

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. note	To: Ellen [partial] (1 page)	03/31/1997	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Bobbie Greene
OA/Box Number: 15628

FOLDER TITLE:

Arts - Programs

2012-0872-S

rc1010

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

P1 National Security Classified Information [(a)(1) of the PRA]
P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
P3 Release would violate a Federal statute [(a)(3) of the PRA]
P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

b(1) National security classified information [(b)(1) of the FOIA]
b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
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b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

file :

model programs :

Arts / Humanities

Ellen:
Brains + Volunteers

PHOTOCOPY
PRESERVATION

Institute of Museum and Library Services
A Federal agency serving the nation's museums and libraries

FAX TRANSMITTAL SHEET

DATE: March 31, 1997

TO
Ellen Loveless

TO: Lucy Hackney
456-6244

From: Lucy

FROM: Isa Bauerlein / Diane Frankel
Special Assistant to the Director
Institute of Museum and Library Services
1100 Pennsylvania Ave., NW
Room 510
Washington, DC 20506

Phone: 202/606-4649

Fax: 202/606-8591

NO OF PAGES (INCLUDING THIS ONE): 10

COMMENTS:

Please see attached pags.

**DIANNE L. SAUTTER
PRESIDENT**

Dianne Sautter joined Chicago Children's Museum in 1983 as the founding Executive Director. She was the first full-time staff member, and her vision has been a major force in the expansion of the Museum over the past 13 years. Dianne oversees all operations of Chicago and leads a diverse professional team of 97 staff and more than 200 volunteers.

Dianne's leadership includes involvement with several national and local organizations devoted to children's activities and welfare. She serves on the program committee of the American Association of Museums, is an active member and former council member of the Association of Youth Museums, and is a peer reviewer for the Institute of Museum Services. Locally, she serves on the Board of Directors for The Great Books Foundation and is an Advisory Committee member of Blue Skies for Library Kids. She is a Leadership Greater Chicago Fellow and is a member of The Economic Club of Chicago.

Dianne received her degree in Special Education and Elementary Education from the University of Illinois in Champaign-Urbana. Before joining the Museum, she taught in the Chicago Public Schools for five years and helped open Chicago's first magnet school program and directed a Chicago-based parent/teacher resource center.

Geraldine "Jeri" Robinson
The Children's Museum
300 Congress Street
Boston, Massachusetts 02210
617-426-6500 x227

Phia - Amen

EMPLOYMENT

1995-present. Director, Exhibition and Program Division, Children's Museum, Boston

Responsible for overseeing the direction and management of all museum programs (cultural, science, early childhood, theatre) and exhibit development

1993-1994. Director of Visitor Education, Children's Museum, Boston
Responsible for all aspects of exhibit center educational programs

1981-present, Director, Early Childhood Program, Children's Museum, Boston

Responsibilities include: the development of the PLAYSPACE exhibit; supervision and training of the PLAYSPACE staff, including museum interns, students, and volunteers; development of programs, activities, workshops, and courses for preschool children, their parents and care givers; and consultation with museums, schools, prisons, libraries, and other organizations interested in developing PLAYSPACE-type programs. Co-developer of FAMILIES FIRST, a place for learning and support for parents of young children which is a collaborative program of the museum and Wheelock College.

1976-1981, Teacher/Developer of Early Childhood Programs, Children's Museum's Exhibit Center and Resource Center

Developed "Grownups and Kids," a participatory arts and crafts exhibit, and "Before You Were There," an early childhood development exhibit.

Taught courses for Boston Public Schools, Grades K-12. Topics included: Puppetry, Bookmaking, Ethnic Discovery, Self-Awareness, African Arts, Child Development.

1973-1976, Early Childhood Teacher/Consultant, Children's Museum,
Community Services Department

Consulted with Boston area Head Start and daycare programs about teacher training, parent involvement, curriculum and space design.

Led weekly activities-based workshops for community group educators in music, games, fabric craft, language arts, nature study, social studies, and early childhood issues.

1974-1975, Field Consultant, Huron Institute, Cambridge, MA Head Start
Planned Variation research assistant

Traveled to Colorado, Mississippi, and New Mexico to interview Parents, teachers, administrators, and to observe classrooms that had been in the planned variations project, using the Bank Street and Engelmann-Becker models.

1971-1973, Head Teacher (preschool-kindergarten unit), Highland Park
Free School, Roxbury, Massachusetts

Taught family group age 4-6; trained and supervised community and student teachers; coordinated curriculum for 4 classes in unit one (ages 3-7), working with 4 teaching teams. Consultant to the "Day in the Arts Program" run by the Elma Lewis School of Fine Arts; member of the curriculum committee.

TEACHER TRAINING AND CONSULTATION

1980-present, Provide training and consultation to museums and other organizations interested in Playspace, preschool and parent programs, and multicultural issues.

1978-present, Part-time instructor, Wheelock College Continuing Education

Teach courses in daily planning, creative activities, early literacy, and multicultural issues, for daycare professionals.

1985-1987, Consultant, Child Care Resource Center, Daycare Training

Presented several 3-session workshops for daycare personnel on Planning Daycare Curriculum and Working with Parents.

1979-1981, Consultant, Child care Resource Center/Lesley College,
Daycare Title XX Training

Provided direct consultation to several Cambridge daycare centers-
focusing on space design, classroom management, and daily program
planning.

1975-1977, Child Development Program Coordinator, Roxbury High School

Taught child development and preparation for parenting courses,
coordinated field placements, and supervised high school students.

1973-1978, Child Care Instructor, Office for Children/Lesley College

Taught courses in child development and daily planning for daycare
workers wishing to become certified by the Office For Children.

1973-1976, Early Childhood Consultant, Children's Museum

Provided consultation to Head Start and other early childhood
programs; led parent's and teacher's materials-based workshops, as
part of the Community Services outreach team.

EDUCATION

Museum Management Institute, Berkeley, California, 1994.

M.S. Ed., Wheelock College, Boston, Massachusetts. Focus on
leadership, administration and supervision, 1978.

B.S. Ed., Wheelock College, Boston, Massachusetts. Major: early
childhood education. Minors: music and German, 1971.

In recent years, I have taken many workshops, seminars, and courses in
topics relating to child development, parent support training,
multicultural education, museum education, program management and
administration.

