. Local artists and guest artists from different parts of the world teach classes three times a week during the school year and keep an intensive schedule in the summer of 5 days per week, 6 hours per day. The summer program feeds into an annual international seminar on the Dunham Technique, with children participating from centers around the country. After their first year in the program, students take part in public performances, and some go on to join a performing unit of 20. Older children become mentors and work for the program. "The Workshop has resulted in an increase in the children's respect for one another," notes Associate Program Director Jeanelle Stovall. The program has provided professional opportunities for participants, several of whom have been invited to perform with dance companies and instrumental ensembles.

**“The Workshop has resulted in an increase in the children's respect for one another.”**

**Jeanelle Stovall**  
**-Associate Program**  
**Director**

*Not CHICAGO*

**Organization:**  
**Kentucky Humanities**  
**Council**  
**206 E. Maxwell Street**  
**Lexington, KY 40508**  
**606-257-5932**

**Program: New Books**  
**for New Readers**  
**Year Started: 1988**  
**Focus: History &**  
**Literature**  
**Youth Served: N/A**  
**Ages: 16-21**  
**Budget: \$12,500**



For the 400,000 Kentuckians, many of whom are teenagers and single mothers, who read below the fourth grade level, New Books for New Readers provides a unique gateway to literacy. Each year, the Kentucky Humanities Council contracts with a Kentucky author to develop a book in collaboration with a small group of adult literacy students and their tutors. Over a period of 6 months, the participants receive sections of the book from the author to read and critique one-on-one with a tutor and then as a group with the author. After the group critique, the author rewrites the sections based on the feedback. When the book is completed, it is published by the University Press of Kentucky and disseminated widely to libraries, literacy and state jobs training programs, schools, family service centers, programs for the deaf and English-as-a-Second-Language programs. The books are written on a fourth grade reading level but address substantial topics. To further promote reading, the Humanities Council offers free book discussion programs in which a group of new readers is given one of the books to read and to discuss with a scholar provided by the Council. The program helps develop participants' self-confidence because they feel free to communicate their ideas in an environment that is self-affirming. "Not only are parents now able to read newspapers and job ads, but they can also help their children with schoolwork," explains Director Virginia Smith. "It means a lot to the kids to see their parents reading and studying. It helps the children to be more oriented towards success in reading themselves."

**Organization:**  
**Manchester**  
**Craftsmen's Guild**  
**1815 Metropolitan**  
**Street**  
**Pittsburgh, PA**  
**15233-2233**  
**412-322-1773**

**Program: Arts**  
**Apprenticeship**  
**Training Program**  
**Year Started: 1986**  
**Focus: Visual Arts**  
**Youth Served: 350**  
**Ages: 11-19**  
**Budget: \$778,000**



The Manchester Craftsmen's Guild is a multicultural arts education and performance organization located in one of the poorest neighborhoods of Pittsburgh.

In place for the past 27 years, the Guild conducts classes in visual arts, with a focus on ceramic art and photography, and in the performing arts, with an emphasis on jazz. Educational activities as well as presentations by living masters are offered in each discipline. The facilities include a ceramics studio, photography laboratories and studio, a gallery and a music hall. The Arts Apprenticeship Training Program at the Guild teaches inner-city youth drawn from public schools the technical and aesthetic elements of ceramic art, computer imaging, drawing, painting and photography. Recently, teen artists created an on-line Internet art exhibition of their own masterpieces, including selections of original ceramics, drawing, painting, photography and computer imaging. Students receive counseling and college outreach services. From 74 percent to 80 percent of participants in the Apprenticeship Program go on to college, compared to 20 percent in the community. The Guild also runs an artist-in-residence program in 11 area high schools as well as a summer arts program. The Guild is part of a complex of non-profit and for-profit subsidiaries, including The Bidwell Training Center, The Business and Industrial Development Corporation and Bidwell Food Services.



