

BUILDING AMERICA'S COMMUNITIES II

A Compendium of Arts and Community Development Programs



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ABOUT AMERICANS FOR THE ARTS' INSTITUTE FOR COMMUNITY DEVELOPMENT AND THE ARTS

The purpose of the Institute for Community Development and the Arts is to educate local arts agencies, elected and appointed government officials and arts funders about the important role of the arts as community change agents for economic, social and educational problems. A program of Americans for the Arts, Institute research chronicles in publications, and provides technical assistance, innovative arts programs that can be adapted in communities throughout the country.

THE INSTITUTE FOR COMMUNITY DEVELOPMENT AND THE ARTS

- Documents and disseminates information on innovative cultural programs and nontraditional funding sources that address community development problems
- Strengthens the leadership role of local arts agencies by providing a national platform and resource base
- Builds partnerships with government leaders on a local, state and national level
- Provides technical assistance to local communities through published research, workshops, seminars and "swat team" consultations

The Institute for Community Development and the Arts' Partnership is comprised of the following organizations:



U.S. Conference of Mayors



International City/County Management Association



National Association of Counties



National League of Cities



National Conference of State Legislatures

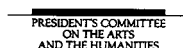


National Association of Towns and Townships

National Association of Towns and Townships



National Endowment for the Arts



President's Committee on the Arts and Humanities



Bravo Cable Network

The Institute is supported in part by National Endowment for the Arts, The Rockefeller Foundation, Ford Foundation, The Pew Charitable Trusts, Emily Hall Tremain Foundation and Robert Sterling Clark Foundation.

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FOREWORD

by **Dian Magie**

Executive Director, Tucson/Pima Arts Council
Senior Fellow, Institute for Community Development and the Arts

“Arts Change Lives “ and “Arts Build Communities” are slogans you might have seen on buttons and programs. As the field is maturing we are recognizing the need for statistical analysis, economic impact assessments and evaluations to quantify the validity of these slogans. While I have spent years advancing this research, I want to switch hats now and pay homage to the empirical evidence—those “magical moments” that re-energize us and lead to an evangelical rededication to the field, without which there would be nothing to research.

I would like to share with you my impressions of one community’s magical moments—not exceptional but typical. Multiply this by similar magical moments experienced by hundreds of individuals also working in the arts in this community, then multiply that by over 3,000 communities across the county and we begin to understand how interwoven the arts are into every community and the role of the arts in the lives of these people.

The Arts Change Lives

My son’s best friend in college tied his *vihuela* (tenor guitar) to his mortar board at their College of Engineering graduation ceremony. It was his way of acknowledging that Mariachi music put him through college. Growing up in a poor single-parent household, he felt that without Mariachi music he might have become like many of his peers, a school dropout, gang member or worse. For 50 years Los Changyutis Feos has given Mexican American youth in Tucson opportunities to study and perform Mariachi music. As middle school students they learn the dedication and self-discipline needed to master a musical instrument and the cooperation needed to perform as a group, and develop a pride in their cultural heritage. Fees for public performances go into a college trust fund.

Middle-school youth in the Tucson/Pima Arts Council’s Multimedia Arts Education after-school program receive a small \$25 stipend twice a semester as they complete skill levels. When asked what he planned to do with his money, one youth quietly said, “Buy *hermana* (sister) shoes.” Another Multimedia Arts Education participant was so disruptive in the first semester, a conference with the parents took place to discuss dropping the youth from the program. It was learned he had neglected to take prescribed medication for a major attention deficit disorder. The student’s desire to remain in the program was so strong that he agreed to a behavioral contract with teachers. He has become a model student, both in school and after school, and is one of the most creative students in the third semester computer graphics segment, arriving before any of the other students.

In ArtWORKS, an arts job training program for youth ages 14-21, one group of nine youth—all high school dropouts—worked with an artist to design and construct a Sea of Cortez exhibit for the Children’s Museum. None of the youth had ever seen the sea, although it was only four hours away by car. Participants included one 14-year-old pregnant girl and a couple of homeless boys. After intensive study of the region’s ecology, the youth designed and constructed an imaginative and interactive exhibit that became a hit with museum visitors. One young man demonstrated such skill that he was hired by the museum to work in exhibit design part-time, allowing him to complete his GED and enroll in the local community college.

The Arts Build Communities

Downtown Tucson in 1988 was pretty scary—vacant store fronts, litter, and little retail. The Tucson Arts District changed that, beginning with a mini-arts festival the first Saturday of each month, an art walk on the last Thursday of

the month and a weekly noon brown bag performance series. To retain working artists in the city center, zoning was changed to encourage artist live/work spaces in a newly designated historic warehouse district. Phantom galleries have been replaced by shops and restaurants and sales tax revenue is outpacing the rest of the city.

Tucson has committed many resources to improving public housing areas. One project involved 34 units in two-story multi-unit apartments with two, three or four units per building. As part of the remodeling project, resident youth worked in a job training program to design and construct more than 100 mosaic panels that were installed on the exterior walls of the units. "My brother helped make those," beamed a small girl who came up to me as I was taking slides of the completed project. The once prolific graffiti and vandalism that plagued the housing complex has become non-existent.

The Department of Transportation, initially excluded from the city's Percent for Art Program, has become one of public art's most enthusiastic supporters. Local gas tax, state/federal ISTEA grants, and mitigation allowances are allowing the widening of roadways to also be an aesthetic improvement for neighborhoods. Six gigantic mosaic murals, with images reflecting the areas environment and heritage, mark the northern entry to the city at first downtown overpass. Murals are planned throughout the downtown to create a "river of art." Along more than 30 contiguous miles of river parks, neighborhood associations adjacent to public art nodes have participated in the design concept and, in some projects, the construction of public art, resulting in creative rest areas for joggers, bikers, roller bladers and strollers along the path.

Expanding the Arts Through Partnerships

Partnerships between the arts and transportation, public housing, justice, education, health and human services provide creative solutions for local community needs and opportunities for artists. The city council recognized the contribution the arts were making in community problem-solving. Two years after the youth summer job training program (ArtWORKS) began, the council increased all arts funding by 20 percent. Partnerships with non-arts programs that resulted in increased availability of grants and revenues to arts organizations and artists.

Current Tucson/Pima public art projects involve more than \$500,000 in artist commissions. More than a quarter of a million dollars annually is available in salaries for literary, visual and performing artists working with youth. The revenue pie for artists and arts programs is growing. Remarkably, this growth is happening simultaneously with a statewide stabilization campaign that has eliminated deficits of the major institutions and actually resulted in their endowments growing.

I have shared with you only a few of the *magic moments* of my last nine years working with the arts in Tucson, Arizona. Turn the page and you will embark on a journey through more than 130 arts programs nationwide meeting the needs of communities—from prevention programs for at-risk youth to cultural tourism. These programs represent thousands of magical moments and empirical evidence that the Arts Change Lives and Build Communities.

INTRODUCTION

"THE ARTS REALLY PLAY AN
INTERVENTION ROLE. THEY
REALLY PLAY A SELF-ESTEEM
ROLE. AND WHEN KIDS
FEEL GOOD ABOUT
THEMSELVES, THEY CAN
COMBAT SOME OF THE
NEGATIVE ELEMENTS THEY
ARE EXPOSED TO."

SEATTLE MAYOR NORM
RICE, ON THE RAINIER

VISTA HOUSING

AUTHORITY ARTS PROGRAM

IN HIS COMMUNITY

Violent crime, youth and gang crime, unemployment, quality of education, family instability, and racial and ethnic relations continue to rank among the top ten key concerns for our nation's civic leaders. As community leaders seek solutions to these problems, they are increasingly turning to the arts to provide answers. This compendium presents a diverse collection of 130 arts programs from across the country that address community development issues.

The Institute for Community Development and the Arts has completed its second year of a three-year pilot effort to research arts programs designed to contribute to community development and to addressing some of the social problems that plague our nation. In its first two years the Institute has already examined more than 850 programs nationwide. Arts programs addressing social issues exist in small rural communities with populations that number in only the hundreds, to our largest urban centers that are home to millions. Research shows that more than 80 percent of the nation's 3,800 local arts agencies has developed or provides funding to arts programs that address social issues. In the 50 largest U.S. cities, a full 100 percent is involved in such programming, up from 88 percent just two years ago, and only a handful a decade ago.

Building Communities

Community is a difficult concept to define. At a minimum, communities consist of individuals, families, and inter-personal and inter-organizational relationships. Four significant themes emerged during the Institute's research which demonstrate that the arts help build and strengthen communities. Arts programs help build communities by:

- Fostering innovative partnerships between arts and community agencies.
- Creating safe havens for youth and families in at-risk neighborhoods.
- Implementing comprehensive strategies that affect multiple areas of participants' lives (home, school, housing, health, nutrition).
- Strengthening participants' inner resources (self-esteem, confidence, tolerance).

Local Determination And Local Problem Identification

How arts programs work is a fascinating study in local determination and local problem identification; the fact that they work is undeniable.

- The arts help youth build self-esteem and self-confidence, crucially needed elements to helping them say "no" to drugs and alcohol and "yes" to a more positive lifestyle.
- Kids involved in the arts in high school score more than 80 points higher on their SAT scores than students who are not.
- The arts create jobs and generate government revenue.
- Attendance at arts events generates related commerce for hotels, restaurants, parking garages, galleries, and more.
- The arts reduce crime and recidivism.
- The arts enrich public housing environments.
- The arts attract cultural tourists (and their money) to the community.

Adaptation, Not Replication

Many successful community development arts programs are adapted, not replicated, from other programs. The most effective programs are developed in response to the specific needs and resources of a community.

The Institute has intensively researched and documented arts programs from across the country, and have observed what makes programs successful and sustainable. Researchers have also learned there are a myriad of ways to structure similar programs. That is, it is best to adapt a program to the community, based on the specific needs of the community, rather than to simply replicate a “model” program in their community. Consider the following five arts programs designed to teach job training, work readiness, and business skills to at-risk youth. The goals and structures are similar, but the execution of each program is quite different.

- **Urban Arts (Boston, MA):** Low-income youth revitalize their community through an apprenticeship program while learning skills in photography, writing, video taping and urban design.
- **Harlem Textile Works (New York, NY):** Students are paid to design, print and sell textiles which are inspired by the African Diaspora.
- **Free Street (Chicago, IL):** Students are paid to learn theater arts, how to interview for a job and general job readiness skills.
- **Tim Rollins and Kids of Survival (Bronx, NY):** All male program led by one charismatic artist who teaches visual arts and provides an alternative family structure for ex-gang members.
- **Theatre Arts Project (Stockton, CA):** Summer youth employment stresses the transference of drama skills and remedial education to real life skills.



CHILDREN OF THE FUTURE, COLUMBUS, OHIO

Innovative Funding

Local government leaders continue to fund the arts—more than \$650 million annually—even as they face an uncertain economy and shrinking support from the federal government. Institute studies show that because of the social, educational, and economic benefits provided by the arts, local leaders consistently increase aggregate support for the arts by 5 percent annually, often through very innovative funding means.

- In Denver, a portion of the city sales tax is used to provide \$22 million in arts funding.
- St. Louis uses \$36 million of its property tax to fund its major institutions so that they can be open free to the community.
- San Francisco uses \$10 million of its hotel/motel tax revenue to fund arts activities that increase tourism.
- Deadwood, South Dakota, uses \$5 million of its gambling tax to fund culture and preservation.
- Charlotte, North Carolina, in one year, built a \$27 million cultural endowment to provide a stable base of arts support for the future.

Common Characteristics of Effective Programs

Through the Institute's detailed research of over 850 programs, common characteristics of successful arts and community development initiatives can be identified. Telephone interviews, focus groups, site visits and evaluations have been used to determine elements that have contributed to the success of existing programs.

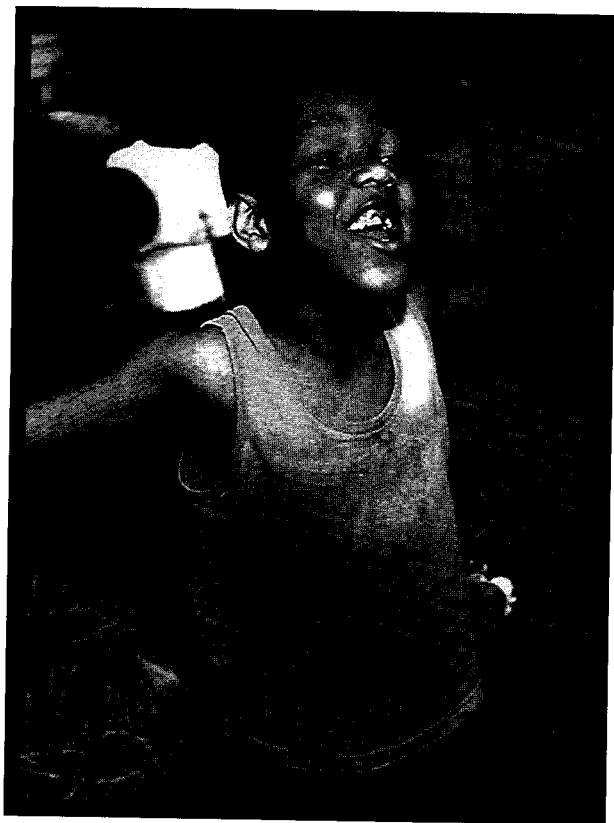
Effective Programs:

Use Existing Community Resources—Strong programs are built upon a base of established resources. When developing a program, community activists look at arts programs, youth programs, resident programs and school programs that already exist in their community. Frequently there are buildings, work spaces and other resources already available. Strong programs also use the experience and knowledge of community residents to see what community needs should be addressed, what age population should be served and how the arts could best address these needs and populations.