BOARDS/COMMUNITY INVOLVEMENT

- 1971-78, Parents' and Children's Services of the Children's Mission, Boston, Mass.; Gilday and Parents' Center Advisory Board
- 1972-78, Roxbury Children's Services, Roxbury, Mass.; Family Daycare Advisory Board
- 1972-75, Wheelock College, Alumnae Board
- 1975-78, Girl Scouts of Greater Boston, Board of Directors
- 1976-78, Boston Association for the Education of Young Children Advisory Board
- 1976-80, Boston Area Committee on Daycare, Advisory Board
- 1976-79, Hawthorne Youth and Community Center, Board of Directors
- 1980-93, H.H. Occupational Resource Center, Child Care Unit, Advisory Board
- 1984-87, WGBH-Channel 2 (public television), Community Advisory Board
- 1986-pres Child Care Resource Center, Board of Directors;
- 1986-1995, Aid to Incarcerated Mothers, Board of Directors
- 1986-1990, Early Childhood Advisory Council, Mass. State Dept. of Education
- 1986-7, Wheelock College Corporation Member
- 1987-pres, Wheelock College, Trustee
- 1987-1995, Helen Morton Family Center, Board of Directors
- 1988-1994, Commonwealth of Massachusetts, Daycare Partnership Advisory Board
- 1988-1990, NEMA Education Committee, chair, 1989-90
- 1988-1990, AAM Education Committee, New England region representative
- 1989-1992, Journal of Museum Education, editorial board, guest editor

- 1989-1991, Boston Public Schools, North Zone advisory board
- 1990-pres, Project Hope Board of Directors, Secretary, 1994-present
- 1991-pres, Comprehensive School Age Parenting Program, Board of Directors, Secretary, 1992-96
- 1992-pres, New American Schools Designs Corporation: Outward Bound, Expeditionary Learning Design team and member of Council of Senior Advisors
- 1993-pres, WGBH, project advisor: PTV interstitials, ARTHUR, PTV Families publication
- 1995-pres, Boston Chapter, National Coalition of 100 Black Women, Corresponding Secretary
- 1995-1996 United Way, "Success by Six" Advisory Board
- 1995-pres Boston Medical Center, KID'S FUND, Advisory Board

PRESENTATIONS / CONSULTATIONS

I have participated in many conferences, speaking on a variety of topics pertaining to early childhood education and museum learning and provided consultation to many organizations including:

- American Association for the Advancement of Science--1990, 1991
- American Association of Museums--1981, 1983, 1986-88, 1990-96
- American Psychological Association--1989, 1990, 1991, 1992, 1993
- Association of Science/Technology Centers--1984, 1986, 1990, 1992, 1996
- Association of Youth Museums--1995
- Bank St. College, New York--1985
- Boston Assoc. for the Education of Young Children--1977, 1979, 1982
- Brooklyn Children's Museum--1990, 1991
- Chicago Academy of the Sciences--1987
- Chicago Museum of Science and Industry--1985
- Erickson Institute, Chicago--1985
- Family Resource Coalition, Chicago--1986
- Field Museum, Chicago--1985, 1988
- Houston Children's Museum--1992, 1993
- Krent-Paffett Associates, 1991-93, 1995
- National Assoc. For The Education of Young Children--1979, 1983-5, 1991, 1995
- National Coalition for Title I Parents--1987
- National Urban League--1989, 1990

New England Museum Association--1985-87, 1989, 1991
 Ontario Science Center-- 1988, 1990, 1991
 Smithsonian Institution--1992-94
 Univ. of North Carolina, Chapel Hill, School of Social Work-- 1991-2
 Wheelock College--1978, 1981, 1988, 1989-1994
 Yale/Bush Symposium on Family Supports-- 1984

PUBLICATIONS

Books

Activities for Anyone, Anytime, Anywhere, Little Brown, 1983.

Playspace: Creating Family Spaces in Public Spaces, Children's Museum, 1984. (Patricia Quinn co-author)

Planning for the Very Young, ASTC, 1990. (Dorothy Merrill, Diane Willow, co-authors)

Kits

Kits for Kids. 24 activity kits teaching skills in carpentry, needlework, arts and crafts, and cognitive skills, which adults and children can make.

Playspace at Home Kit. A smorgasbord of easy activities for children age 3-6 to encourage exploration in the realm of creative experience. For parents and family daycare providers.

Puppetry. A workshop kit for teachers of young children, teaching the making of 10 varieties of hand puppets and ideas for using them.

Famous Black Americans. Rubber stamp and games kit to teach about the lives and accomplishments of 27 Black Americans.

AWARDS

1989, Wheelock Centennial Award

1989, Boston Parents Paper, Family Advocate Award

1991, Women Who Care, Charles ST. A.M.E. Church

1991, Lucy Wheelock Award, Wheelock College

Geraldine "Jeri" Robinson
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1976-1981, Teacher/Developer of Early Childhood Programs, Children's Museum's Exhibit Center and Resource Center

1973-1976, Early Childhood Teacher/Consultant, Children's Museum, Community Services Department

1974-1975, Field Consultant, Huron Institute, Cambridge, MA Head Start Planned Variation research assistant

1971-1973, Head Teacher (preschool-kindergarten unit), Highland Park Free School, Roxbury, Massachusetts

EDUCATION

Museum Management Institute, Berkeley, California, 1994.

M.S. Ed., Wheelock College, Boston, Massachusetts. Focus on leadership, administration and supervision, 1978.

B.S. Ed., Wheelock College, Boston, Massachusetts. Major: early childhood education. Minors: music and German, 1971.

SELECTED BOARDS/COMMUNITY INVOLVEMENT

1976-78, Boston Association for the Education of Young Children Advisory Board

1984-87, WGBH-Channel 2 (public television), Community Advisory Board

1986-pres Child Care Resource Center, Board of Directors;
1986-1995, Aid to Incarcerated Mothers, Board of Directors
1986-1990, Early Childhood Advisory Council, Mass. State Dept. of Education
1987-pres, Wheelock College, Trustee
1988-1994, Commonwealth of Massachusetts, Daycare Partnership Advisory Board
1988-1990, NEMA Education Committee, chair, 1989-90
1989-1992, Journal of Museum Education, editorial board, guest editor
1991-pres, Comprehensive School Age Parenting Program, Board of Directors, Secretary, 1992-96
1992-pres, New American Schools Designs Corporation: Outward Bound, Expeditionary Learning Design team and member of Council of Senior Advisors
1993-pres, WGBH, project advisor: PTV interstitials, ARTHUR, PTV Families publication
1993-1995 Success by Six, United Way Advisory Board
1995-pres Boston Medical Center, KID'S FUND, Advisory Board

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3/31/97

ELLEN:

In response to your cc mail to me:

1. The lead person at the Wolf Trap Early Childhood Program is:

Mimi Flaherty
Director of Education
Wolf Trap Foundation for the Performing Arts
703/255-1900

This program trains teachers (7 week training) in arts education for Head Start children.

You have the excerpt of the research that Bruce Torff conducted. Yes, he is at Project Zero, Harvard Graduate School of Education -- or was when he did the work. [REDACTED] 001]

2. The name of the researchers who did the music and cognitive development work. HMMM. Not sure I know what you mean. Wasn't that an NEA suggestion?

3. Philadelphia site visit.

Lilly Yeh
The Village of Arts and Humanities
215/225-7830

Highly regarded but I have never visited. [REDACTED] P6(b)(6)

[REDACTED] P6(b)(6)
Another consideration: the message. In a way the message is perfect for HRC because The Village is about neighborhood restoration through a communal process. Restoration includes not just re-vitalizing buildings but also revitalizing people and filling buildings with productive and nurturing activities, etc. It is about using a whole village to raise the children, etc.

However, it is a complex program and message and from the point of view of the arts, a harder connection to make with the public and media re arts and kids. BUT, I think HRC would personally find it a very interesting setup, touching many issues she cares about: kids, small community-based development, giving poor people opportunities to contribute and learn skills (maybe welfare recipients).