**Organization: Marwen**  
**Foundation**  
**325 Huron Street**  
**Chicago, IL 60610**  
**312-944-2418**  
**Program: Community**  
**Partnership, Studio**  
**Program, College**

**Career Program**  
**Year Started: 1987**  
**Focus: Design**  
**& Visual Arts**  
**Youth Served: 1,600**  
**Ages: 12-18**  
**Budget: \$580,000**



Marwen Foundation was founded in 1987 to provide quality arts education and college career planning for

Chicago's under-served youth. The Foundation offers sequential visual arts education programs to foster creative and practical skills, as well as advanced schooling and job preparation both in and outside of the arts field. The Community Partnership brings introductory classes to six community centers in culturally diverse neighborhoods. Participants meet after school and on weekends for 10 weeks for instruction in the visual arts. Motivated students may continue training through the Studio Program, for which they go to the Marwen facility for more rigorous study in photography, drawing, sculpture, animation, painting, architecture, design and other areas. The College Career Program connects students with professional artists and designers in the Chicago region and nationally for master classes, career workshops, internships and apprenticeships. It also provides students with work by including them on design teams that produce commissioned artworks in Chicago. Students receive assistance in applying to and interviewing for colleges and other advanced schooling. Stressing the hands-on aspects of the art world, Marwen shows artistically inclined inner-city youth how to enhance their lives through art and how to mold their talents into marketable skills.

**Organization:**  
**M Ensemble**  
**Company, Inc.**  
**P.O. Box 1175**  
**Miami, FL 33168**  
**305-891-2998**

**Program: Summer**  
**Youth Employment**  
**in the Arts and Life**  
**Enrichment**  
**Year Started: 1991**  
**Focus: Theater**  
**Youth Served: 20**  
**Ages: 13-19**  
**Budget: \$36,000**



There is a special place in Miami for African-American youth from low-income areas who have an interest in theater. The M Ensemble Company, which cultivates and preserves African-American culture through the performing arts, believes that youth are our future and that they need help developing self-esteem and coping skills. In response to this need, the Company formed the Summer Youth Employment in the Arts and Life Enrichment program to help keep African-American youth gainfully involved in theater. After passing an audition, teens receive professional training in acting, production and stagecraft. They help mount and act in a summer production. Teens are given roles to perform and receive individual counseling. Meditation, theater exercises and other activities help participants reflect on their lives and options. A program for juvenile delinquents also is conducted twice a week during the summer. Rappers, street dancers and other artists talk with youth about their own backgrounds, struggles and professional growth. Efforts are being made to extend these theater opportunities beyond the summer.

**Organization: MERIT**  
**Music Program**  
**of Chicago**  
**Dearborn Station 47**  
**Chicago, IL 60605**  
**312-786-9428**

**Program: MERIT Music**  
**Program of Chicago**  
**Year Started: 1979**  
**Focus: Music**  
**Youth Served: 3,000**  
**Ages: 6-18**  
**Budget: N/A**



Since 1979, the MERIT (Music Education Reaching Instrumental Talents) Music Program has been reaching economically disadvantaged students throughout Chicago with comprehensive programs in instrumental and vocal music, music theory, ensemble performance and composition. MERIT provides in-school programs in 50 Chicago public schools and complements them with a variety of after-school, weekend and summer programs. The Tuition-Free Conservatory Program provides intensive, year-round after-school training for students ages 10-18 in instrumental technique, theory and ensemble performance. Students also have access to private lessons, summer camps, master classes, performance tickets and college scholarships. The Music Cultivation Program for the Chicago Housing Authority and the Preparatory Program are designed to nurture students who might come to participate in the Conservatory Program. The Music Cultivation Program provides instruction on string instruments for young people in public housing communities and includes a Mentorship Program for their parents. The Preparatory Program works with young people who have participated in school programs and offers private instruction, ensemble performance opportunities and theory classes. As Executive Director Duffie Adelson notes, "The music training gives students the tools to compete for college scholarships; the environment gives them the tools to achieve more in school and work."



**Organization: The People's Light and Theater Company**  
**39 Conestoga Road**  
**Malvern, PA**  
**19355-1798**  
**610-647-1900**

**Program: New Voices Ensemble**  
**Year Started: 1989**  
**Focus: Theater**  
**Youth Served: 50**  
**Ages: 8-18**  
**Budget: \$179,350**

**Organization: The People's Music School**  
**931 W. Eastwood**  
**Chicago, IL 60640**  
**312-784-7032**

**Program: The People's Music School**  
**Year Started: 1976**  
**Focus: Music**  
**Youth Served: 200**  
**Ages: 5-12**  
**Budget: \$160,000**