Build Partnerships—Forming partnerships is critical to the success of any program. Community partners frequently include local arts agencies, museums, arts organizations, youth groups, schools, resident councils, community organizations, police departments and other local government agencies. Partners contribute experience, expertise, creativity, resources, energy and access to untapped opportunities, and help build a broad base of support for a program within the community.

Hire Committed Artists/Teachers—The enthusiasm and commitment of the artists/teachers hired are key to a successful program. Teachers need to be more than artists. They must demonstrate an understanding of the community and its residents, and in particular, the process of helping children and adults explore their creativity. Artists serve as mentors and role models for young participants; and in some instances, are the adult who provides the most stability in a child's life. Artists also become part of a larger network that includes program staff, schools, service providers and law enforcement officials.

Network with Community Members—Effective programs meet regularly with community members to seek evaluations of programs, collect ideas for making programs better and more inclusive, and to discuss future plans. Networking in the community also helps programs discover new funding resources, sources of supplies and materials, and new partnerships.



METROPOLITAN SCHOOL FOR THE ARTS,
SYRACUSE, NEW YORK

Provide a Safe Haven—Arts programs can be a safe haven from the dangers of substance abuse, gang activity, violence, and other community problems. Many programs use realistic and pragmatic approaches to create a safe environment: participants must sign-in and sign-out, no unauthorized visitors are allowed to enter, and “community policing” efforts provide extra patrols and security during program hours.

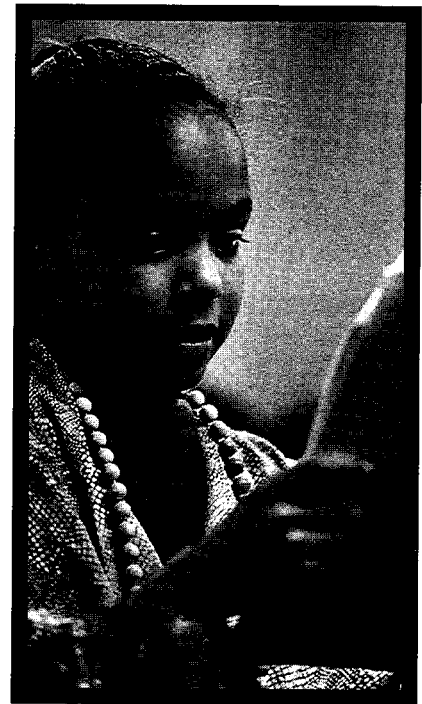
Encourage Family Involvement—Involvement of family members in arts programs helps reinforce positive results. In youth programs, parents are encouraged to meet with teachers, volunteer for field trips and to stop by to see their child’s creative work. Conversely, programs involving senior citizens enrich the lives and relationships of both the participants and younger generations when members of the family attend performances or exhibits.

Offer Comprehensive Services—Successful programs treat arts program participants in a comprehensive and holistic manner. Youth programs often begin with a snack and quiet time for homework before participants engage in arts activities. If there are problems at home or in school, a network of social service providers can be made available to help youth and their families. In some arts programs for older Americans, elders are provided with free or inexpensive meals and have a social worker on staff to help participants with home care and medical and counseling referrals. Some programs provide the participants with blood pressure screenings, free vaccinations and transportation.

The arts are a catalyst for building innovative partnerships between diverse sectors of the community, including police departments, parks and recreation departments, social service agencies, schools and businesses. Arts programs provide safe havens for individuals and families and create positive, safe environments in at-risk neighborhoods. Participants’ self-esteem and communication skills improve through exposure to positive role models and comprehensive and holistic programming.

Do the arts build community? The answer is a resounding YES, based on the evidence reported by program participants, families, case workers, police, politicians, teachers and many others. Testimonial after testimonial documents the effectiveness of these programs and how they positively impact the community and the lives of its residents. While there is still much work to be done—the Institute is currently working on two projects which are developing rigorous evaluation and assessment methodologies for youth arts programs—the current evidence is reliable and compelling.

“The arts really play an intervention role. They really play a self-esteem role. And when kids feel good about themselves, they can combat some of the negative elements they are exposed to.” —Seattle Mayor Norm Rice, on the Rainier Vista Housing Authority arts program in his community



TOP: THE SKY IS THE LIMIT, RENO, NEVADA; BOTTOM: IDAHO COMMISSION ON THE ARTS' YOUTHART AND COMMUNITY INITIATIVE

HOUSING AND NEIGHBORHOODS

NEIGHBORHOOD ARTS

PROGRAMS INCREASE

CROSS-CULTURAL

UNDERSTANDING AND

FOSTER A SENSE OF PRIDE

AND COMMUNITY RENEWAL

AMONG RESIDENTS.

Homelessness

Each Christmas season, 35 children from homeless shelters come every day for one week to the Dance Ring, a professional dance school and performance company. They receive a hot breakfast followed by ballet classes, a hot lunch, and open reading time. At the end of the week, children who show a particular interest in dance training are given full scholarships to attend the program. The scholarship students, who have to keep their grades up in order to participate in the program, receive not only free ballet classes, but necessary dance clothes, transportation money, and books which they can keep. They are also provided with school clothes, winter coats, toys, special things for the holidays, and emergency medical care. After one full year of classes, the children can perform with the Dance Ring in a performance of *The Nutcracker*.

New York, New York

Preschoolers

The Settlement Music School, serving South Philadelphia children who live in a housing project across the street from the 87-year-old music school, recently added Head Start funding to its diverse funding base. Working six to nine times a week with a faculty of professional artists who have training in early childhood education, small groups of children explore musical concepts that cut across the arts: pattern, change, repetition, extremes. Preschoolers are taught skills such as keeping a steady beat, staying on pitch, rudimentary notation, understanding the proper physical approach to an instrument, using a mallet to strike an instrument, and learning how to blow on a recorder to get sound. To reinforce preschool learning, parents or guardians are required to attend five hour-long parenting seminars each semester.

Philadelphia, Pennsylvania

Public Housing Rehabilitation

The Tucson/Pima Arts Council worked with the Tucson Community Services Department to rehabilitate public housing complexes through arts programs. In the renovation of the Martin

Luther King Apartments, artist Eddie Dominguez worked with students, adult volunteers and other artists to construct a ceramic mural three stories-high and 50 feet wide for the face of the six-story building. At the Kennedy Homes Housing Development artists worked with ten neighborhood youth to design and construct 103 three-by-three-foot murals which were then installed upon completion of the renovation project.

Tucson, Arizona

Public Housing

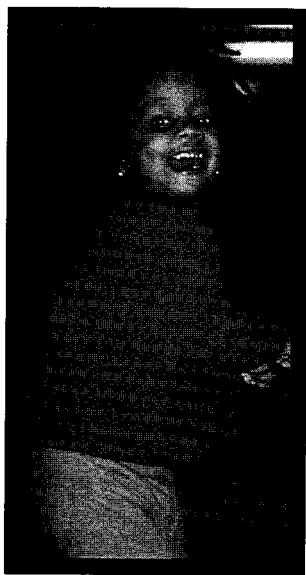
Project B.R.I.D.G.E. (Building Resources in Developing General Education) is a multi-year initiative undertaken by the Texas Commission on the Arts in partnership with public housing authorities, schools, parks and recreation departments and arts organizations. Project B.R.I.D.G.E. hires professional artists to provide low-income youth and their families with access to participatory arts activities. In coordination with an advisory committee that has tenant, parent, public housing authority and community representation, the lead artist schedules field trips, performances, exhibitions and arts participation programs such as workshops, classes, demonstrations and individual tutorials at the public housing sites. Through Project B.R.I.D.G.E., participants develop greater self-knowledge and an appreciation of their cultural heritage, communities become empowered, and budding artists are encouraged to grow.

Texas (Austin, Dallas, El Paso, San Antonio and Laredo)

Artist Live/Work Space

Artist live/work spaces are buildings that have been zoned as a place for artists and their families to both live and work. The Frogtown Family Lofts, a renovated three-story manufacturing facility built in 1917, has reinvigorated its diverse St. Paul neighborhood. The apartments are in great demand; artists are selected based on a demonstrated commitment to their art form. All but two of the 36 renovated units are handicapped accessible. Two of the apartments have sprung wood floors for dancers and choreographers.

St. Paul, Minnesota



**KALEIDOSCOPE DANCE AT
THE SETTLEMENT MUSIC
SCHOOL**

Youth Development

Working with the Seattle Housing Authority and the Children's Museum of Seattle, the Rainier Vista public housing community offers year-round arts programs for its young residents. During the school year the program focuses on the art of specific cultures, bringing in guest artists, actors, musicians and dancers to instruct the kids and help develop exhibits and performances. In the summer, students are provided with breakfast and lunch and participate in discipline-specific arts classes. Each week a new discipline is explored with participants taking program-related field trips to learn about the practical applications of the art form.

Seattle, Washington

High-Risk Neighborhoods

The Neighborhood Arts Residency program brings artists to Shreveport's high-risk communities to teach the arts as both vocation and avocation. Working in two community centers, artists work with senior citizens in the morning and with youth in the afternoons and evenings, teaching participants about graphic design, crafts and the visual arts. During the summer, some students are paid with JTPA money to "earn while they learn." As a result, these youth develop traditional work skills, as well as specialized skills in the arts.

Shreveport, Louisiana

Artist Live/Work Space

In Cedar Rapids, the nonprofit Legion Arts is working with the Metro Area Housing Program and neighborhood associations toward the long-term placement of artists in a variety of community settings. The Wellington Heights neighborhood is home to the Paul Engle Center, a former grocery store that will eventually incorporate a gallery, office and community meeting space, and two apartments designed for artist occupancy. At the edge of the downtown area lies Osada, a renovated warehouse with 67 affordable living units and studio space for up to 10 artists. At these and other sites, local and visiting artists will work with residents to produce public artworks and events that address the values, needs and concerns of the community.

Cedar Rapids, Iowa

Neighborhood Renovation

The Village of Arts and Humanities began as a single public art project in an abandoned lot in North Philadelphia. Encouraged by the interest and assistance from people inside and outside the community and led by her vision of the possibilities of this inner-city neighborhood, Lilly Yeh co-founded the program with builder and educator Stephen Sayer. With the help of neighborhood residents, they renovated an abandoned building next to the lot and established the Village. The Village's primary programs are park building, education, performances, exhibitions and renovation. Education includes a wide range of after-school and summer arts classes for youth, including modern, jazz, African and Caribbean dance; theater; painting and drawing; ceramics; photography; and an after-school tutorial program. With support from the government and private foundations, the Village's Building and Renovation Program brings the Village's artists, construction crew and residents together to build and restore other deteriorating buildings and abandoned lots.

Philadelphia, Pennsylvania

Partnerships

The Inner Voices Program provides visual and performing arts programs for young people in four of Macon's public housing communities. Macon Neighborhood Arts, the host institution of Inner Voices, was formed in partnership with the Macon Arts Alliance, the Macon Housing Authority, and the Macon Police Department. After-school sessions begin with tutoring, and are followed by classes in drama, music (instruments & singing), screen painting, drawing, painting, ceramics, modern dance and jazz dance. Often these classes culminate in performances and exhibitions. Participants also sell their artworks both in Macon and other cities. Many of the classes use the arts to address themes such as drug awareness, teen pregnancy, and AIDS awareness. Inner Voices emphasizes self-discipline, education (including college campus visits), peer tutoring and oratorical competitions.