Robert Capanna
Director
Settlement Music School
215/336-0400

A very safe site with a clear Coming Up Taller message. (See also his invitation on behalf of the National Guild Of Community Schools

of Art to HRC). This is a lovely old music school. He is great and would be an articulate and gracious host. I am sure he would be happy to get the kids to do something for her (Remember, he came to the Coming Up Taller event with a special book the kids had made for HRC) or get some of the parents from the public housing project to come and maybe say a few words (testimonials, etc.) This program gets Head Start funding. The visuals will not necessarily communicate the message -- it looks like a very well stocked and organized preschool.

Taller Puertorriqueno, Inc.
Johnny Irizarry, Exec. Director
215/426-3311

If HRC is interested in her Latino base, this could be a good place to visit. It was recommended by PEW to us. However, I would not go there without some homework, like talking to Marian Godfrey. My knowledge is only based on what they told us. See enclosed descriptions.

Here's something on
music and achievement
in first-graders.

SCIENTIFIC CORRESPONDENCE

Learning improved by arts training

SIR — It has been suggested^{1,2} that musical experience or training can temporarily strengthen visuospatial reasoning. We report here further data on the relationship between arts training and some broader aspects of learning.

In its first year, our study included 96 pupils (aged 5–7 years) in eight first-grade public-school classrooms. Four 'test arts' classrooms (two each in two schools) participated in a music and visual-arts curriculum which emphasized sequenced skill development³. Two other control 'standard arts' classrooms in each school received the system's standard visual arts and musical training. Curricula in all classrooms were otherwise identical.

After seven months, the schools gave all students standardized First-Grade Metropolitan Achievement Tests, and in the 83% of pupils for whom the details

were already on file, we compared the results with kindergarten achievement scores. Classroom teachers also evaluated each student on attitude and behaviour (on Likert-scale questionnaires) four times during the study.

We found that, in the 83% of students with kindergarten scores on file, those in the test arts classes started behind the control children in having kindergarten tests at least at the national average grade level (38% compared with 47%; $P < 0.05$, χ^2), but after seven months, they had caught up to statistical equality on reading and were now ahead on learning mathematics (77% compared with 55% were now at grade level or above; $P < 0.05$, χ^2).

In the full first-grade sample, pupils in the test group were again equal to those in the control group on reading, but ahead on maths (75% compared with 53% at or above grade level; $P < 0.05$, χ^2). This maths advantage did not depend on school, or on whether students entered after poor, average or good kindergarten performance (see figure). The results of the

achievement tests were also above grade level in the full sample, for example, the percentage increment of test arts pupils over controls fell only gradually over levels above the 50th percentile, and were still present to a small degree even at the 90th percentile, whereas in reading, the percentages between the groups remained roughly equal over higher percentiles.

Classroom attitude and behaviour ratings of test students began significantly behind those of controls, possibly reflecting their poorer kindergarten start, but reached statistical equality by achievement testing time. This might explain the equality between the groups on reading, but not fully the improvement in maths.

We continued the study the following year in four test and five control second-grade classrooms at the same schools, all students again taking achievement tests after seven months. We found that test and control arts pupils were again equal on reading, and that test arts pupils were again ahead on maths (73% compared with 55% at or above grade level on comprehension, $P < 0.05$, χ^2 ; 71% compared with 63% on problem-solving). The percentage of students at or above grade level in second-grade maths was highest in those with two years of test arts, less in those with only one year and lowest in those with no test arts (on maths comprehension: $P < 0.01$, CMH statistics).

We believe our data show that when students discover that participation in arts activities is pleasurable, they become motivated to acquire skills in the arts on which our programme focuses, with two types of result. First, from realizing that they can learn such challenging but desirable skills, students' general attitude towards learning and school can improve. Second, learning arts skills forces mental 'stretching' useful to other areas of learning; the maths learning advantage in our data could, for example, reflect the development of mental skills such as ordering, and other elements of thinking on which mathematical learning at this age also depends⁴.

Martin F. Gardiner

Alan Fox

Research and Outreach Programs,

The Music School,

Providence, Rhode Island 02906, USA

Faith Knowles

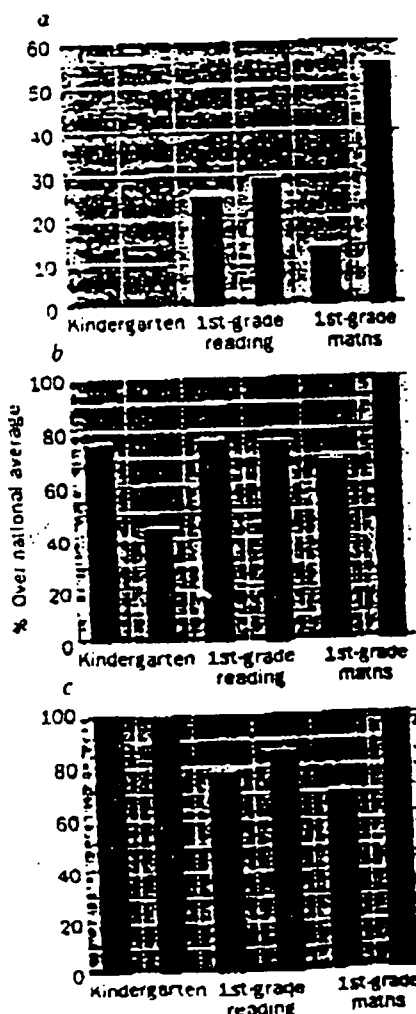
Kodaly Center of America,

Providence, Rhode Island 02906, USA

Dorcas Jeffrey

Start With Arts Program,

Pawtucket, Rhode Island 02860, USA



First-grade achievement test performance by previous kindergarten performance.

a. Scores below 34th national percentile: kindergarten scores not available. b. Kindergarten scores between 34th and 66th national percentile. c. Kindergarten scores above 66th national percentile. Blue bars, standard arts; red bars, test arts.

METHODS. The 80 students in the first-grade sample for whom kindergarten achievement test scores were also available were divided into three subgroups, a, b or c, as defined above. For each subgroup, the per cent of test and control arts students at national average (grade level) or above (that is, at 50th national percentile or above) were calculated and compared for kindergarten, first-grade reading and first-grade maths achievement tests. In a, some students could raise performance to grade level or above in reading by the end of the first grade, roughly 25% in control and test arts groups, but in maths a significantly higher percentage of test arts students do so ($P < 0.05$, χ^2). In b, although more test students are below grade average at kindergarten level, after first grade they are equal to controls on reading and ahead on maths ($P < 0.05$, χ^2). Even with the best kindergarten test students (c), there is improved learning in maths in test arts students ($P < 0.03$, χ^2). Such uniformity of the test versus control difference across strata adds to the statistical significance of test versus control difference in the full combined strata ($P < 0.01$, CMH statistics). (In the classes studied, students receiving remedial teaching for limited proficiency in English, and those entering from a transitional year, receiving the first grade or not present for the full year, were analysed separately, and are not included in the present results.) Full details of methodology and other results described here are available directly from the authors (mgard@1140@pro.com).