In the spring of 1996, 20 teens from Chester, a low-income community in Pennsylvania, will graduate from high school with 6 years of professional theater experience. The People's Light and Theater Company reached out to these youth in sixth grade, called them "New Voices" and made a commitment to work with them to create plays together (writing, improvising, rehearsing and performing) until they graduated from high school. New Voices meets year-round, after school and almost all summer, with daily schedules when they are in production. Space is provided by Swarthmore College, and Swarthmore College students write plays for New Voices. The Swarthmore students can get college credit for their work. Last year, People's Light formed Younger Voices, an ensemble made up of the younger siblings of New Voices' members. Younger Voices meets weekly. The key to long-term participation by youth is the availability of transportation and paid summer employment. Abigail Adams, the Company's co-artistic director, reports that youth have learned the disciplines of theater and are demonstrating greater powers of concentration as well as exhibiting increased commitment and greater acceptance of responsibility.



Inspired by the free music education she received as a child in the Dominican Republic, Dr. Rita Simo, a former concert pianist, started The People's Music School in the Uptown neighborhood of Chicago. Two hundred students per term, ranging in age from 5 to 76, though mostly between 5 and 12, come to The School for free weekly private music lessons and weekly music theory classes. Students' development is tracked by the instructor, with an evaluation conducted at the end of each semester. The School also offers master classes, a variety of ensembles and performance opportunities. In exchange, students volunteer at The School, performing clerical, cleaning or other types of work for 2 hours every other month. "What we are doing is letting students discover their self-worth through their love of music," Simo states.

**“What we are doing is letting students discover their self-worth through their love of music.”**

**Dr. Rita Simo**  
**-Founder**

**Organization: SPARC  
(Social and Public Art  
Resource Center)  
685 Venice Boulevard  
Venice, CA 90291  
310-822-9560, ext. 11**

**Program:  
Neighborhood Pride  
Year Started: 1976  
Focus: Visual Arts  
Youth Served: 550  
Ages: 14-24  
Budget: \$303,000**

**Organization: Street-  
Level Video and Live  
Wire Youth Media  
P.O. Box 578336  
Chicago, IL 60637  
312-862-5331**

**Program: Street-Level  
Video and Live Wire**

**Youth Media  
Year Started:  
1992/1995  
Focus: Media, Video  
& Humanities  
Youth Served: 500  
Ages: 5-21  
Budget: \$195,000**



For 20 years, SPARC (Social and Public Art Resource Center) has stood at the forefront of a dynamic public art movement, creating large-scale murals that

reflect Los Angeles' diverse ethnic communities. The result is a veritable street gallery that has earned the city its title as the "Mural Capital of the World." The Neighborhood Pride program employs inner-city youth to create murals in troubled neighborhoods across Los Angeles. Working with schools, churches and community service organizations, SPARC meets with local residents to discuss themes and placement of the murals. Young potential participants are identified by teachers, service providers, gang prevention counselors and SPARC's community coordinator. Artists are chosen by a committee of neighborhood representatives, other artists and SPARC associates through a competitive process. Working with the artists over an 8-month period, mural apprentices receive technical training in wall preparation, design application and color mixing, as well as instruction in teamwork and communication skills. This past year, participants from all seven mural sites convened at SPARC's historic facility to participate in training sessions, to meet each other and the artists and to learn about the Mexican mural tradition. With an estimated viewing audience of 1.2 million people daily, SPARC murals are recognized both locally and nationally as powerful communication vehicles. In 1995, SPARC co-sponsored a team of young artists whose stylized design, encouraging other youth to "Make a You Turn" away from smoking and other self-destructive behavior, appeared on 85 billboards throughout the greater Los Angeles region.



Street-Level Video  
and Live Wire  
Youth Media  
(SLV/Live Wire)

puts the latest communications technology into the hands of urban youth through courses in documentary production, computer art and use of the Internet. All classes are free and held at SLV. Programs are created in collaboration with existing youth centers and community institutions. Street-Level Video, founded in 1992, is known for its video training and production work with youth. In 1995, a team of media artists and educators came together to form Live Wire Youth Media, with the belief that urban young people need to be literate in today's technologies. The organizations recently merged in the hopes of creating a network of media labs throughout Chicago, bringing youth together to share their visions and to rebuild their communities. Youth are referred to the program by probation officers, parents, social service agencies or friends who have participated. Current projects include creation of a video documenting and interpreting the history of one of Chicago's most diverse neighborhoods for a Chicago Historical Society Exhibition. In collaboration with Randolph Street Gallery, SLV/Live Wire instructors are working with youth to produce a video installation on the realities of gang culture. In this project, video is being used as a communication tool to bring rival gang members together on "neutral ground" to address their differences. SLV/Live Wire can be contacted on its Web Home Page, <http://www.iit.edu/~livewire/>.