Macon, Georgia



**VILLAGE BUILDING AND RENOVATION PROGRAM—
TOP: BEFORE LILLY YEH;
BOTTOM: AFTER LILLY YEH
AND HER HELPERS**



**THE LEVINE SCHOOL'S
PUBLIC HOUSING
ORCHESTRA**

Public Housing Orchestra

The Levine School's Public Housing Orchestra is an after-school, music education program for youth who live in public housing. The School conducts weekly group lessons in violin, viola, cello, clarinet, saxophone, trombone, trumpet, piano, percussion and voice. Youth learn the values of discipline and cooperation through public performances for neighborhood residents. Music instructors, who come from similar environments, are part of the Artistic Role Model Program, which develops mentoring relationships between the students and their instructors. The program receives funding from a drug elimination grant from the District of Columbia Housing Authority and the NEA. The Public Housing Orchestra conducts both

internal and external evaluations.
Washington, D.C.

Community Development Block Grants

In Westchester County, a federally funded Community Development Block Grant (CDBG) is bringing artist residencies to five facilities, ranging from nursing homes to community centers. Programs include dancers working

with severely abused children, visual artists working with Spanish-speaking immigrants, and music specialists working with residents of long-term health care facilities. CDBG grants have brought people from all over Westchester County together and have fostered a sense of community renewal.

Westchester County, New York

Libraries

The Artists-In-Libraries program increases citizens' accessibility to, and meaningful participation in, art and cultural activities. The program—sponsored by the Cultural Arts Division of the Oakland Public Library—funds projects which foster in-depth interaction between artists and the public in workshops, classes, and presentations. Branch librarians and artists integrate the artists' subject matter with appropriate book titles and other publications. Artists of all disciplines are invited to apply; selected artists are listed in a directory which is used by branch libraries. The program, free-of-charge to participants, was funded by the Library Services Retention and Enhancement Act of 1994, which imposed a tax to maintain and enhance library services.

Oakland, California

Community Involvement

For the young Hmong students in Appleton, the Lawrence Arts Academy provides opportunities to learn about music and become involved with the greater Appleton community. Each spring the Academy presents its program to fifth grade Hmong students through performances by their Hmong peers at local schools. Interested Hmong students may enter a six-week summer program where they meet with Academy faculty three times a week; at the end of the summer session the Academy holds a concert and potluck for the students and their families. During the school year, the Academy works with a Hmong ESL coordinator to track the students and make sure that they are scheduled into the school's band. They also maintain the students' school instruments for free and arrange private lessons for those who are advancing quickly.

Appleton, Wisconsin



WESTCHESTER COUNTY COMMUNITY DEVELOPMENT BLOCK GRANT

CRIME PREVENTION

Juvenile Probation Program

In Houston, some of the community's most talented painters, sculptors, poets, novelists, actors, choreographers and film makers work with youth from the Harris County Juvenile Probation Program. Troubled youth learn to express themselves through various arts disciplines and gain exposure to positive role models, unique relationships with adults, safe environments, self-esteem building through achievement and a chance to develop self-discipline and planning skills. Begun in 1987, it is anticipated that the program will provide 3,500 hours of instruction to more than 10,000 youth this year.

Houston, Texas

Gangs

The Juvenile Gang Prevention Program is using the arts to combat the increasing level of gang activity in Dallas city parks. Free two-hour classes are held weekly at four recreation centers. Participants create plays and visual arts works based on their personal experiences. Free transportation has helped maintain an 80 percent attendance rate. The program has kids reflecting on their actions and how they affect themselves, their peers, and their families. Previously territorial gang members now work together as a team as they develop new projects.

Dallas, Texas

Recidivism Prevention

The Metropolitan Arts Council's Artists in Correctional Environments (ACE) provides arts diversion programs for youth and adults in correctional settings. These programs aim to improve self-control, increase social skills, and reduce stress among youth and adult participants. Programs take place in both detention centers and maximum security facilities. Programs for adults focus on creative writing and provide an opportunity for extended community involvement through arts presentations by local arts organizations. ACE programs empower participants with the experience and skills needed to re-enter mainstream society.

Omaha, Nebraska

Mentoring Program

With the help of the YMCA, the Los Angeles County Probation Department's Gang Alternative & Prevention Program, the Greater Long Beach Child Guidance Center, the First Congregational Church of Long Beach, four schools, and the Long Beach Museum are working together to prevent crime and violence by forming a community web for youth through recreation, art, academic tutoring, and support services. In a two-tier program, older kids (17-21) work with AmeriCorps volunteers and receive leadership training, support services, job training and counseling services. Following their training, the older kids take responsibility for, and supervise, the younger children (7-14) during a variety of activities including drawing, painting, photography, and sculpture.

Long Beach, California

Partnerships

The Huntsville Youth Arts Program reduces juvenile crime and gang involvement through cultural programming designed to raise self-esteem and reduce isolation. Artists provide training in the construction of large mobiles and murals; a mural is currently underway on the side of a district attorney's office building. Collaborating agencies include criminal justice, education, housing and the arts. This level of involvement has rapidly increased the awareness of the arts as a major bridge builder among segments of the community. The Huntsville Independent School District, the City Housing Authority, the Texas Commission on the Arts, the Tall Pines Quilt Guild and corporate sponsors are all funders of the program.

Huntsville, Texas

ARTS PROGRAMS ARE BEING

USED BY POLICE

DEPARTMENTS, JUDGES,

PROBATION OFFICERS, AND

OTHER PUBLIC SAFETY

OFFICIALS TO HELP

PARTICIPANTS LEARN HOW

TO EXPRESS THEMSELVES IN

AN APPROPRIATE, NON-

VIOLENT MANNER. THESE

SKILLS LEAD TO LESS CRIME

AND REDUCED RECIDIVISM.

**CRIME PREVENTION
BENEFITS**

- Reduces recidivism
- Provides alternatives to gang- and drug-related activities
- Improves self-control and appropriate public behavior
- Increases non-violent conflict resolution skills
- Provides constructive emotional outlets

28 PERCENT OF THE
LOCAL ARTS AGENCIES IN
THE NATION'S 50
LARGEST CITIES
COLLABORATE WITH
THEIR LOCAL LAW
ENFORCEMENT AGENCIES.

Correctional Facilities

The Iowa State Penitentiary in Fort Madison is the oldest penal institution west of the Mississippi River. Established before Iowa became a state, it holds 550 maximum security inmates and 400 medium and minimum security prisoners. The Art Center invites inmates to submit their work biennially for a gallery display entitled *Art Without Walls*. Artwork submitted in past years has included paintings, drawings, woodworking projects, leather crafts, and needlework. The exhibit is open to the public and the work is available for purchase. Profits from the sale of the artwork are used to buy art supplies for the inmates.

Fort Madison, Iowa

Prevention in Rural Settings

Get High on Arts, an award-winning project of the Shasta County Arts Council, incorporates several programs targeted to youth in rural California. Programs include Sentenced to the Arts, a collaboration with the juvenile justice system to offer community service hours in visual and performing arts programs; the Summer Youth Employment Program, which collaborates with the Private Industry Council to hire low-income youth to paint murals and perform plays at area parks; and Clean Air-We Care, a collaborative program with the Department of Resource Management, to do theater residencies in schools and paint murals depicting the importance of environmental awareness.

Redding, California

Opera in Prisons

The Beyond-the-Walls Music Theater Company premiered the first opera in history that was written, composed, and produced entirely within a correctional facility. More than 30 inmates participated in the project which, over the past two years, has received national attention because of its innovative use of the arts as a vehicle for rehabilitation. The project—conducted under the auspices of the Miami-Dade County Correctional Institution—was initially designed by the Florida Grand Opera and the librarian at the correctional facility. Important life skills were used to create the opera, including creative writing, peer interviews, group collaboration, and group decision making. “Musically, *EL CAIDO* is a contemporary opera that combines elements of musical theater with rap, jazz, and rock,” said Raymond York, a 24-year-old convicted murderer who is one of the four main writers of the libretto. As testimony to their enthusiasm for the operatic art form, the 30 inmates have formed their own choral group.

Dade County, Florida

Juvenile Incarceration

ArtsCorr provides arts experiences to young people incarcerated in South Dakota's three state juvenile correction facilities. The program—a partnership between the SD Department of Corrections, SD Arts Council, and South Dakotans for the Arts—seeks to use the arts as a catalyst for behavioral changes in the youth and help them make the transition from prison to their home community. Professional artists (trained to work in prisons) conduct residencies at for both the youth and staff. Incentive for the program came from Governor William Janklow, based on his belief that a percentage of the prison population could be motivated by artistic endeavors, because they improve self-esteem, individual motivation, and trust.

Deadwood, South Dakota

ARTS AND PREVENTION

Domestic Violence

The Carlota Santana Spanish Dance Company uses dance to help assimilate the 8- to 12-year-old children living in a battered women's shelter into the public school next door. The dance program helps lessen the children's burden and stigma of living in a shelter. The comprehensive program covers dance technique and music, as well as Spanish culture, history and geography. Classes are held twice a week for two hours after school and are taught by a guitarist and dancer who emphasize the development of the children's movement and cognitive skills.

Bronx, New York

Conflict Resolution

The Act it Out Peer Performers integrates live drama with training in violence prevention, conflict resolution, teen health issues and creative decision-making. Youth are trained in violence prevention and health by two Boston health agencies and in drama by theater artists. Act It Out performers bring a message of healthy lifestyles to their peers, and learn discipline, communication and job skills. Meeting after school and on weekends, participants learn acting techniques, develop an original theater piece, and tour the piece to schools in the Boston area and throughout Massachusetts.

Boston, Massachusetts

Safe Havens

The Boys and Girls Club of Morristown created a daily after-school, drop-in arts program to enhance local youths' quality of life by providing them with a greater appreciation of their cultural heritage. Participants work individually in ceramics, oil painting, water colors, sculpture and sign-making with the help of volunteers. In the Fine Arts Room, more structured and advanced classes and workshops are offered, including performance, clogging and choral singing. Community artists help students with art projects which are then exhibited locally, regionally and nationally through Boys and Girls Club competitions.

Morristown, Tennessee

Drug Prevention

The Arizona Commission on the Arts' Anti-Drug A.P.P.L.E. Corps project provides funding for guest-artist residencies in after-school programs serving inner-city, rural and at-risk children statewide. Ceramics, theater, puppetry, mask-making, and other arts activities provide meaningful and enjoyable activities for youth. Experiences in the arts provide an opportunity to build confidence, self-esteem, and pride—critical character traits necessary for resisting drugs. In 1994, 76 after-school program sites participated in the A.P.P.L.E. Corps.

Maricopa County, Arizona

Substance Abuse Prevention

Harvey Milkman, a noted psychologist and drug prevention specialist, and Cleo Parker Robinson, artistic executive director of Cleo Parker Robinson Dance, started Project Self Discovery to formally integrate the arts into drug prevention work. A rigorous screening process helps identify youth who would benefit most. The selected youth pick an arts discipline for their focus and are assigned a personal counselor. Arts programming is complemented with a daily therapy session over a 12-week period. Their graduating activity, with parents and friends in the audience, includes a display of their art work with a discussion of their goals and plans.

Denver, Colorado

Comprehensive Care

Youth Development, Inc. (YDI) started as a substance abuse prevention program for youth in the Albuquerque area. Today YDI is a comprehensive program offering an array of services including prevention programs, treatment services, a crisis shelter, group homes, residential treatment centers, youth employment programs, alternative education, health education and school-to-work transition programs. Teatro Consejo, one of YDI's programs, provides an artistic forum for self-expression through theater-based activities including creative writing, acting, dance, stage production, lighting, sound, costume design, puppetry and music. The youth and theater professionals meet at least three times a week

ARTS PROGRAMS ARE

EFFECTIVELY BEING USED

TO PREVENT VIOLENCE,

SUBSTANCE ABUSE, AIDS

AND TEEN PREGNANCY.

PARTICIPANTS LEARN

PROBLEM-SOLVING AND

CONFLICT-RESOLUTION

SKILLS, BUILD THEIR SELF

CONFIDENCE AND SELF-

ESTEEM—ALL CRITICAL

CHARACTER TRAITS

NECESSARY FOR RESISTING

NEGATIVE BEHAVIOR.

ARTS AND PREVENTION BENEFITS

- Reduces use of drugs and alcohol
- Builds respect for self and others
- Improves self-control and appropriate public behavior
- Increases conflict resolution skills
- Provides constructive emotional outlets

for three hours during the school year and continue in the summer on an even more rigorous schedule.

Albuquerque, New Mexico

Peer Education

The Awareness Theatre trains two troupes of youth at the beginning of every school year to perform plays about alcohol and substance abuse for student audiences throughout the county. Performers receive an initial intensive training and then meet once a week for two and a half hours for rehearsals and discussion. Once a month specialists work with the youth on issues such as AIDS, alcohol and substance abuse. The power of youth talking to their peers about substance abuse and alcoholism has created a dynamic, interactive program between performers and audience members. In 1994, the troupes gave 245 performances. The Theatre receives county and state funding from the Office of Alcohol, Tobacco, and Substance Abuse Services.