1. Rauscher, F. H., Shaw, G. L. & Ky, A. R. *Nature* 385, 611 (1993).
2. Rauscher, F. H., Levine, L. J., Wright, E. L., Shaw, G. L. & Ky, A. R. *Proceedings of the National Academy of Sciences*, 90, 5682 (1993).
3. Chaffin, L. *The Arts Curriculum: Creating an Environment for Musical Learning* (Providence, Rhode Island: CMH, 1993).
4. Piaget, J., Inhelder, B. & Pascual, M. *The Child's Conception of Number* (London: Routledge & Kegan Paul, 1952) (U. California, C.).

Fax Cover Sheet



The Music School, Inc.
P.O. Box 603038
Providence, RI 02906
PHONE 272-9877
FAX 455-3733

Date 2/19/97
To Judy Wertz
Fax Number 202-682-5468 Phone Number _____
From Alan Fox
Fax Number 455-3733 Phone Number 272-9877
Subject Nature Article
Number of pages including cover sheet 2

Comments:

Hi Judy,
I've enclosed the article, hopefully there is
be more to come. Thank you for the R.F.P.
The best!

Vision Statement

The Village aims to work with neighborhood residents to convert all available empty lots in its area into parks and gardens and to transform all abandoned properties into arts and education facilities, income-earning workshops and low-income housing. The restoration process of the neighborhood is also a healing process through which all participants will be strengthened in a communal effort to help themselves. Through the process, we strive to transform welfare-dependent consumers into income-earning producers so that the economy in this neighborhood becomes self-sufficient. Through creative art, education, and social programs, the Village intends to build a community in which people are reconnected with their families, are sustained by meaningful work, are nurtured by the care from each other, and together will raise and educate their young. As in an African saying, "It takes the whole village to raise the young."

While building community in North Philadelphia, the Village will assist others who are interested in rebuilding their communities, wherever they may be, by sharing its experiences and expertise. Seeing how the mainstream values and economy are depleting the resources of inner cities, the Village aims to find an alternative value and an alternative way of doing things which will bring hope and new possibilities in rebuilding communities.

Artistic Philosophy

We believe that creativity, joy, compassion, and light are inherent in all people and that in a nurturing and supportive environment, individuals will strive to fulfill their potential. Our policy in running the Village is to be open and inclusive. We invite people to join us in our effort to take positive action. We endeavor to create a structure through which the participants can come in contact with and be strengthened by their innate talent and creative power.

Our society is struggling with the long term effects of social fragmentation and deep-rooted alienation. While science, technology, and economic growth have brought modern people comfort, convenience, and longevity of life, the drive to advance has also caused societal division, competition, and a casting off of the unfit and the unwanted. Next to extreme wealth lives extreme poverty.

North Philadelphia is such a place. We have chosen to work here with the poor, the down-trodden, and the abandoned, and we have found that, although burdened by drugs, violence, and destitution, inner city areas like this one contain profound humanity and tremendous creative possibilities. Unlike the common (and understandable) impulse to avoid, even reject, places marked by pain and desperation, we have chosen to embrace them. And we have found that magic happens with the act of embracing. In embracing, the fearsome often becomes the benevolent, and the negative transforms into the positive. We have learned that in bad situations there are often new opportunities and sometimes problems offer their own solutions.

We are constantly challenged by this area's deeply ingrained apathy, hopelessness, pessimism, and inaction. Our solution is to take positive action, however modest. We welcome people to join us, and together we build and celebrate. We teach them to see North Philadelphia as a place of many resources despite its poverty and brokenness. We recycle and rebuild with the cast-offs. Vacant lots, deserted buildings, and abandoned materials become parks, gardens, houses, workshops, sculpture, murals, and educational tools. Forlorn situations and forsaken individuals contain boundless human potential. We teach our students to cherish themselves, each other, their family heritage, and their surroundings. We teach them that through hard work and creative imagination they have the power to realize their dreams.

The Village cannot solve the homelessness, drug addiction, poverty and other problems that plague inner-city North Philadelphia. Ultimately, it is the people with these problems who have to engage in finding the solutions. Yet to take positive action, first they must believe in themselves. Building self-confidence takes time. When supported by the work structure provided by the Village and nurtured by the positive feedback from the community, an individual's sense of competence and self-worth will grow gradually from within. It is at this level that the Village seeks to make its impact.

Through doing projects together, we can pass on the light within us to illuminate that within others. Together we unite and shine. This light will cut through the darkness of our ignorance, greed, politics, and social plight. It will connect us with the compassion, goodness, and innate creative imagination within each one of us. Here, we believe, lies the hope for the future.

12 a) Project Narrative, continued

Program details

1) After school, Weekend and Summer Arts, Educational and Tutoring Programs

The Village of Arts and Humanities has been offering arts and educational programs for children and teens since it began in 1990. These classes have been taught by well trained and highly devoted teachers, who are of diverse cultural backgrounds, thus exposing the students to a variety of outlooks and ways. All classes are free, and scholarships are offered to all students who cannot afford the nominal registration fee, in exchange for volunteer hours at the Village. Recognizing the various ability, needs, and temperament of our children, the Village has created classes and workshops of different intensity and demands so that all children will find an opportunity to learn and improve their skills at the Village.

The following principles guide the content and style of the Village's classes and workshops for youth:

- They must engage young people in challenging, imaginative, and highly visible activities, so as to foster camaraderie among participants and pride in the work accomplished.
- They must be significant in quality, originality, and seriousness and they must involve youth in major ways in their creativity and development.
- They should train youth in a variety of disciplines and useful skills.
- They should be relevant to local family and community life, yet informed by a variety of world cultures.

The following classes and workshops will be offered during the 1995-96 program year:

a) World Culture Program This course was developed to broaden the horizons of youth on the local, national and international levels and to provide a better understanding of the global community and their role in it. By exposing children to multi-cultural experiences, they discover the rich diversity of our pluralistic world, and to become aware that people throughout the world have similar concerns and struggles. Led by Johnathan Zellars, participants are exposed to a variety of world cultures through periodicals, videotapes, international visitors, materials from the World Affairs Council of Philadelphia, the United Nations, and local immigrant communities. Participants also go to performances and events representing other cultures, such as Chinese Opera and a performance by a traveling South African theater group.

Year-round. Participation: 35 youth per semester. Age Range

b) Dance - Instruction in modern, jazz, and ethnic African and Caribbean dance are offered twice a week by well-established and respected dancer/ choreographers, Ione Nash and Wilhelmina Fisher.

Year-round. Participation: 35 youth per semester. Age range: 5 to 15 years.

c) Youth Theater - Children and teens will learn about and participate in all stages of creation and production of an original theater piece. The piece will reflect their own lives and experiences in North Philadelphia. During the program, students work with highly talented visual and performing artists and playwrights, attend theater performances throughout Philadelphia, and are guided in the process of transforming ideas, images, movement, and music into a finished theater production.

Participants create the script, choreography, props, stage directions, music, programs, and costumes. Once completed, participants perform their play at the Village, public schools, and on a formal theater stage.

Spring semester. Participation: 50 youth per year. Age range: 10 to 18 years.