**Organization:**  
**The Suzuki-Orff**  
**School for Young**  
**Musicians**  
**1148 W. Chicago**  
**Avenue**  
**Chicago, IL 60622**  
**312-738-2646**

**Program: The Suzuki-**  
**Orff School for Young**  
**Musicians**  
**Year Started: 1981**  
**Focus: Music**  
**Youth Served: 300**  
**Ages: 1-21**  
**Budget: \$380,000**



Collaborating with a school located in Cabrini-Green, one of the country's most impoverished public housing communities, The Suzuki-Orff School for Young

Musicians provides private Suzuki-method lessons in violin, cello, flute, piano and guitar with Orff-method group teaching of music theory and note reading through rhythm and movement activities. The School's new facility, where classes are taught after school and on Saturdays, has made the program a stable community fixture. Students come one or two times a week and are encouraged to participate in two 17-week sessions and a 6-week summer session. A volunteer group of young professionals, called "Friends," tutors students between music classes. One-third of the students attend classes tuition-free, and many pay reduced fees, in exchange for which The School asks them for a long-term commitment to The School. Those who show progress can take advanced classes at The School in chamber music, performing orchestra and music composition.

**“One-third of the students attend classes tuition-free, and many pay reduced fees, in exchange for which The School asks them for a long-term commitment to The School.”**

**Organization: Taller**  
**Puertorriqueno**  
**2721 N. 5th Street**  
**Philadelphia, PA**  
**19133**  
**215-423-6320**

**Program: Cultural**  
**Awareness Program**  
**(CAP)**  
**Year Started: 1974**  
**Focus: Multi-**  
**disciplinary Arts**  
**Youth Served: 510**  
**Ages: 8-19**  
**Budget: \$160,000**



Situated in the heart of Philadelphia's Latino community, Taller Puertorriqueno is a full-service community center. The Cultural Awareness Program offers a

wide range of arts programming but focuses primarily on the visual arts. This Program, which runs from 2:30 p.m. to 7:30 p.m. every weekday, attracts children from the neighborhood who can walk to the center. For \$1, students can take 90-minute classes in literature, theater, visual arts or dance. The Saturday program, which offers classes from 10:00 a.m. to 5:00 p.m., serves children who cannot get to the center during the week. In the summer, a 7-week program is organized around one theme. During the year, several international artists are invited to exhibit their work at the Taller Gallery and run 1- to 2-week-long workshops for youth who are chosen from the ongoing classes. Each year 20-100 students are selected to participate in a year-long project designed to address a social issue. Projects have included an AIDS education program in the public schools, using comic books written and illustrated by Taller youth, and the creation of educational banners about AIDS. Taller has been able to pay older students who are interested in pursuing art as a career to apprentice with established artists through the Youth Artists Program. "We have had an overwhelming response from the community," says Johnny Irizarry, director of the center. "The quality of the work is excellent, and parents know that this is a safe place where their children can explore their abilities."

**Organization: Young Audiences of Indiana**  
**3050 N. Meridian Street**  
**Indianapolis, IN 46208**  
**317-925-4043**

**Program: Orchestra Training Program**  
**Year Started: 1993**  
**Focus: Music**  
**Youth Served: 25**  
**Ages: 13-18**  
**Budget: \$16,400**

**Organization: Youth Communications**  
**70 E. Lake Street**  
**Chicago, IL 60601**  
**312-641-6397**

**Program: New Expression**  
**Year Started: 1977**  
**Focus: Creative Writing, Design & Media**  
**Youth Served: 95**  
**Ages: 13-19**  
**Budget: \$320,000**



Young Audiences chapters across the country are well known for providing daytime educational performing arts programs for school children. But when Young Audiences of Indiana perceived a need to bolster the public schools' string instruction program and to reach at-risk youth, a summer music instruction program was created in seven distressed Indianapolis neighborhoods using City Incentive Funds. Initially, students met 3 days a week for 3 hours for small group lessons and ensemble practice at local universities, churches and a community center. At the end of 6 weeks, the ensemble presented a concert. The first grant was extended to permit Saturday sessions during the school year. Subsequent funding was provided by Thomson Consumer Electronics. The program now provides an intensive summer camp, designed to solve transportation problems and provide opportunities for youth of different musical levels to work together. In addition, Young Audiences runs a 9-month program offering individual lessons after school at individual schools. "We are dealing with students who have other problems in their lives, who have little constancy," explains Executive Director Anna White. "The program focuses on the particular needs of the students, providing them with an incentive to excel and to work hard and see the results of their hard work."