Jamestown, New York

Partnerships

The Victory In Peace program unites four diverse Racine agencies—Charles A. Wustum Museum of Fine Arts, Racine Urban League, The Taylor Home and Education Center (a multi-functional facility for troubled youth) and Racine Council for the Prevention of Drug and Alcohol Abuse—to help youth from communities with high levels of drug use and gang activity. The year-long weekly program engages students for an hour and a half through arts projects and a summer book workshop that takes the youth through the production process, from writing their own stories to making the paper to designing pages. The books have been so successful that some copies have been placed in the public library and the museum and some have sold to museum and rare book collections around the country.

Racine, Wisconsin

After-School Program

Creative Expressions is an after-school program that weaves the arts into CornerStone Project Inc.'s web of programs, which include job training, substance abuse prevention and academic enrichment. Through hands-on experiences with professional artists and field trips to cultural institutions, youth learn about theater, graphic design, dance, and visual arts. Projects are determined by the participants with the help of artists, staff and guest artists who are invited to assist with special projects.

Youth who are admitted to the program make a year-long commitment to attend four days a week, from 4:00-8:00 p.m. If participants fail to meet commitments, a caseworker calls the family to investigate the situation.

Little Rock, Arkansas

Teen Health Education

The Teen Resource Project is a community-based, after-school and summer program of the Community Adolescent Resources and Education Center which works to prevent substance abuse, AIDS and teen pregnancy. To promote teens' self-esteem and to provide them with better decision-making skills, the project works to keep teens active and engaged in outdoor activities and the arts, particularly theater. In partnership with the University of Massachusetts at Amherst, Holyoke teens meet five days a week to create original theater pieces and use different visual art media to build skills and explore issues relevant to their lives. The project's theater company, New Visions Theater, consists of Latino teens who perform in both English and Spanish. In a recently formed partnership with the acclaimed Amherst-based New World Theater, teens receive additional theater training, work with role models of color, and have a chance to better understand the work of professional artists.

Holyoke, Massachusetts

Rehabilitation

Artists are using the theater as a system of support for former gang members, substance abusers, and kids from troubled homes. The Youth Theater Project Harambe, housed in the Pittsburgh Public Theater, provides an intensive six-week summer course to train and employ youth who learn voice, improvisation, movement and audience interaction. Two to three troupes are formed which perform a repertoire of five shows, four times a month. Throughout the year, teens attend monthly rap sessions to talk about both personal and theater issues. Participants sign one-year contracts in which they agree to be punctual, attend all classes and rehearsals, refrain from alcohol and drug use, cease all gang activity, and commit to personal transformation. Performances focus on teen sexual behavior, gangs, driving under the influence, and living with chemically-dependent parents. Recently, Youth Theater Project Harambe toured 64 shows to public schools and to Pennsylvania-area chapters of MADD, SADD, Blue Cross, the Center for Victims of Violent Crimes and other groups working to make a difference.

Pittsburgh, Pennsylvania

Prevention through Dance

The Believe In Me program uses dance to give youth, many of whom are involved with drug and gang activity, the tools necessary to be successful in the community. Modeled after New York City's National Dance Institute program and St. Louis's Personal Responsibility Education Process, Believe In Me offers an after-school program, the Youth Community Swat Team and Celebration Team, and a two-week, intensive summer dance institute, both of which build on an in-school program. The in-school program teaches choreography and performance skills, leading to community-wide performances throughout the year.

Austin, Texas

Role Playing

South Dakota's Improvisational Theatre Training helps young people confront real-life situations through drama. Based on a role playing model of prevention, improvisation helps youth gain different perspectives on substance abuse issues, allows them to express their feelings while simultaneously developing self-awareness, and gives them a means of interacting with peers and adults. Improvisation groups are made up of 6-8 students, ages 14-18, with diverse socio-economic and cultural backgrounds who participate in five-day training workshops. Since 1988, over 2,000 young people have received improvisation training.

Pierre, South Dakota

Peer Education

Southwest Arkansas Arts Council enlisted the support of the local public school administration, police department, and department of city parks and recreation to create the DARE Drama Troupe. Theater artist Daniel Jones and an officer of the Hope Police Department supervised fifth and sixth grade youth in writing and producing an original play dealing with substance abuse among teenagers. DARE program plays are performed publicly and toured throughout the local public schools. The play helped youth better understand the hazards of substance abuse. It promotes positive behavior and responsible decision-making, and demonstrated to the community how the arts can address pressing community needs and foster cooperative programming between local community agencies.

Hope, Arkansas

Partnerships

In partnership with Pearl Oreille County Mental Health, the Cutter Theatre held a two-week drama camp for youth in the Stars In Prevention Program. Professional actor David Riley works with 35 youth, ages 5-17, to write and produce a series of short plays on substance abuse. Working with the Selhink School District, the plays are performed at schools across the region.

Metaline Falls, Washington

Alternatives to Substance Abuse

To promote positive alternatives for at-risk youth in Las Vegas, the Clark County Department of Parks and Recreation Cultural Division has teamed their Arts Train program with the Safe Key after-school program, which provides snacks, homework assistance and recreation activities for students. Professional artists teach one-hour classes in music, theater, visual arts and dance and serve as mentors during the three-hour Safe Key program, now instituted in 15 schools. The award-winning Ragtime Roadsters program, which receives funding from the Bureau of Alcohol and Drug Prevention, sends arts teachers to public housing sites to work on drug and alcohol abuse prevention using dance and music activities. The program is a combination of Arts Train and the county's Rec Mobile, a recreation center on wheels. One-hour classes on Saturdays build skills leading to a talent showcase at the end of ten weeks. Participants gain valuable life skills, including an understanding of teamwork, endurance, flexibility and leadership.

Las Vegas, Nevada

Peer Education

Working from a model of peer education through the arts, Self-Expression Teen Theater Institute uses improvisational drama to train youth to create performances about the risks they face. They then tour these productions to other youth in the community. Four days a week during the school year and five days a week during the summer, youth gather at a local community center where they discuss issues of importance to them, create improvisational skits based on these issues, and attend workshops by community professionals on topics such as self-identity, racism, drugs, violence, alcohol, tobacco, and relationships. Youth perform 35-50 shows annually. The program receives partial funding from Toledo's criminal justice department.

Toledo, Ohio



THE ACT IT OUT PEER PERFORMERS, BOSTON, MASSACHUSETTS

ARTS AND HEALING

HOSPITALS, TREATMENT

FACILITIES, SENIOR CARE

CENTERS AND

REHABILITATION CENTERS

USE THE ARTS TO

HUMANIZE THE MEDICAL

ENVIRONMENT AND

PROVIDE AN EMOTIONAL

OUTLET FOR PATIENTS,

FAMILIES AND HEALERS.

Reducing Isolation

Bread & Roses, a nonprofit organization serving the San Francisco Bay Area, was founded in 1974 by singer Mimi Farina. Programs help alleviate the sense of isolation experienced by people confined to institutions by bringing them quality live entertainment and offering performing artists a unique opportunity for community service. Bread & Roses produces nearly 500 shows a year in San Francisco Bay Area. Each month in hospitals, convalescent homes, AIDS facilities, centers for the developmentally disabled, rehabilitation programs, senior care centers, homeless shelters and psychiatric and correctional facilities more than 1,200 residents participate in Bread & Roses productions. Live programming, from classical violinists to comedians, magicians to rock and roll bands, and puppeteers to theater companies are offered. Bread & Roses does not charge a fee for any of its shows in institutions and relies solely on donations, grants and fundraising events. An annual benefit concert is held on Alcatraz Island.

Marin County, California

Arts in the Hospice

Incorporated in 1971, the Connecticut Hospice was the United States' first hospice. Through its Home Care, Inpatient, and Cottage programs, Connecticut Hospice offers innovative programs to over 1,700 terminally ill patients and their families each year. The arts serve as an essential component of care for patients, families and caregivers, as they reflect the hospice philosophy of affirming life and focusing on the quality of life.

The Arts Team, comprised of paid and volunteer staff, uses diverse art forms—visual arts, drama, literature, music, movement/dance, film—in workshops, performances, and

teaching one-on-one and in groups. Rotating art exhibits, patient patio gardens, and a meditation garden greatly contribute to the patient's quality of life at the hospice.

Branford, Connecticut



CONNECTICUT HOSPICE

Aesthetic Healing

The Foundation for Hospital Art is a nonprofit organization whose mission is to support and further the use and development of paintings, murals, sculpture, and other art forms which enhance the environments in charitable hospitals. These art forms offer comfort, healing and contribute to the well-being of patients. The Foundation aids and assists charitable hospitals in acquiring artwork at no cost. Established in 1984 by John Feight, it is governed by a Board of Trustees and is assisted by 20,000 volunteers. The Foundation has brought artwork to over 250 hospitals in 87 countries, including Africa, China and the former Soviet Union.

Atlanta, Georgia

Long-Term Care Facility

Twenty-five years ago Paul Wiggin founded Music Serving Elders in Nursing Homes (MUSE). MUSE artists dedicate their talents to bringing music to more than 300 long-term adult health care facilities in Boston's inner-city and in more than 100 towns throughout eastern Massachusetts. The nonprofit organization conducts more than 80 concerts per month and up to 1,600 performances per year, targeting its services to nursing homes in need of financial assistance. Artists are classically trained, and can, among them, sing in 15 languages. Artists circulate around the entire facility, singing to patients who have little or no mobility. Recent special projects include *Good Company* and *a Cookie*, which brings cookie-laden volunteers to performances to visit with the elders. *Grandchildren Concerts* brings children and grandchildren to visit nursing home residents during concerts.

Waban, Massachusetts

Alzheimer Disease

The Carroll County Arts Council has devoted tremendous energy to numerous special programs designed to mainstream individuals with disabilities. The Creative Expression Program at senior citizen and long-term care facilities encourages communication and analytical skills by assisting patients with Alzheimer disease, or other life-long mental

degeneration, to express themselves non-verbally through painting, dance and music. Art 97 is a volunteer-oriented program with a budget of only \$750. Funded by the Therapeutic Recreation Council, it is geared to serve physically and/or emotionally disabled adults through art projects that help them make independent choices which lead to more independent lifestyles. Holly Berry Chorus is an intergenerational singing program involving the families and friends of the disabled. It stimulates interaction between the handicapped individual and his/her family members and friends by creating a collective unit through music, and offers a sense of unity where it is not often found.

Westminster, Maryland

Mental Health

The Cleveland Center, a mental health institution, launched its Arts Initiative in 1992. The Arts Initiative is a creative and healing environment. Under the guidance of professional artists, the Center's residents, staff and other community members work together to create and exhibit art. The Arts Initiative is an ongoing program which encourages the development of new outlets for self-expression through music, dance, visual arts, and literature. In one workshop, youth substance abusers created animal masks and mounted the masks along the walls of the Center. The project helped the adolescents recognize their inner strength and artistic talent. Other workshops include paper making, story-telling, and creative movement. The Restoration Garden project will offer clients, families, staff and community members new opportunities to initiate and sustain healing processes in their lives. Restoration Garden, serving as a type of horticulture therapy, will increase the beauty of the premises through a water wall, decorated tiles, park benches, vegetation and sculpture, and will provide a space for therapy.

Shelby, North Carolina

Arts and Healing Network

The Arts and Healing Network strengthens the connection and exchange between artists and communities, and creates an environment to meet, exhibit, and research art and healing. Located in a 1,900-square-foot facility on the Sausalito waterfront, the Network features changing art exhibitions and experiential workshops conducted by leaders in the arts and healing field. The Network includes individual consulting sessions that focus on the steps necessary for artists to reach short- and long-term goals. The resource center includes a slide registry, library and database, representing the work of artists nationwide whose images are healing to the community, the environment, and to themselves. To expand the vision of arts and healing, the Network places traveling exhibitions in hospitals, community centers, schools and museums, and each year honors three outstanding arts and healing visionary leaders.

Marin County, California

Art in the Nursing Home

The Bergen County Division of Cultural Affairs presents arts performances at nursing homes with primarily Medicaid residents. Depending on the physical capabilities of the participants, programs run from 45 minutes to an hour. Performances include choral and instrumental music, dance, and musical theater.

Hackensack, New Jersey

Pediatrics

In 1996 Metro Arts Alliance and Children's Hospital kicked-off a year-long program—Artists Benefit Children—to provide the children and their families an opportunity to experience the fine arts while in the hospital. The program features two Iowa artists each month who interact with the young patients and their families in a variety of settings: playroom, patient units and bedside, hospital lobby, pediatrics therapy and neo-natal intensive care. Metro Arts schedules the artists and sets-up the program. Child Life specialists at the hospital meet and greet the artists and stay on as staff support.