? → d) Newspaper Arts - The Village has published two issues of *My World*, a newsletter for and by children. The concept and idea was created by Alejandro Lopez, artist and educator from Santa Fe. Journalists, writers, and graphic artists are invited to conduct workshops with children to teach them interviewing, writing, editing, and layout skills. The results of the workshops become future issues of *My World*.

Year round. Participation: 20 youth per issue (4 issues per year). All ages.

→ e) Radio Program - In 1996, students will set up a radio studio at the Village and initiate The Village Radio Station. The program goals are to give the local youth a "voice" in the community, to expose them the broadcast and journalism fields and to help develop the skills associated with such jobs as sound engineer, reporter, editor, and broadcaster. Participants will learn to create a sound studio, installing soundproofing panels and sound equipment. Once ready, The Village Radio Station, with a five square block radius, will go on air. Under the guidance of trained professionals from local radio stations, the participants will decide the content and format of their broadcasts, reflecting their own view of their community and the world around them.

Year-round. Participation: 10-20 teens. Age range: 13 to 18.

f) Painting and Drawing - During the school year, Cavin Jones, artist and teacher, will teach basic techniques in pencil, charcoal, water color, and acrylic. He will also teach proportion, composition, perspective, and design concepts. During the summer, Demary Burgos, a young painter and teacher, will teach portrait and landscape painting. At the end of each semester, students' work will be exhibited in the Village's Gallery.

MPA? → Participation: 25 youth per semester. Age range: 6 to 15.

→ g) Park Building and Mosaics - During the summer, sculptor Leroy Johnson, resident artist James Maxton, and assistant Laura Sherman will conduct mosaic and sculpture workshops for children and teens. Together they will create a mural on the north wall of the Village's Meditation Park, in the Village neighborhood. They will also create several larger-than-life-size guardian figures at the three entrances of the Magical Garden and in the Guardian Angel Park. Under Maxton's and Sherman's supervision, students will decorate the figures with colorful mosaics.

Summer. Participation: 50 youth. All ages.

h) Ceramics - During the past two years, the ceramic classes have been taught by Leroy Johnson, an established painter and clay artist and an educator with a deep understanding and devotion to working with inner city children. Johnson will continue to teach at the Village. In the coming year, the Village, NetworkArts Philadelphia, and the Philadelphia Zoo will work together to create a pilot education program in which the Village children will go to the zoo to study its various animals. Leading some of the trips, Johnson will encourage students to create clay sculptures and masks of the animals they see in the zoo. Some of the images may become part of a bigger outdoor mural or sculpture garden of animals at one of the abandoned lot in the Village neighborhood.

Year-round. Participation: 30 youth per semester. Ages 6 to 15.

i) Bicycle Workshop/Bike Club - Participants have the opportunity to learn bicycle repair and maintenance in this special program begun two years ago. Formerly abandoned bicycles are donated by the police department. Once participants successfully repair a bicycle, demonstrate that they can maintain it, and have learned road safety rules, they are allowed to keep the bikes. Experienced students are paired up with new students to help out each other. This year, the program will continue and the Village Bicycle Team will be formed. Participants will go on group bike rides together and enter a city wide bicycle race sponsored by the CoreStates Bank.

Spring. Participation: 25 youth. Age range: 10 to 18.

j) After School Tutorial - Basic reading, math, history, and science are tutored Monday through Thursday, 4-6pm by staff members and volunteer teachers from Temple University Teaching program. In these classes, teachers pay close attention to the needs of each individual student. This is one of the most important classes at the Village because it supports nearly all the others. For example, if a student in the theater program has trouble reading, the Village will make sure he or she gets special attention from a tutor.

Year-round. Participation: 50-75 youth per semester. Age range: 6 to 15.

k) Special Project: Coming of Age in North Philadelphia - In 1996 the Village of Arts and Humanities will celebrate its tenth anniversary. The highlight of the celebration will be a ceremonial theater performance entitled *Coming of Age in North Philadelphia*. It will celebrate the coming of age of Village neighborhood boys and girls into man and womanhood. The boys and girls taking part in the ceremony will have been properly prepared through rigorous training in our various classes and workshops. The ceremonial piece will be created by participating youngsters under the guidance of professional artists and educators, who will include Johnathan Zellars (poetry), Jacqui Yancey (theater), Ione Nash and Rennie Harris (dance/choreography), Terri Burke (photography), Leroy Johnson, Cavin Jones, and Lily Yeh (visual arts; Yeh: project director), Sally Hammerman (fabrics/costumes), and Eva Coleman (jewelry).

The Coming of Age ceremony is of great importance in today's society because of the pervasive breaking down of our education and family structures. Our young people suffer from a lack of recognition and guidance in their passage from youth into adulthood. Responding to this problem, we feel a great urgency at the Village to create a ceremonial theater piece which will provide guidance and celebrate the spirit and humanity of North Philadelphia youth. All the performers in this theater piece will be children, whose coming of age will be witnessed by our community and guests. Thus, symbolically, the power of their man and womanhood will be rooted in the strength of the community.



2) Teenage Entrepreneur/Training Program

Our entrepreneur and training program aims to achieve several goals: 1) to teach students income earning skills which can lead to a profession, 2) to build self-esteem and peer support, 3) to broaden their horizon and strengthen their academic skills, and 4) to offer viable alternatives to the "underground economy" of drug dealing and the violence that goes with it. We do this by getting highly dedicated professionals and educators to teach students skills and entrepreneurship in a program, the content of which addresses the reality of North Philadelphia. In doing so, healing and community building begin to take place.

The Village has decided on four entrepreneur and training projects for our teenagers: black and white photography, silk screen printing, wood carving, and urban gardening. These projects are chosen because they relate to activities already going on at the Village. They appeal to young

This session will end this summer - approx 3 month long program.

→ The project will then start in the fall, approx. 1-1/2 years. This will be

Approx. 2-3 kids - Pilot project using photography. This is first summer. Working with up to 10 teenagers to explore photography.

people because of the physicality of the media and the immediacy of their execution. Also there are many existing gardens and abandoned lots in the Village neighborhood and it is relatively easy and inexpensive to set up workshops for the other three disciplines. Thus it makes our desire to create cottage industries more attainable in this poor inner city area.

1. Photography - Basic photography skills in lighting, tone, contrast, movement, composition, and darkroom techniques will be taught along with writing skills by a team of artists and educators. The subject matter will be participants themselves, their family members, schools, surroundings, and other subjects of their own choosing. During photography workshops, students will learn the visual language of photography, such as composition, contrast, lighting, movement, theme, and color scheme. The Village will install a darkroom so that students can learn basic darkroom techniques for black and white photography. Students will work both independently and in teams.

During the writing workshops, students will write about the content of their photographs, why the images were chosen, or stories the images elicit. Students will learn basic computer skills so that they can write essays, poetry, and narratives on the computer. They will learn editing skills to improve their own writings. During classroom discussions, they will also learn to help each other with constructive criticism.