Youth Communications trains minority teens from low-income

families in writing, photography and illustration as they produce *New Expression*, a teen newspaper. Published nine times a year, the paper has a circulation of 80,000 and reaches youth in public schools city-wide. Students entering the program receive an orientation that prepares them to write opinion and feature stories. Teams of student reporters are assigned to various desks: creative writing, graphic design, photography, college/career, school affairs, health, sports, entertainment or editorial. If students desire, they can cross over to other desks. At biweekly staff meetings, students get updates on stories for future issues and hear presentations by professional journalists and other guest speakers. An advisory panel of journalists and youth service professionals assists in planning and evaluation. The paper is produced with desktop publishing at the Youth Communications facility, which also has a photography darkroom for student use. Participants receive free transportation and become eligible for salaried positions. The paper includes monthly lesson plans and exercises created to stimulate writing and discussion among student readers.

**Organization:**  
**Youth Radio**  
**1925 Martin Luther**  
**King, Jr. Way**  
**Berkeley, CA 94704**  
**510-841-5123**

**Program: Radio**  
**Broadcast Skills**  
**Training Program**  
**Year Started: 1992**  
**Focus: Media**  
**Youth Served: 150**  
**Ages: 12-24**  
**Budget: \$200,000**



Youth Radio is a multicultural media training program that is changing the image of youth and, through interaction with audiences, the image youth have of themselves. Chosen through a competitive application process that emphasizes participation by those traditionally shut out of the best jobs in the industry—low-income youth, girls and minorities—participants are offered intensive, hands-on classes in studio operations, on-air announcing, music programming and news reporting, writing and editing. All classes are taught by industry professionals and peer teachers. "Youth teaching youth is an important aspect of what we do," says Executive Director Ellin O'Leary. "It really pays off because kids connect with their peer teachers." The program meets twice a week after school and on Fridays at both the Youth Radio studios and at rented studios. In 3-month school-to-work segments, teens hold internships at area stations. The production team airs a weekly training program, a weekly commercial station program and commentaries on National Public Radio. The experienced producers also have an opportunity to join a statewide violence prevention program, through which they become involved in media advocacy. "The commitment from the professionals at media outlets is very important to the program," says O'Leary. "They're helping participants gain career skills and focus in their lives."



**Organization: Youth**  
**Service Project, Inc.**  
**3942 W. North**  
**Avenue**  
**Chicago, IL 60608**  
**312-772-6270**

**Program: Summer**  
**Employment Program**  
**Year Started: 1975**  
**Focus: Visual Arts**  
**Youth Served: 10**  
**Ages: 16-21**  
**Budget: \$25,000**



Each summer for the past 20 years, professional artists and small groups of teens have teamed up to create site-specific murals in the Humboldt Park neighborhood of Chicago. Youth and artists work on the design and then get suggestions from area residents. Next, the team makes a small-scale model to decide on color, materials and construction techniques. Originally, the young artists painted the murals. Currently, they are creating tile mosaic and sculpted murals that represent the communities they decorate. *Calling Forth the Spirit of Peace*, *Positive Moves in the Game of Life*, and *Es Tiempo De Recordar* are just a few of the murals created over the past summers. Teens work up to 5 hours every day for 8 weeks and are paid through the city youth employment program. The expertise of the artists, with technical assistance from local construction and tile companies, is helping participants gain skills in math, measuring and drafting and is demonstrating to the youth that they can effect change. "The murals have changed the neighborhoods' perspectives of the kids," remarks Executive Director Nancy Abbate. "These projects show them they have a lot to contribute and allow them to be a demonstrative part of the community." The Youth Service Project, Inc., a social service agency, also runs a wide range of bilingual and bicultural education, job readiness and counseling programs that reach more than 3,000 young people each year. Throughout the year, youth visit Chicago cultural institutions and actively participate in arts and humanities programs throughout the city.