Des Moines, Iowa

ARTS AND HEALING BENEFITS

- Provides emotional outlet for patients
- Reduces stress among family members
- Facilitates healing process
- Encourages communication between family members and patient

CULTURAL TOURISM

CULTURAL TOURISM IS ONE
OF THE FASTEST GROWING
AREAS OF THE TOURISM
INDUSTRY. TOURISTS
LOOKING FOR UNIQUE
EXPERIENCES ARE
INCREASINGLY INTERESTED
IN CULTURAL SITES AND
INNOVATIVE ARTS
PROGRAMMING. THE ARTS
ATTRACT A SIGNIFICANT
NUMBER OF TOURIST
DOLLARS AS WELL AS BRING
VISIBILITY TO COMMUNITIES
BOTH LARGE AND SMALL.
SEVENTY-ONE PERCENT OF
THE NATION'S LOCAL ARTS
AGENCIES HAVE
PARTNERSHIPS WITH THEIR
CONVENTION AND
TOURISM BUREAU.

Marketing Staff

For the past six years the San Francisco Convention and Visitor's Bureau and the Grants for the Arts Program of the San Francisco Hotel Tax Fund have operated a cultural tourism department with a full-time cultural tourism manager. The program's purpose is to introduce visitors to San Francisco's cultural community, thus increasing hotel occupancy, attendance at arts events, and tourism revenues in the city. In recent years, San Diego, New Orleans and Los Angeles have initiated similar positions and programs as well.

San Francisco, San Diego, and Los Angeles, California; New Orleans, Louisiana

Economic Impact

Visitors to the New York/New Jersey Metropolitan Region who came primarily for the cultural offerings, or extended their stays because of them, generated \$2.3 billion in economic activity, according to research by the NY/NJ Port Authority. The cultural tourist visited an average of two days and spent \$400 per visit. Fifteen percent of the cultural tourists were international visitors.

New York/New Jersey Metropolitan Region

City Promotional Brochures

The San Diego Commission for Arts and Culture and the Convention and Visitor's Bureau are partners in a three-year cultural tourism program to distribute 100,000 copies of the Ultimate Arts and Culture Guide to San Diego. The goal of this partnership is to market the city to individuals and convention planners by making it a destination for those interested in arts and culture. This project has given San Diego a different dimension to its sand-and-surf image.

San Diego, California

Art Bus

"Art," a 40-foot city bus decorated inside and out with an artists' mural, makes traveling to Portland's cultural and tourism sites more convenient for visitors and residents. The bus stops at popular cultural attractions, public art locations, and cultural facilities. Information on

cultural sites that are accessible via the local transit system is available on-board. The cultural bus concept was developed by the Regional Arts & Culture Council, the Northwest Business Committee for the Arts, Tri-Met and other corporate sponsors, and the regional government.

Portland, Oregon

Kid's Guide to the City

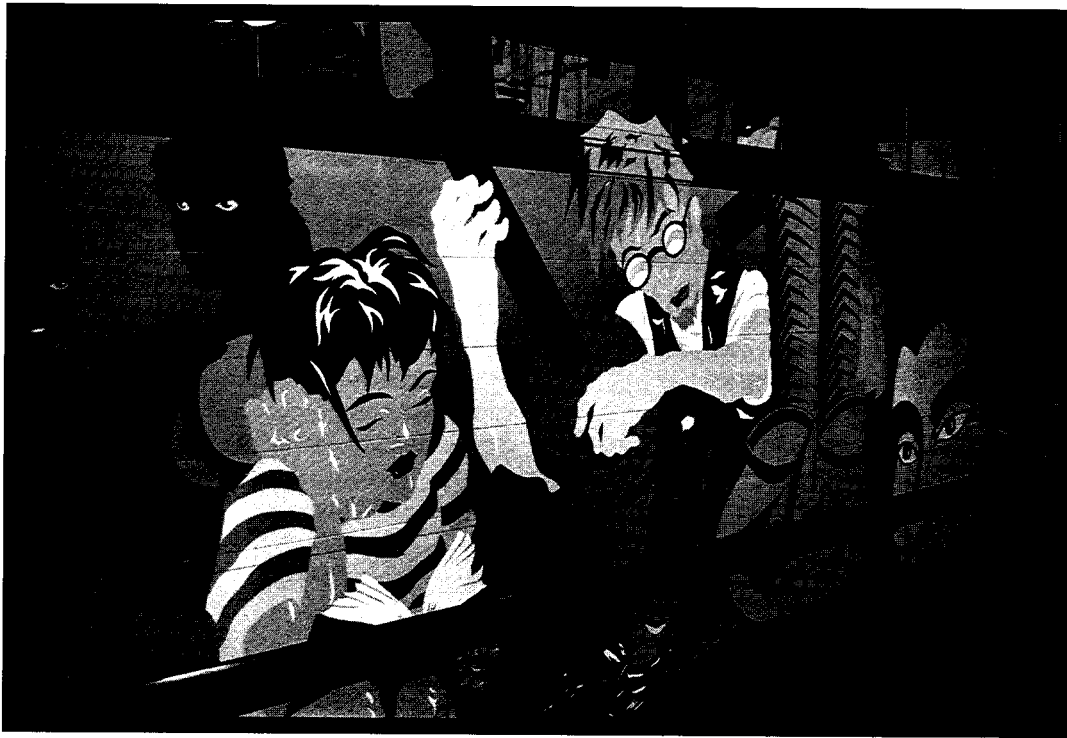
In a effort to engage both local and visiting youth in the arts, the Metro-Dade Cultural Affairs Council has produced a colorful 20-page guide to more than 70 youth-oriented cultural attractions in the Miami area. The guide is geared toward children and encourages them to share their choices of cultural activities with their parents and friends. To date, over 40,000 copies of the brochure have been distributed through the Greater Miami Convention and Visitors Bureau, the Greater Miami Chamber of Commerce and numerous other venues.

Miami, Florida

Trolley Tours

Trolley Tours are cultural tour packages that incorporate stops at cultural organizations and include options for luncheon and progressive dinner tours. Tours are marketed to visitors and conventioners by the Area Convention and Visitors Bureau personnel working with group tour and convention planners. Six basic packages are offered including two children's tours. Luncheon tours allow for stops at three locations with a catered lunch at one of the sites or lunch-on-your-own in historic Czech Village. Progressive dinner tours include stops at one location for appetizers, a second for the main course, and a third stop for dessert. In season, a performance of the Cedar Rapids Symphony or Theatre Cedar Rapids can be included. In addition to the symphony and theater, organizations participating in Trolley Tours include the Contemporary Arts Center, Cedar Rapids Museum of Art, The History Center, The Public Library, Indian Creek Nature Center, Galleries, Science Station, and the National Czech & Slovak Museum.

Cedar Rapids, Iowa



ARTS BUS

International Arts Festival

Savannah Onstage International Arts Festival, a seven-day celebration, provides the citizens of Savannah with world class cultural arts opportunities which draw a national and international audience. The Festival has three major components. The World Class Concert Series features winners of the most prestigious international classical and jazz music competitions. The American Traditions Competition is a one-of-a-kind competition designed to discover new national talent performing indigenous American music. The community outreach component provides free school concerts, master classes, workshops and outdoor concerts, all of which feature the Concert Series artists and the Traditions Competition finalists. For the past two years, the International Arts Festival has served approximately 18,000 attendees annually—46 percent of whom were nonresidents of Savannah.

Savannah, Georgia

Le Festival de L'Heritage Francias

The Tourism/Historic Preservation Network and Main Street Corning, both divisions of Adams Community Economic Development Corporation and Corning Community Chamber of Commerce, have collaborated for the last two years on a new festival, *Le Festival de L'Heritage Francias*. The festival is a celebration of the culture of 1852-1898 Icaria, an experiment in communal living initiated by the French Democratic Socialists searching for their utopia on 3,000 acres of rolling prairie east of Corning in 1852. The Icarians were talented musicians, painters, actors, mimes and storytellers. Artisans demonstrate their talents and other skills, including sheep shearing, weaving and candle-making in the French Market. There are displays at the quilt, china and flower show. Artists and musicians perform at the Cabaret and in the wine-beer garden. The festival committee works with area schools to get youth involved in the community through volunteering. More than 400 volunteers, from students to senior citizens, worked at the most recent festival. As the festival grows, bringing more visitors to the community, the economic impact of the festival is becoming increasingly noticeable.

Corning, Iowa

STUDIES INDICATE THAT
CULTURAL TOURISTS:

- HAVE HIGHER INCOME
- LEVELS • HAVE HIGHER
- LEVELS OF EDUCATION
- ARE MORE LIKELY TO
- STAY IN HOTELS • HAVE
- GREATER INTEREST IN
- SHOPPING • HAVE TRIPS
- OF LONGER DURATION

CULTURAL TOURISM BENEFITS

- Attracts tourists (and their money) to the community
- Stimulates tax revenues
- Increases collaborations between arts and non-arts organizations
- Increases income streams to arts organizations
- Can be developed in both large and small communities

YOUTH-AT-RISK

YOUTH PARTICIPATE IN THE
ARTS AT NEIGHBORHOOD
CENTERS, HOUSING
PROJECTS, DETENTION
FACILITIES, PARKS,
SCHOOLS, AND
THROUGHOUT THE
COMMUNITY. ARTS
PROGRAMS PROVIDE A SAFE
HAVEN FOR YOUTH, HELP
THEM BUILD SELF-ESTEEM
AND LEARN CONFLICT-
RESOLUTION SKILLS. THESE
LIFE SKILLS ARE CRITICAL
TO HELPING YOUTH SAY
“NO” TO DRUGS AND
ALCOHOL, GANGS AND
CRIMINAL BEHAVIOR, AND
TO SAY “YES” TO MORE
POSITIVE LIFESTYLES.

Conflict Resolution

Latino Arts, Milwaukee's only Hispanic arts organization, provides daily, two-hour afterschool and summer cultural arts programs. Latino youth explore dance, visual art, music and drama with professional artists and participate in city-wide performances. The program provides youth with a safe haven where they also receive conflict resolution training, peer counseling and can discuss social issues.

Milwaukee, Wisconsin

Teen Pregnancy

WEATOC (We're Educators - A Touch of Class) was founded to use arts activities to prevent teen pregnancy through peer education. Working with theater professionals to develop issue-based theatrical pieces and informational workshops, WEATOC's paid youth staff conduct over 300 presentations annually at schools, social service agencies, conferences, churches, residential group homes, on television, and at youth organizations. Through these presentations, youth, both in the program and out, are learning about themselves as well as health issues critical to their lives.

Boston, Massachusetts

AIDS

Ka/Os Network and Video 33 are multi-media education programs located in a predominantly Latino and African-American neighborhood of Los Angeles. Ka/Os is working with the Annenberg School of Communication to set up a cybersite through which kids can interface with other Los Angeles youth. The Ka/Os project will link homeless kids, youth with HIV and AIDS, and homosexual teens—all living at a Hollywood youth center—to students at an upper middle class school in Santa Monica.

Los Angeles, California

Inner-City Youth

Gallery 37 is a summer arts education and JTPA jobs program of the Chicago Department of Cultural Affairs, in which hundreds of high school students are employed by the city of Chicago to create art for public places and

private commissions. Located in the heart of downtown Chicago, Gallery 37 transforms a vacant three-acre lot into a lively outdoor studio where apprentice artists work and train, and where the public is welcome to visit. Youth are commissioned to produce projects such as a video documentary of youth-employment programs, landscaping, painted murals, or the design and painting of public benches. The program offers meaningful employment, develops job skills, and provides arts education to Chicago youth in summer months. The program has spread to 12 satellite programs in neighborhoods throughout the city.

Chicago, Illinois

Literacy

The Vermont Humanities Council has developed the Read to Me program, where teen mothers are taught reading skills through children's literature. Working with librarians, teachers and trained scholars in 12 regional centers, teen mothers learn the importance of both reading to develop future opportunities for themselves and of reading literature to their own children.

Hyde Park, Vermont

Drug and Crime Prevention

Urban smARTS, an intervention program of the San Antonio Department of Arts and Cultural Affairs, is designed to divert kids from entering the juvenile justice system. The program combines arts activities with conflict resolution training and drug-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 two-hour after-school classes, using visual arts, dance, theater, literature, music, photography and video. The process of the arts is emphasized as much as the final performances and exhibitions during the 14-week sessions. This experience helps youth learn that steps have to be taken to achieve something of quality and that delayed gratification can lead to a greater feeling of personal accomplishment.