As the semester progresses, they will learn the basic skills in newsletter production in selecting articles, pictures, and layout techniques. The best photos and writings will be published by the Village in the new issue of its young people's newsletter, "My World," designed by the teenagers. Finally, students will learn the art of framing, pricing, and presentation. A market specialist will conduct a workshop to teach them the commercial aspect of photography. Students will be taken to museums and galleries to see photography exhibitions. A body of students' photographs will be exhibited at the Village Gallery, the neighborhood public schools, and possibly a commercial gallery downtown. Students will write their own catalogue and press release for the exhibition.

2. Silk Screen Workshop - The Village began its silk screen printing cottage industry in 1994, when it issued and sold 1,000 holiday season cards of guardian angels. The cards were printed by Camden PrintWorks, a non-profit organization whose goal is to help urban renewal through creation of work and jobs. In the fall of 1995, Nick Purcell, Director of Camden PrintWorks, will help the Village to set up the Village Printshop at our newly renovated facility at 2536 N. Alder Street next to Meditation Park. The Village will invite two master printers to run workshops for teenagers, some of whom will already have the basic training from our print-making classes. Workshops will take place twice a week in July and August. Students will learn basic techniques in silk screen printing on cards, posters, and T shirts. Some of the pictures used in the printings will come from the existing images in the Village (Angel Alley, Ile-Ife Mural, Magical Garden Mural). The others will come from students' own designs. In addition to the two master printers, students will talk to designers, vendors, gallery and shop owners to understand the commercial aspect of printing products. To better understand the artistic and commercial aspects of silk screen printing, students will visit the Fabric Workshop in Philadelphia, where the whole process of silk screen production from designing, printing, and assembling, to marketing and selling products takes place in one location.

3. Wood Carving - The discipline of wood carving has already been established at the Village. From 1991 to 92, the Village offered wood carving and drum making classes taught by Steve Jackson, a master drummer in the African tradition and a drum maker. In 1992, Amy Grove, who studied gourd carving in Kenya for two years, taught children the traditional African art form and encouraged students to carve designs of their own. Both classes were very popular. In 1994, during her residency in Nairobi, Lily Yeh collaborated with Lawi Moshi, a Kenyan carver. Together they created a set of eight 4' high wood sculptures of guardian angels, which were

installed at a church courtyard in the shanty town of Korogocho outside of Nairobi. The models of the eight sculptures have been exhibited in Jamaica Art Center in New York. Many people responded to the sculptures with joy and the desire to acquire them. This gave Yeh the idea that wood carving of guardian angels can become a major cottage industry at the Village. The theme of guardian angels relate to images we have been making since 1991. The act of creating guardian angels itself will be empowering to its makers.

The Village will invite artists of three cultural traditions to teach wood carving to our teens. The cultural traditions will include African-American, African, and Puerto Rican. While teaching the wood carving techniques, they will also teach participants the carving tradition in various cultures. They will also teach them the skills to present, price and market their works in galleries and shops.

4. Urban Gardening - The Village began as a park building project in which children and teens were the first neighborhood residents to help. Since then, this type of work has always appealed to the young people in the neighborhood. It has also been perfect for channeling the energy of the youth who are disruptive in the Village's classes.

Ignatius Weekes, who has a background in landscaping and urban gardening and a degree in horticulture from Temple University, has been working at the Village as a member of a team from Neighborhood Green Corps. In July, NGC's collaboration with the Village ends, the Village hopes to hire Weekes to continue the work he has been doing and to expand his Urban Gardening workshops and training programs.

In Urban Gardening workshops, participants learn about soil treatment, growing seedlings, planting, garden layout, plant varieties, composting, recycling, and protecting the environment. Weekes will train students in the skills that would enable them to pursue jobs such as landscaping, interior landscaping, horticulture, and greenhouse work. In addition, with the assistance of participating teens, he will set up at the Village a small green house on an abandoned lot in which they will grow flowers and plants from seeds to sell in the spring. This will become a new cottage industry at the Village.

3) Conflict Resolution/Responding to Incarceration

Patterns of behavior are shaped by the environment. In North Philadelphia, children too often observe victimization, crime, and violent behavior on the street and at home. It is crucial that positive and nurturing interactions among people are taught and demonstrated.

In the fall of 1996, the Village will begin offering conflict resolution courses for children, adults, staff, and teachers. Participants will work with trained professionals to learn the invaluable skills of defusing conflict and resolving problems in non-violent, non-aggressive ways. Staff and teachers will also become trained to continue to guide Village students in these skills and to incorporate them into the classes and workshops.

In the Village community, the prevalence of incarceration is a standard fact of life. Nearly all the young people in the Village's programs have a family member or know someone who is in jail. The complicated influences of incarceration, abandonment, and violence in a child's life can have profound and devastating effect. According to statistics from the U.S. Dept. of Justice, in personal interviews of a nationally representative sample of 2,621 youth in juvenile facilities in 1989-90, 24% said that their fathers had served time in a jail or prison, 9% said their mother had been incarcerated, and 25% said their brother or sister had been incarcerated.

Despite the prevalence of incarceration, its negative effects on children and the known link between new offenders and their family's history of incarceration, this topic is rarely talked about, especially in schools. Yet it is a real part of our children's lives. The Village has implemented several projects to open up the topic and help the community deal with the pain and shame of incarceration. In 1992, with a group of at risk 4th and 5th graders, the Village began a program of correspondence with an inmate in the State Correctional Facility at Bellefonte, in Pennsylvania. Mr. Harry Cooper had been corresponding with Director Lily Yeh after reading about the Village in a newspaper article. His desire to share his experiences and warn North Philadelphia youth not to make the same mistakes he made, led to a year-long correspondence with two classes of students from the nearby Hartranft Elementary School.

Those and other correspondences and interviews with several inmates at a women's prison led to the creation of *Connecting Through Walls*, a newsletter created by Village staff and artists to "break down the walls of myth, misperception, and silence surrounding incarceration." (See attached sample.) The Village will continue to develop issues of CTW and to engage its students in continuing correspondences with inmates, directly and through the newsletter.

Finally, the Village will produce its fifth theater production in the fall of 1995, called *My Heart Yearns to Belong*. The play will portray the experiences and impact of incarceration, drug addiction, and abandonment on adults and children in inner city areas. Jacqui Yancey, a distinguished Philadelphia director and playwright will write and direct the play. Inspiration for the play derives from a series of letters from male and female inmates in Pennsylvania prisons and on-going interviews with children and adults in the Village neighborhood. The cast members will come primarily from the local area and will include children and teens from the Village's Youth Theater Program.

4) School Outreach

In inner cities, our school system is failing children. There is a high drop out rate because many children find little motivation to remain in school. Poverty, drugs, broken family, teenage pregnancy, violence are the chain of ills that plague our society, especially our inner city neighborhoods. To break this chain, people at the grassroots level must be empowered with skills, and especially self-esteem, pride, motivation and imagination to begin to change their environment. People need to be able to dream and to see that there is hope and a future. To address people's emotional needs, nothing is more direct than art. Nothing is more powerful than art in the immediate transformation of things. The Village of Arts and Humanities is a good example. It has created a beautiful environment in an area of dilapidation and despondency in a short time of a few years. And what it has given to the neighborhood is more. It is the power to believe, to take action, to dream, and to hope.

