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## Briefing Book: National Endowment for the Arts (1994): Speech 09

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## TALKING POINTS

### THE NATIONAL ENDOWMENT

#### ARTS EDUCATION

--Art instruction in school - kindergarten through twelfth grade - is not a frill. The arts are a crucial ingredient of the curriculum because they teach young people creativity and the ability to express themselves in a positive way. The arts help increase the self-esteem in young people by giving them a sense of accomplishment. Finally, education in the arts is how we pass our culture and civilization on to our children.

--Numerous studies have shown that arts instruction in the school curriculum motivates children to learn and increases the chances that at-risk students will stay in school. One such study, completed by Miami University Fairfield/Hamilton, Ohio, concluded that students learned and retained at a higher rate when the arts were used in simple instruction - for example, when geography was taught using map design concepts.

--The Arts Endowment has contributed to this body of research by commissioning the 1991 study entitled Understanding How the Arts Contribute to Excellent Education. The study contains numerous case studies of students more engaged in learning when the arts are used.

--Last year, the Arts Endowment's Arts in Education program distributed \$5 million in partnership grants to the states to help pay for artist residencies in schools, art teacher training and other demonstration projects. The states contributed nearly \$25 million to these arts education projects.

--Every Endowment discipline program from dance, to folk arts, literature, music, theater and others supports arts education projects throughout the country. For example:

- a \$10,000 folk arts grant to the Vermont Folklife Center supported a statewide apprenticeship program which enabled masters to preserve and pass on traditional art forms to apprentices. The '93 grant will include masters and apprentices from Vermont's immigrant Lao, Cambodian and Vietnamese communities.

- a grant to the Arizona Commission on the Arts helped

Arts Education  
page 2

establish APPLE Corps, an innovative partnership of artists, prosecutors, private enterprise, law enforcement and educators that uses art to help young people and families reject drugs. RICO funds seized from drug busts match the Arts Endowment funds that help support the program.

- a \$5,000 grant to the Opera Guild of Greater Miami, Florida helped employ eight young singers, one coach/accompanist, and four technical apprentices for 33 weeks of daily classes in voice, acting, movement, and language.

- a grant to the Maryland State Arts Council created the AileyCamps - model summer day-camp programs designed by the Alvin Ailey Dance Company to foster discipline, self esteem and creative expression in young people at risk between the ages on 11 and 14.

Please contact the National Endowment for the Arts 682-5434 for additional examples.

## TALKING POINTS

### NATIONAL ENDOWMENT FOR THE ARTS

#### **PARTNERSHIPS WITH OTHER AGENCIES, CORPORATIONS AND FOUNDATIONS IN THE FIGHT AGAINST CRIME AND DRUGS**

--The National Endowment, throughout its programs, is placing increased emphasis on partnering with other agencies, local governments and private entities in the fight to help our young people stay in school and off the streets. These projects have been instrumental in reducing the number of young people at risk of delinquency and substance abuse.

--It is a fact that a youngster with a paint brush or one learning a role in a play is not going to pick up a gun. He or she has better things to do. The arts give young people the opportunity to be creative and to express themselves - and to act out - in a positive way. By creating something, they build self-discipline and self-confidence - which are the skills needed to be productive members of American society.

--Some of the Endowment's partnerships include:

--Rhode Island's Davies Career and Technical High School, which is a partnership between the state Council on the Arts, the U.S. Department of Education and the National Endowment for the Arts. Theater, music and design were integrated into the curriculum in a project called Art Talks. The Providence Journal-Bulletin praised the program in a 1992 article which said, "last year Jason G....just plain skipped at least half his classes. This school year started out the same way. But for the last two months Jason hasn't missed a day...the reason: A remarkable program that aims not at teaching kids about the arts so much as getting them involved with art." Davies' teachers say the program has vastly improved discipline, attendance, and learning at the school.

--Arizona's APPLE Corps is a partnership which matches Endowment funds with funds seized in drug busts under Arizona's RICO statute. The project uses arts programs with an anti-drug message in after school programs in schools, boys and girls clubs, neighborhood centers and recreation centers. Since 1989, arts organizations participating in the

APPLE Corps have given exhibitions or readings in over 125 sites, reaching over 25,000 youths.

--Birmingham, Alabama's Space One Eleven is a partnership between the City of Birmingham, the National Endowment, several local companies and foundations. The project is located in the inner city and serves low-income children from the first grade through junior high. The children are trained by 30 artists to make beautiful terra cotta tile bricks, which will be used in a \$50,000 public art project commissioned by the City of Birmingham.

--Richmond, Virginia's Theater IV is a pioneer in developing methods to identify children who are victims of sexual abuse, delinquency, and substance abuse. Cooperating agencies include Va.'s Bureau of Child Welfare, the National Center for Missing and Exploited Children, the National Endowment and others. The theater's method involves performing plays in front of young audiences that are specific to the subject matter. Social service professionals are always in attendance. The method has proven to be a very successful, yet sensitive way of identifying children who are victims of abuse.

--South Central Los Angeles' Lula Washington Dance Theater runs a latch-key program for young people entitled "I Do Dance, Not Drugs." The program is a partnership between Pacific Bell, L.A. County, the National Endowment and others. It is operated in conjunction with the L.A. police, who refer many of the participants. It is an after-school dance movement experience that permits young people to use their physical energy in a positive way.

--Other partnerships include:

- Manchester Craftsman Guild in Pittsburgh, Pa.
- California Arts Council's Alternatives in the LA. Metropolitan area
- Voices of Youth throughout Vermont
- M Ensemble in Miami, Florida
- Henry Street Settlement in New York
- J T Parts in Tucson, Arizona
- YAYA in New Orleans, Louisiana
- First Step Dance Company in Lawrence, Kansas
- Boise Family Center Project in Boise, Idaho

- Family Arts Agenda in Salem, Oregon
  - Coterie Theater's Reaching the Write Minds in Kansas City, Mo.
  - Working Classroom in Albuquerque, New Mexico
  - Arts in Atlanta Project in Atlanta, Georgia
  - Youth Reach in Massachusetts
  - Aileycamp in Baltimore, Maryland
  - Parishes Associated With Kinloch Team in Missouri
  - Arts: Advancement and Expansion throughout Tennessee
  - People's School in Chicago
  - Center for Contemporary Art in Santa Fe, New Mexico
- and many, many more throughout the country

## TALKING POINTS RE: MUSEUM OF CONTEMPORARY ART

- o In 1989 the Museum of Contemporary Art, San Diego set out an effort to use art as a medium to build bridges between diverse communities in Mexico and Southern California. The program encompassed a series of exhibitions, artist's residencies, commissions, bilingual publications, films, concerts, lectures and symposia.
- o The grant was for \$250,000, one quarter of the total \$1 million project cost otherwise funded by state, city and private funds.
- o As a small component of the program, three local artists were commissioned created a public work as one part of the exhibition. The artists distributed \$10 bills to individuals in the area for a total of \$4,500. The National Endowment determined that this was an unallowable expense and has advised the Museum that these expenses cannot be charged to the federal grant.