San Antonio, Texas

Safe Havens

Children of the Future creates safe neighborhood havens for youth by providing daily after-school and weekend arts activities featuring visiting professional artists from the Columbus area. The program provides basic analytic skills critical to all learning situations, and fun, safe alternatives to delinquency that serve as positive outlets for creative energy. Twenty-six AmeriCorps participants work at seven recreation centers in inner-city neighborhoods. Each center offers programs in dance, creative writing, music, theater, and visual arts, depending on their amenities. The centers also develop exhibits and performances that are featured at neighborhood centers and throughout the city. The Greater Columbus Arts Council receives funding for this program from its local housing authority, public safety department, and recreation and parks department.

Columbus, Ohio

School Dropout Prevention

The Fox Valley Arts Alliance started Artworks, a project that speaks directly to high-risk youth, especially those who fail to attend school regularly. To increase school attendance and graduation rates, the Alliance developed The Teen Drama Troupe. The Troupe is an innovative blend of peer support and theater education. With the assistance of theater professionals, 15 participants gather once a week for six weeks to create their own skits and plays which focus on issues such as substance abuse, sexual assault, physical abuse and peer pressure. Each one-hour performance seeks to evoke an emotional and intellectual response in audience members, moving them toward more positive behaviors. Following the presentation, Troupe members encourage audience members to comment on the performance and the issues discussed. At the conclusion of the show, written information on community resources available to youth in Fox Valley is distributed.

Appleton, Wisconsin

Theater Skills

The Milwaukee Repertory Theater offers a variety of activities for youth. Teens in its

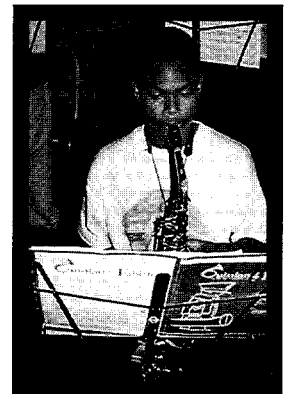


intensive Teenworks program are recruited from the metro-Milwaukee area through educator contacts and community programs staffed by Repertory artists. Teenage applicants submit requests to participate in this free program and, upon acceptance, sign a formal agreement to conduct themselves responsibly and participate in a group with shared goals. In six weeks of daily summer meetings, teens spend time becoming familiar with each other, learning basic theater technique and developing an original theater piece on a socially relevant issue. Working with a variety of Milwaukee Repertory professionals, including artists, administrators and craftspeople, the teens polish and perform the piece at the theater.

Milwaukee, Wisconsin

Media Literacy

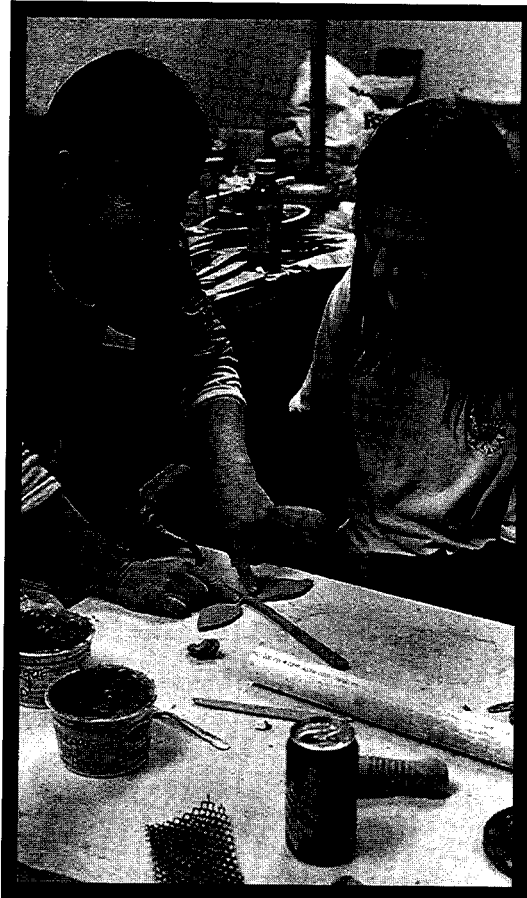
Rise & Shine Productions is a media literacy and prevention program of Rheedlen Centers for Children and Families, a multi-service youth organization. Rise & Shine creates opportunities for young people to use media to develop communication, reading, artistic and leadership skills and to resist becoming involved in risky behaviors. The program started as a dropout prevention program to motivate children to go to class and improve their academic performance through poetry writing, performance, script writing, and video



**GALLERY 37's LATIN
SALSA BAND AND SOUTH
SHORE JAZZ, CHICAGO**

YOUTH-AT RISK BENEFITS:

- Increases self-esteem through achievement
- Provides positive adult role models
- Provides safe havens
- Provides alternatives to destructive behavior
- Teaches tolerance for others and other ideas
- Teaches skills to deal with conflict in a constructive manner



IDAHO COMMISSION ON THE ARTS' YOUTHART AND COMMUNITY INITIATIVE

production. It is now expanded to include projects in curriculum development and intergenerational workshops. The Real Deal program for teens offers youth from diverse communities an opportunity to come together to produce their own cable TV program and independent videos on race relations, violence, drugs, sexism, materialism, youth rights and media manipulation. The teen production company members meet after school and during the summer, and are paid for their work.

New York, New York

Runaways

Hospitality House offers a drop-in center and an off-site home for teen runaways. Both drop-in and resident youth can take advantage of a

number of programs including job or substance-abuse counseling and literary or fine arts programs. Of the kids who choose to take advantage of the programs, all choose to participate in the arts courses, which meet once a week for three hours over six-week sessions throughout the year. The courses are strictly instructional, but because they are nestled among a variety of other support services, there is an inter-relatedness between the arts and addressing runaway and homeless issues.

Artists teach ceramics, painting, silk-screen and other arts according to participants' interests. A hands-on computer workshop for skills training includes a creative writing component. An average of 75 percent of the youth who participate in these and other Hospitality House youth programs leave the street.

San Francisco, California

Public Art

High school students from an alternative learning center worked for six weeks with celebration artist Alice Guffy Miller to create an outdoor sculpture. Materials used were all recyclable and the installation occurred during the week of "Earth Day." The piece was installed on the front lawn of the Pruden Art Center, a facility for local arts events, located in a prominent residential area. The project successfully achieved its goal of working with troubled teens in an environment requiring cooperation, creative thinking, visual arts skills, and disciplined behavior, as well as emphasizing environmental stewardship.

Hope, Arkansas

Child Abuse Prevention

The Trinity County Arts Council, through funding from the California Children's Trust fund, worked with a county-wide task force on child abuse prevention to identify artists to produce workshops in glass, wood carving, quilting, and music for youth. The youth, ages 8-18, are identified by local social service workers and placed in a four-month program that encourages them to share their experiences and learn new ways of communicating.

Weaverville, California

Residential Care Facilities

In 1995, ArtConnect provided artist residencies for more than 300 troubled and at-risk youth in nine children's care facilities. The children who reside in residential and treatment facilities are victims of abuse and neglect. Morning, afternoon and evening activities are one and a half to two hours in length; the programs last from four to 12 weeks. The children work with artists to make art and simultaneously improve communication and learning skills, and learn about specific arts disciplines.

San Jose, California

Comprehensive Program

The Kuumba Kids Program evolved from a cultural plan to build a collaboration between the arts and community development agencies. This theater program works in collaboration with the local neighborhood association which takes responsibility for recruiting participants, involving the community in the program, providing bus transportation for children, and summer lunches and snacks for children. The local church offers its facilities in-kind to the program. Local corporations offer funding and even a venue for performances. Children meet twice a week for two hours during the school year to receive instruction in performance art, using dance and theater techniques. During the summer, the children and artists meet daily. Children perform an original production created by the artists every three months. Performances take place at community venues, such as the county fair and art galleries.

Rochester, New York

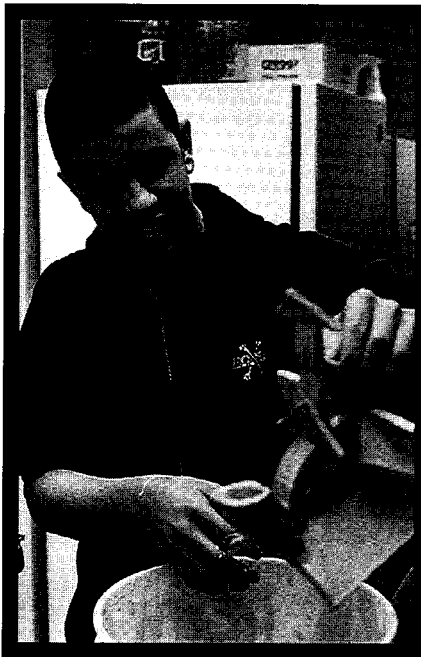
Cultural History

Project Concern engages Massachusetts inner-city children and adolescents in dance therapy. This hip-hop dance program and company meets several times a week. In addition to dance classes and workshops, youth participate in cultural history classes and career workshops. Since 1989, Project Concern has performed throughout New England and at Walt Disney World.

Quincy, Massachusetts



URBAN SMARTS, SAN ANTONIO, TEXAS



IDAHO COMMISSION ON THE ARTS' YOUTHART AND COMMUNITY INITIATIVE

LOCAL ARTS AGENCIES ARE
TAKING A LEADERSHIP
ROLE IN USING THE ARTS
TO ADDRESS PROBLEMS
FACING YOUTH TODAY. IN
THE UNITED STATES' 50
LARGEST CITIES, 88
PERCENT HAVE ARTS
PROGRAMS THAT WORK
WITH YOUTH AT-RISK.

JOBS AND ECONOMIC DEVELOPMENT

THE ARTS ARE
INCREASINGLY BEING USED
AS A TOOL FOR ECONOMIC
DEVELOPMENT. CULTURAL
DISTRICTS REVITALIZE
STRUGGLING DOWNTOWNS
BY ATTRACTING RESIDENTS
AND TOURISTS WHO THEN
SPEND ADDITIONAL MONEY
ON HOTELS, RESTAURANTS,
PARKING GARAGES AND
GALLERIES. AS NEW
BUSINESSES ARE CREATED,
SO DOES THE DEMAND FOR
SKILLED WORKERS. ARTS
PROGRAMS TEACH TEENS
AND ADULTS JOB SKILLS
RANGING FROM PERSONAL
RESPONSIBILITY TO
MARKETING AND
PROMOTION TECHNIQUES.

Job Training

Everyday Theater Youth Ensemble, an African American company of unemployed inner-city youth, electrifies audiences with powerful plays that illuminate issues surrounding drugs, violence and AIDS. Out-of-school youth are paid for a 40-hour work week in which they work year round with theater staff, guest choreographers and other consultants. Theater skills are further developed through six-week workshops led by ensemble members in the schools. A summer program involves youth who have attended Everyday Theater programs during the school year. Kids work daily for six weeks gaining new skills and substance abuse awareness through the help of a substance abuse coordinator.

Washington, DC

Business Training for Youth

Inner-city youth are learning the business side of art through the innovations of Young Aspirations/Young Artists (YA/YA). Created to serve students at a local vocational high school, YA/YA partners youth with commercial art instructors for individual instruction in woodworking, painting, design and fabric painting. The students come every day after school and on weekends to work on large projects and single commissions—which they eventually sell. By providing them with both professional and life skills, YA/YA works to prepare the students to make a living on their own.

New Orleans, Louisiana

Arts Incubator

The Arts Incubator Program at the Arlington County Cultural Affairs Division provides space, advice and support services to local theater, dance and music groups. Services include mailboxes, copy machines and a county-run costume shop. The Arts Incubator Program has strengthened Arlington County's arts industry by helping over 30 groups and hundreds of individual artists by providing them access to expertise and resources. This program is a 1996 winner of the Innovations in American Government Award from the

Kennedy School of Government and the Ford Foundation.

Arlington County, Virginia

Apprenticeships

The Manchester Craftsmen's Guild, located in one of the poorest neighborhoods of Pittsburgh, uses the arts to build job skills and increase self-esteem. Professional artists teach intense after-school classes five days a week for three hours a day. They instruct youth in the technical and aesthetic elements of ceramics and photography. The Craftsmen's Guild also provides counseling and college outreach services to the youth. Eighty percent of the participants in the apprenticeship program go on to college, compared to 20 percent in the community. The Craftsmen's Guild prides itself on the fact that during the past eight years, none of the valuable art that hangs in the halls has ever been stolen or vandalized, even though there are no security guards or alarm systems.

Pittsburgh, Pennsylvania

Cultural District

The Tucson/Pima Arts Council collaborated with its Downtown Development Corporation to create the city-approved Tucson Arts District. Three years after its inception, a Tucson Economic Development Office survey of 112 business revealed significant economic growth: 26 new businesses, 54 percent increased their sales volume, and 53 percent made renovations with an average cost of \$105,272 each. Within four years, the retail vacancy rate declined by 50 percent and city sales tax revenue in the Arts District increased 11.7 percent, compared to a city-wide increase of only 7.4 percent.