After having working in North Philadelphia for eight years as a grassroots organization and having worked with different public schools, artists and educators at the Village would like to share our experiences and insight with people who are interested in the similar kind of work. Seeing the dire social and economical situations for the inner city youth, we feel that a good education may be the only way out of poverty and crime for them. We feel the urgency to hold this three day workshops in the coming year so that we can begin to address some of the problems in educating youth in inner city environments.

Education Through Art, a Three-Day Educator's Workshop at the Village

Purpose: To bring the Village's unique resources to regional educators -- to give teachers a hands-on experience in techniques to integrate the teaching of art and academics to high risk children; and to introduce them to a model collaboration which fuses the resources of schools with

community arts organizations. Through this partnership model, children can be given the unique opportunity to use the arts both to learn and to express themselves, as well as to participating arts projects with a public focus, enabling them to work in and impact their wider community.

Content: The Village will publish and present a unique educational model, called *Learning Through Creating, An Alternative Approach to Education*, based on a project it accomplished in partnership with Hartranft Elementary School. This collaboration developed an alternative educational approach, targeting fourth and fifth grade at risk students, who had experienced difficulty learning through traditional teaching methods, and who were experiencing a low sense of self-worth. During the academic year, students produced a series of art projects in their classrooms, under the guidance of Village artists. These projects related to their academic program and built upon one another over time. Beginning with the production of sculptural figures, writing stories about them, and developing three-dimensional environments for them, the projects and the work produced by the students were ultimately integrated into in a collective whole, and culminated with a full-scale theatrical production presented to the public and the creation of a public sculptural park.

Through slide presentations and discussions, the Village artists, educators, and guest speakers will review this model. During discussion sessions, participants will explore ways to set up pilot programs in which the arts, academics, and community resources can be brought together to give children uniquely enriching experiences. Workshops in building urban gardens with recycled materials, creating cement sculptures, and mosaic techniques will be offered. Participants will be encouraged to consider ways to transform inner city environments through these kinds of creative art projects.

The Village will be working with the following organizations: The Fairhill Housing Project, the Philadelphia Board of Education, Hartranft and Clymer Elementary Schools, and Elverson and Wannamaker Middle Schools. The Village is particularly interested in working with students from the Daniel Boone and Allegheny High Schools. They are high at risk students with behavior and learning problems. The Village conducted very successful mosaic and dance workshops for students from these schools in 1992.

5) Support Systems, Mentoring, and Outreach to Families

The Village's programs for children and teens are enhanced by a strong support network developed by the highly devoted and caring staff and teachers, who strive to be a resource to the students and their families. An up-to-date student contact list is maintained with parent/guardian and emergency phone numbers to call in case of problems and emergencies. The Village's receptionist, Renée Cureton, stays in close contact with the students' parents and guardians to keep them informed of their children's activity in the Village programs.

In an effort to remain responsive to the needs of the students, and to deal effectively with behavior problems when they come up, the Village maintains an open door policy. This means that children who are disrupting classes will be asked to leave that class, but the door will always be open to them to come back when they can participate positively in the class. Meanwhile, other options for participation are sought to give that child the individual attention and structure they need. This may mean working with the gardening crew outdoors, drawing or reading alone, or helping one of the staff members. The Village will alert parents/guardians of any extreme cases of misbehavior and continue to seek ways in which to work effectively with the student.

In 1996 the Village will launch a new mentoring program in collaboration with educator and community activist, Sidney Robey. Robey has designed the program in which he will target teenager in the local neighborhood and match them with caring adults. They will have great flexibility in the time they share and there will be organized activities as well. The Village would

flexibility in the time they share and there will be organized activities as well. The Village would like to create a space to house the mentoring program where participants can relax in a safe environment, and where they can get adult assistance in situations of trouble or crisis.

Finally, the Village will continue to nurture its relationships with the families of its students by holding open houses each semester, scheduling special family events and outings to performances and exhibits, and by inviting parents to meet with staff and teachers. The Village will solicit parents' and guardians' feed back in reference to the programs it offers and the experiences of their children. The Village will solicit parents and guardians to take part in the Village's various activities, especially those involving children.

EVALUATION

At the Village, evaluation occurs in several ways. Staff and instructors meet regularly to assess progress, and adjust to the development of projects and programs. We invite feedback from the community on an on-going basis by holding community meetings and open houses for parents, adults and teachers throughout the year and, informally, by engaging parents and participants in conversations to respond to their thoughts and suggestions.

The Village also practices "continuous planning." Through regular meetings of the staff, Board of Directors, and the Village Planning Committee (which includes staff, Board and community members), the Village examines program and property development, administrative structure, and interpersonnel relationships—among teachers, students, family members, volunteers, and residents. The harmony and interconnectedness of our "inward" relations becomes all the more important as the Village expands and makes it possible for the Village to build its national and international projects and connections.

In the area of crime and delinquency, the most effective evaluation practice is to remain in close and continual contact with the teachers, counselors, and parent associations of local schools, with our own students' parents and guardians, with the Tenant Council and parents group of the nearby Fairhill Public Housing Project, and with the local police precinct and patrolling officers in the neighborhood. This tight network of communication and cooperation help the Village to monitor the youth of the community and to catch and address potential problems before they grow. In addition, it means that children get a more consistent response if their needs are known and addressed in several locations (home, school, the Village).

Our success is best measured in intangible ways. We see the signs of our success in the growth of our children--their heightened self confidence, increased curiosity and willingness to take creative risks, improved social skills, and academic progress. We see it in the increased foot traffic through our neighborhood, and in the lack of graffiti and vandalism in an area notorious for these symbols of urban decay. We see it in the high moral and longevity of the staff and the construction crew. Our success is formalized by awards and nominations and reconfirmed by the on-going and growing demand for our work by children, adults, artists, educators, and the larger cultural and educational communities.

Taller Puertorriqueño, Inc.

The Puerto Rican Workshop

Bookstore & Gallery Center
2721 N. 5th Street
Philadelphia, PA 19133
(215) 426-3311
fax 426-5682

Education Center
2557-59 N. 5th Street
Philadelphia, PA 19133
(215) 423-6320



JOHNNY IRIZARRY

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EXECUTIVE DIRECTOR

History and Purpose

Taller Puertorriqueño, Inc. was established in 1974 as a community based cultural education organization. Taller's primary purpose is to preserve, develop and promote Puerto Rican artistic and cultural traditions, as well as to support a better understanding of other Latin American cultures and our common heritage. Situated in the largest Puerto Rican neighborhood of Philadelphia, the North-West Kensington area, Taller's educational programs and activities provide artistic and cultural services that would otherwise be unavailable to the local Latino communities. We strive towards community participation in our programs and collaborate with programs in other organizations. Taller also serves as a unique cultural resource in the City of Philadelphia, facilitating communication between local, state and national communities.

Taller Puertorriqueño occupies two newly renovated buildings, The Education Center and the Bookstore & Gallery Center, which are located on N. 5th Street within a block of each other. The Education Center houses the Cultural Awareness Program (CAP), a theater/multi-purpose space also utilized for such community events as performances and meetings, and the Cinco Graphics Apprenticeship Program. The Bookstore & Gallery Center houses the Julia de Burgos Bookstore, The Gallery, and the Eugenio Maria de Hostos Archives.