Tucson, Arizona

Downtown Revitalization

ArtWalk is a highly-successful program which brings more visitors to downtown Ventura. Three times a year, downtown galleries coordinate their openings to coincide on the same night. Businesses and restaurants also exhibit temporary art shows or installations. Currently, over 60 galleries and businesses participate in the event, which draws crowds in the thousands, including both residents and visitors.

ArtWalk has resulted in a dramatic increase in sales for downtown businesses on the exhibit nights.

Ventura, California

Economic Impact

The arts support jobs and provide the government with revenue. In Burlington, Vermont, the nonprofit arts are a \$15.8 million industry that supports 462 local full-time jobs, provides \$9.3 million in personal income to residents, and generates \$387,000 to local government and \$510,000 to state government. In San Jose, California, the nonprofit arts are a \$48.6 million industry that supports 1,250 local full-time jobs, provides \$35.6 million in personal income to residents, and generates \$1.5 million to local government and \$1.9 million to state government.

Burlington, Vermont and San Jose, California

Cultural Planning

Working from its cultural plan, the Abilene Cultural Affairs Council developed a downtown cultural district, facilitated the renovation of several downtown cultural facilities and persuaded several area museums to move into the district. With the help of a grant from the National Endowment for the Arts, the Council was able to breathe life into the district by supporting three festivals, 36 exhibitions and 23 performances which brought in over 42,000 visitors.

Abilene, Texas

Downtown Revitalization

The revitalization of Downtown as a cultural center is the touchstone of the community cultural plan in Huntsville. Initiated by the Huntsville Arts Commission, the plan combines the disciplines of architecture, art, history and landscape design in a public/private venture designed to restore activity to the center of the city. Building facades are improved with renovation and illusion art designed by renowned artist Richard Haas in collaboration with restoration architect Kim Williams. Since the beginning of the project eight years ago, retail business has diversified and filled the buildings, reducing the downtown vacancy rate from 17 percent down to two percent.

Huntsville, Texas

Historic Preservation

The Chippewa Valley Cultural Association is renovating the historic McDonnell Memorial High School (c. 1907) into the Chippewa Valley Center for the Arts. Most of the labor for the

project comes from a remarkable mix of volunteer labor: retired professionals and tradesmen, community service organizations, youth organizations (Boy and Girl Scouts, 4-H) and court-ordered community service for adult and youthful offenders.

Completion of the renovation is projected for December 1998. Programs for the community are planned in music, visual arts, theater, dance and creative writing.

Chippewa Falls, Wisconsin

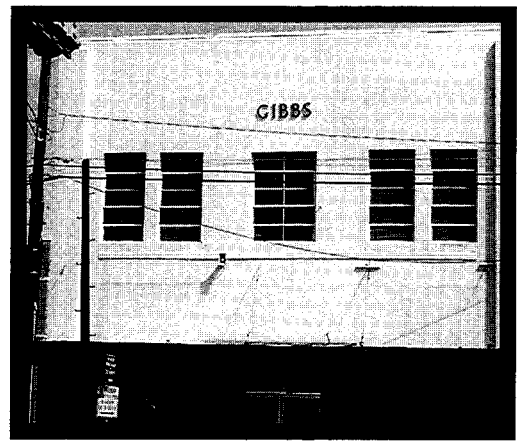
Opera House Renovation

Denison's cornerstone 1914 Opera House was saved from demolition and transformation into a parking lot by a large donation from a community member. The Donna Reed Foundation started a capital drive to raise \$600,000 to restore the Opera House, and volunteers donated more than 10,000 hours of their time to help complete the project. The Opera House currently hosts a movie theater and a live performance stage, with special programming dedicated to providing underserved populations with access to live performance art. The Opera House now serves as a central community resource, hosting the Job Corps Pilot Project, graduation ceremonies, and community fundraiser as well as hosting area performing arts.

Denison, Iowa

Apprenticeships

Art-at-Work is a program of the Fulton County Arts Council. It began as a pilot art education and job training program at the South Fulton Arts Center (a neighborhood arts center) during the summer of 1995. Thirty teens, called Apprentice Artists, participated in the program for five hours a day, six days a week. Two hours a day were spent in classes, with three hours a day spent developing creative skills and producing artwork. Apprentice Artists received a weekly stipend of \$100. Finished artwork from the program was exhibited and sold at the



**THE GIBBS BUILDING
BEFORE (ABOVE) AND AFTER
(BELOW) THE DOWNTOWN
REVITALIZATION PROJECT,
HUNTSVILLE, TEXAS**



YAYA INC., NEW ORLEANS
(PHOTO BY MICHAEL P. SMITH)

**JOBS AND
ECONOMIC
DEVELOPMENT
BENEFITS:**

- Increases job readiness skills for youth and adults
- Attracts new, and sustains existing, businesses
- Helps residents reclaim their downtowns
- Revitalizes economically depressed neighborhoods
- Increases employment possibilities

Arts Festival of Atlanta; sales totaled more than \$1,400. The results of the program have been positive. Thirty-two Apprentice Artists finished the program, including two volunteers who received no stipend. Nearly 70 percent of the youth involved reported that they developed technical arts skills, experienced an increase in self-esteem, and learned the responsibility of being on time for a job.

Atlanta, Georgia

Job Training

Funded by the JTPA Joblink, the Youth Artist Technicians (YAT) program works with at-risk youth who have an interest in the Arts. The Trinity County Arts Council coordinates with area artists and Joblink staff to develop crews of four to five youth who then work with the artists. To date, YATs have painted and designed a mural at a county hospital and recreation pool, have learned paper sculpture and created pieces for the Lim-Lee Ranch House Folk Arts Visitor Center, and have researched, designed and painted historic farm equipment signs.

Weaverville, California

Public Art

ArtWorks pays youth to work with professional artists to design and construct community public art pieces. Completed projects include mosaic tiles for streets, exterior and interior murals, video productions, public education exhibitions, and computer animation projects. When building a public art piece and presenting it to the community, math, science, and language become necessary skills needed to complete the project, not abstract concepts. Youth work 30 hours per week, for seven weeks during the summer, in groups of ten under the direction of professional artists who

represent the cultural diversity of the Tucson area. Counselors are hired for the summer to meet with each group once a week to help prevent or resolve conflicts. Field trips throughout the seven weeks provide information on career options associated with the hands-on skills being learned. Some of the youth who have participated in consecutive summers become program assistants. ArtWorks is funded by a wide range of sources including Highway User Revenue Funds (HURF) and JTPA.

Tucson, Arizona

Marketing Plan

In Michigan's Upper Peninsula, the name Jilbert is synonymous with dairy products, but a few years ago it was struggling to gain space on the shelves of local retailers. The dairy, fighting to gain product recognition, brand loyalty and consumer awareness, opted for a package change. The dairy approached the Northern Economic Initiatives Center and requested assistance. A college art and design senior was then assigned to the project. After six months, a package was completely re-designed. The result—a 300 percent increase in product sales over a three-year period. Today, Jilbert's sales continue to increase. It has penetrated 75 percent of the Upper Peninsula market, employs over 70 local workers and buys products from 150 farms throughout the region.

Upper Peninsula, Michigan

Job Skill Development

Mill Street Loft Multi-Arts Educational Center developed Project ABLE (Arts for Basic Education, Life Skills and Entrepreneurship), a job skills training and prevention program for economically disadvantaged at-risk youth in Poughkeepsie's north side. This is a region where corporate downsizing, crime and drugs pervade. The year-round program involves kids from 12-30 hours a week after school, week-ends and holidays. A seven-week summer program engages youth 30 hours a week. Under the professional training of a carpenter, retail design specialist, and artists, city youth have renovated a gift shop, art gallery, and warehouse, which have then been used as training sites. Participants develop and design products and learn all facets of operating a retail business and entrepreneurship. Project ABLE helps kids gain specific job skills, learn conflict resolution skills, work in teams and exercise decision-making skills.

Poughkeepsie, New York

QUALITY OF EDUCATION

Adult Literacy

MOTHEREAD, Inc. is a national organization that offers classes combining the teaching of literacy skills with child development and family empowerment. Parents and children learn to use the power of language to discover more about themselves, their families, and their communities. Using children's literature as a catalyst for discussions about participants' lives and ways of teaching children, MOTHEREAD works to teach parenting and communication skills.

Raleigh, North Carolina

Curriculum Development

The Boston Office of Cultural Affairs led the development of an Arts-in-Education plan that received a \$2 million commitment from Mayor Thomas Menino for FY96. The plan calls for comprehensive arts education in five arts disciplines and infuses the arts across the K-12 curriculum. Professional development for teachers and involvement of the community's cultural resources are an integral part of this plan as well.

Boston, Massachusetts

Parent Involvement

Moms for Fun brings artist-in-residence programs to area schools and cross-trains teachers and artists in arts education. Working with both parents and artists to develop theater productions and study guides, Moms for Fun ensures that performances and artists residencies enrich the curriculum and are engaging for the students. Run by a nine-member board, each of whom has children in school, Moms for Fun is one of the few parent-managed arts education programs in the country.

Silver City, New Mexico

Music Training

In an effort to bolster the public schools' string instruction program and to reach youth at-risk, Young Audiences of Indiana created a summer music instruction program. Students meet three days a week for three hours for small-group lessons and ensemble practice at local universities, churches, and a community center. At the end of six weeks, the ensemble presents a

concert. This intensive summer camp provides students with an opportunity to work with kids of different musical levels. Additionally, a nine-month program, with individual lessons, is taught after school at individual schools.

Indianapolis, Indiana

After School and Summer Program

In an effort to enrich the lives of latch-key youth and youth from at-risk environments, the K.I.T.E. Project (Kids in Tifton Enrichment) provides a six-week summer program in arts and academics. Kids receive free transportation and meet five days a week for six hours a day. They work with local artists, artists-in-residence and visiting performers in both performing and visual arts. During the school year, participants meet everyday after school and are provided homework assistance and snacks as well as classes in the arts. This program provides a positive outlet for the kid's creative energy, during what would otherwise be high-risk blocks of unsupervised time.

Tifton, Georgia

Communication Skills

The Chameleons is an issue-based teen theater group whose goal is to make the community a better place for children through understanding, communication and the arts. This 21-member teen group meets weekly to research, write, and rehearse productions on topics such as child abuse, racism, substance abuse, teen pregnancy, and violence prevention. The group's ability to "speak" to diverse audiences, at locations ranging from hospitals, YMCAs, drug treatment centers, schools and church groups has made them especially effective. The popular program is supported by the Transylvania County Arts Council, and community contributions and the Children's Center of Transylvania County.

Transylvania County, North Carolina

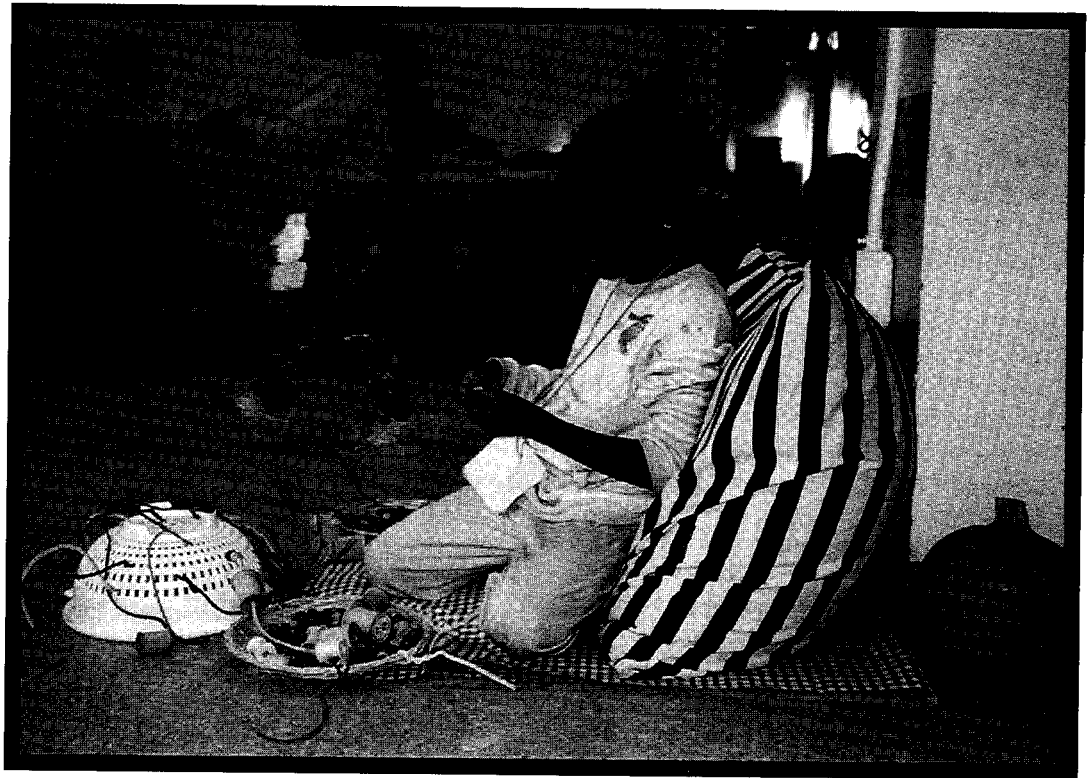
Artist Residency

Artists in Schools is a ten-week artist residency program in more than 20 area schools. Artists are awarded a state grant, flown into Dubuque, provided hotel accommodations and meals for

SCHOOLS ACROSS THE
COUNTRY USE THE ARTS TO
ENHANCE THE
CURRICULUM, DEVELOP
COMMUNICATION SKILLS
AND ENRICH CHILDREN'S
EDUCATION. ADULTS, TOO,
BENEFIT FROM INFUSING
THE ARTS INTO EDUCATION
WITH PROGRAMS THAT
IMPROVE ADULT LITERACY
AND ENCOURAGE PARENTS
TO BECOME MORE
INVOLVED IN THEIR
CHILDREN'S EDUCATION.
EIGHTY-FOUR PERCENT OF
THE NATION'S LOCAL ARTS
AGENCIES ARE INVOLVED
WITH ARTS IN EDUCATION.