Program Descriptions

The following is an overview of the programs offered by Taller Puertorriqueño. Information sheets describing each program in greater detail are available.

● ● ● Cinco Graphics Apprenticeship Program

Cinco Graphics provides community youth with training in the graphic and commercial arts field. The program also has an earned income component which produces bilingual, Spanish/English and culturally specific materials for non-profit organizations, businesses and individuals.

● ● ● Cultural Awareness Program (CAP)

CAP provides educational classes for community children and youth which focus on the arts. The program's classes are specifically oriented to Latino cultural heritage.

● ● ● Cultural Enrichment Programs

There are two areas of cultural enrichment programs, cultural events and educational outreach.

Taller sponsors cultural events in a number of areas: Latina Women's History, Puerto Rican History through Lectures and Workshops, The Book & Crafts Fair, The Feria del Barrio (neighborhood fair), and the Three Kings Day Celebration.

Three of Taller's programs serve to provide educational outreach to local schools and community organizations:

1) The Adopt-A-School program; 2) The Community Outreach Program; 3) The Museum Teacher Program.

● ● ● Eugenio Maria de Hostos Archive

The archive is a collection of resource materials on Puerto Rican and Latin American arts, history and culture available to the general community.

● ● ● Julia de Burgos Bookstore

The only bi-lingual Spanish-English bookstore of its kind in the Philadelphia area with a selection of fiction, non-fiction, educational resource materials and children's books. It also has Puerto Rican/Latin American crafts, art and music.

● ● ● Visual Arts Program

Promotes the work of local and visiting Puerto Rican and Latin American artists through gallery exhibits and other forms of presentation. The program utilizes a multi-disciplinary approach which incorporates dance, performance art, poetry and other forms of artistic expression.

For more information on our programs or on how to become a member
please call us at (215) 426-3311.

Abstract

Taller Puertorriqueno offers a wide variety of activities to the Latino community. CAP Program has three major components:

1. After-School Classes - Kids in the neighborhood who can walk to the Center generally attend these classes. From 3:00-4:00 there is quiet study time. Classes run from 4-5:30 and from 6:00-7:30 with 1/2 hour snack break in between. Fall, Winter and Spring sessions with performance or exhibition at the end of each three month session. Kids pay \$1 per class. Approximately 450 kids come to workshops with about 40% repeating consistently. Classes offered include ceramics, dance, theater, photography, animation, silkscreening, sculpture, trash art, jewelry making, doll making, puppetmaking, etc. If kids cannot pay for classes, they can run a credit for them.

2. Saturday Component - mostly attended by kids who can either walk or have to be driven to Center. Classes run from 10-5pm in a range of media.

3. Summer Program - Runs all day for 7 weeks. Every session is constructed around theme - last year it was food - and students learn about theme through visual arts projects, theatre productions, etc. Approximately 60 kids in camp, ages 7-13..

Special residency programs throughout the year bring in artists from around the world who incorporate cultural traditions into their artwork. Last year Taller was able to bring five resident artist groups to the Center, three of which were in partnership with IBA in Boston (Anantes Cultural Center) and Pregones Theater in New York (the resident artist spent one week at each site and they split the cost). In addition, artists who exhibit in the Taller gallery, do a residency with youth for 1-2 weeks. Youth are chosen by Taller's full-time staff to participate in these special residencies. Taller also runs special year-long projects. Last year youth wrote an AIDS comic book. 15-20 students were chosen to participate in the workshop. In the first part of the workshop they worked with an AIDS educator to learn about the issue. They then worked with a graphic designer to write and illustrate a comic book about a young person who has AIDS. The first version of the comic book ended the story at a point of no resolution. The comic books were then taken to three classes in two middle schools. The classes each had a full day workshop in which they spend the first part with the AIDS educator who discusses with them the issues. Then the students read the comic book, answer questions about it as a group and write an ending to the story. The youth in the project collected all of the story endings and wrote the end based on the ending most of the students wrote. This year a new group of kids will be producing AIDS educational banners.

One of the other youth programs at Taller is the Youth Artists Program, an apprenticeship program designed for youth past their junior year of high school who are more serious about pursuing art. The youth get paid for participation - last year six were chosen out of 70 who applied. This year they hope to accept 10-20.

Taller is a wonderful place that is really based in the community. The Exec. Dir. seems to have a lot of passion and integrity. I would recommend them for a site visit.

Comparative Measures



PRESIDENT'S COMMITTEE ON THE
ARTS AND THE HUMANITIES

3/31/97

Ellen —

Did you see this before you left?
This is the same Bob Casanna who
runs Settlement Music School and
the person whose interview with me
was reprinted in the NCCSA newsletter.
We talked about this invitation
earlier.

Obviously, I'd encourage HRC
to accept. This network is the
closest thing there is to a coming
up Taller network.

Call if you have any questions —

Joey

National Guild of Community Schools of the Arts

March 17, 1997

Ms Melanne Verveer
Deputy Assistant to the President and
Deputy Chief of Staff to the First Lady
Room 100 Old Executive Office Building
The White House
Washington, DC 20500

Dear Ms Verveer:

On Saturday and Sunday, November 22 and 23, 1997, the National Guild of Community Schools of the Arts will celebrate the accomplishments of some six hundred youngsters from across the country with a National Youth Festival of the Arts in Philadelphia, PA.

The National Youth Festival will feature an art exhibit in the Great Hall of the University of the Arts, a six hour Performathon at the Annenberg Center of the University of Pennsylvania on Saturday afternoon and a Gala Concert at the Academy of Music at 2:30 p.m. Sunday. The Performathon will feature musical ensembles, dance and theater groups. The Gala Concert will feature three ensembles made up of children selected by audition from community schools across the country: a Children's Choir, conducted by Henry Leck of Indianapolis, a Jazz Ensemble conducted John Faddis of the Lincoln Center Jazz Ensemble, and an Orchestra conducted by Leonard Slatkin of the National Symphony.

The National Guild represents over 200 community schools in forty-five states. It is dedicated to the principal that study and activity in the arts is beneficial to the entire community and should be accessible to all. As a matter of fact, many Guild schools were included in the President's Committee on the Arts and Humanities "Coming Up Taller" report on quality arts programs for at-risk youth.

We would be very grateful for your assistance in seeing if First Lady Hillary Rodham Clinton could attend the Gala Concert and, ideally, the Gala Luncheon that precedes it at the Bellevue Hotel, as our guest of honor. As you can well appreciate, her presence would send a strong and vital message of support to the entire nation about the centrality of the arts in the life of our communities.

The National Youth Festival Committee is co-chaired by Linda Grass Shapiro of Baltimore and Carole F. Haas of Philadelphia.

Many thanks for your willingness to bring this very special event to Mrs. Clinton's attention.

I look forward to hearing from you.

Sincerely,

A handwritten signature in black ink, appearing to read "Robert Capanna", with a long, sweeping horizontal line extending to the right.

Robert Capanna
Chair

cc: Linda Grass Shapiro
Carole F. Haas
Judy H. Weitz
Ellen McCulloch-Lovell
Lolita Mayadas