QUALITY OF EDUCATION BENEFITS

- Provides discipline and sense of commitment
- Increases parental/community involvement
- Teaches creative problem solving and critical thinking skills
- Helps students achieve in other academic subjects
- Teaches life-long learning skills
- Helps youth stay in school
- Encourages new partnerships between arts organizations, schools and businesses



THE COMMUNITY SCHOOL OF THE ARTS PRESCHOOL ARTS CENTER, CHARLOTTE, NORTH CAROLINA

ARTS STUDENTS

OUTPERFORM NON-ARTS

PEERS ON THE SCHOLASTIC

APTITUDE TEST (SAT).

FROM 1990-1994,

STUDENTS WITH FOUR

YEARS OF ARTS STUDY

SCORED 53 POINTS HIGHER

ON THE VERBAL AND 35

POINTS HIGHER ON THE

MATH PORTIONS OF THE

SAT THAN STUDENTS WITH

NO ARTS CLASSES.

two weeks (per artist). The artist then tours area schools and early childhood development centers providing instruction and entertainment to a diverse group of students. A local harpist provided a world tour with her harp, playing songs from all over the world for students, teaching geography, culture and music. Other artists include songwriters, poets and storytellers selected from Iowa Arts Council's Artist Register.

Dubuque, Iowa

Arts Education Training

The Allied Arts Council is working in partnership with the Clark County School District to improve arts education through intensive professional development for arts educators in music, theater, dance and visual arts. Geared towards national arts standards, the Teaching and Learning the Arts project brings together

professional artists and art educators to increase participation between the arts community and schools. The project includes a two-week summer institute for arts educators statewide designed to increase skills, understanding and appreciation of both the arts and arts education.

Las Vegas, Nevada

School and Museums

SchoolBreaks at the Museum is an alternative program that transforms school in-service days into semi-structured learning activities for students in grades one through five. Each school year three local museums collaborate in developing, presenting and hosting classes covering a wide range of topics to coincide with the early dismissal in-service days established by five school districts in the Greater Cedar Rapids area. All three museums participate in each program, exposing students to the best of each museum's collection and giving students a chance to tour the host facility.

Cedar Rapids, Iowa

INNOVATIVE PUBLIC ARTS FUNDING

Hotel/Motel Taxes for the Arts

The San Diego's Commission for Arts and Culture receives one cent of the city's 10.5 cents per dollar hotel/motel tax to fund the arts and cultural programs. In 1996 this allocation amounted to \$5.7 million. The money is used to fund local arts organizations, neighborhood arts programs, art in public places, and capital improvement projects. According to the Arts Commission, the key to developing this dedicated income stream was a strong relationship with the Convention and Tourist Bureau.

San Diego, California

Sales Taxes for the Arts

In 1988, voters in metropolitan Denver overwhelmingly approved a one-tenth of one percent sales tax increase to support scientific and cultural facilities within the six-county area. In 1994, voters extended the tax to the year 2006. The funds are administered by the Science and Cultural Facilities District and has created a tremendous funding source for arts organizations in the Denver area, with annual proceeds of \$22 million. Sixty-five percent of the proceeds go to four large regional organizations, 25 percent goes to mid-sized organizations, and the final 10 percent goes to small organizations. Administrative expenses for the district are less than three-quarters of one percent.

Denver, Colorado

Endowment Fund

A \$2.3 million appropriation from the Utah State Legislature created the Utah Arts Endowment Fund (UAEF). The Endowment is designed to provide a reliable source of income to nonprofit arts organizations through interest earned on state-appropriated funds and matching grants. The program is the first of its kind in the nation, and is jointly run by the Utah Arts Council, the State Treasurers Office, and the State Division of Finance. UAEF establishes an account for each participating arts organization, which receives monthly statements and an annual check for interest earned. So far, nearly 100 arts organizations have met their fundraising goals and established perma-

nent endowment accounts. In 1995, the UAEF received an Innovations in American Government Award, sponsored by the Ford Foundation and Harvard University's Kennedy School of Government.

Salt Lake City, Utah

Real Estate Taxes for the Arts

Since 1971, St. Louis has used a portion of its real estate tax to fund the St. Louis Art Museum, Botanical Garden, Museum of Science and Natural History, St. Louis Science Center and zoo. The Metropolitan Zoological and Museum tax district was approved by voters in the city and county in order to keep the major cultural institutions free to the public. In 1994 the tax generated \$36 million to the five institutions. Eighty-two percent of the revenues are generated by county property owners with the balance coming from the city.

St. Louis, Missouri

United Arts Funds

The Allied Arts of Greater Chattanooga manages a United Arts Fund (UAF) to raise money from the community to support its local artists and arts organizations. In 1995 they raised \$1.3 million from local government, foundations, corporations and individuals through workplace giving campaigns. This makes Chattanooga one of the highest per capita giving UAFs in the country, raising \$4.27 per resident.

Chattanooga, Tennessee

Grants to Non-501(c)(3) Organizations

Thirty-five percent of the nation's grantmaking local arts agencies provides grants to small, neighborhood-based arts organizations that do not possess a 501(c)(3). This tax-exempt designation is often required to receive public and private grants. In 1993, the Arts Council of Santa Clara County awarded \$16,000 to 15 arts organizations without a 501(c)(3). Since these organizations are not tax-exempt, each is mailed a tax form at the end of the year so taxes can be paid on the grant.

San Jose, California

DEDICATED USER FEES,

SURCHARGES, AND TAXES

HAVE LONG BEEN

EMPLOYED BY LOCAL AND

STATE GOVERNMENTS TO

RAISE REVENUES. MANY

ARE NOW USING THESE

MECHANISMS TO FUND THE

ARTS. LOCAL

GOVERNMENTS

APPROPRIATE MORE THAN

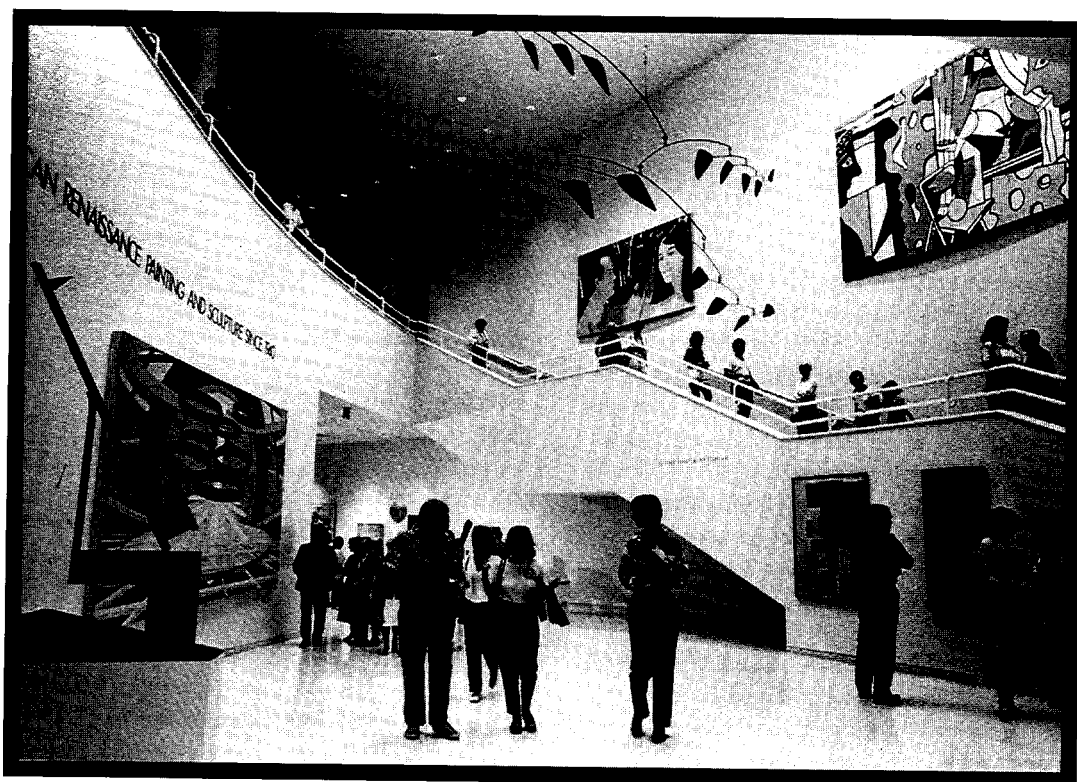
\$650 MILLION TO THE

ARTS EACH YEAR, WITH

INCREASES ANNUALLY.

INNOVATIVE FUNDING BENEFITS:

- Leverages individual and private contributions
- Stabilizes funding to large arts institutions
- Provides seed money for small neighborhood-based arts organizations
- Enables residents and visitors to enjoy a variety of cultural activities
- Increases access to the arts for local residents



MUSEUM OF ART IN FORT LAUDERDALE, FLORIDA, FUNDED THROUGH SALES TAX ON VIDEOS, CDs AND TAPES.

Local Arts Agency Funding

The Arts & Science Council of Charlotte/Mecklenburg County is one of the nation's 3,800 local arts agencies. It is a private, non-profit organization that is recognized by the City of Charlotte as its designated arts agency. Of the Arts & Science Council's \$11.1 million budget, \$5.1 million comes from the city and county governments. Additional sources of revenue include individuals, local corporations and foundations, the state arts agency, and the National Endowment for the Arts. The funds are used to support local artists, arts and science organizations, cultural tourism activities, artists in the schools, art in public places, and other community cultural enrichment activities.

Charlotte, North Carolina

Community Collaboration

Mondovi, a small community of approximately 2,500 people, dedicated the Roger Martin Community Center in November 1995. The city council developed an innovative plan to replace its dilapidated Senior Center and provide needed performance space for Act I, the local theater group. It asked the nonprofit, 501(c)(3)

Act I to be its fundraising body. The community responded generously to the appeals of theater group. There is now a new community building which serves as a center for Mondovi's elderly and as Act I's new performance space.

Mondovi, Wisconsin

Public Private Sector Partnership

The City of Walnut Creek established an independent nonprofit organization in an innovative partnership with the Diablo Regional Arts Association (DRAA) to raise money to pay for arts programming. The non-profit works closely with city staff in identifying funding needs and conducting programs, while DRAA (with its own separate board of directors and funding guidelines) works in the community to outline community-wide arts' needs and opportunities. In 1996, a quarter-million dollars was generated by DRAA's efforts for local arts support, of which nearly half was to assist Walnut Creek city-sponsored arts programs and events. Plans are underway to create a new regional arts endowment program to assist professional arts programs in the community.

Walnut Creek, California

STRENGTHENING COMMUNITIES

Inter-Generational

The Slidell Youth/Community Orchestra provides musicians of all ages an opportunity to interact through music. The orchestra was originally organized to provide students an opportunity to participate in a performance ensemble, develop music reading and harmonization skills. It has now expanded to include area adult musicians, providing both youth and adults an opportunity to learn and work together. Currently the orchestra consists of 60 musicians who come from Slidell and its neighboring communities and performs at schools and in community concerts across the greater Slidell area.

Slidell, Louisiana

Environment

Eco-Rap uses hip-hop cultural expression to educate youth about environmental issues, ranging from toxic spills to social justice. Eco-Rap opens each three-month program with a Toxic Tour led by an activist, an environmentalist, and the Eco-Rap artistic director, who give youth a broad picture of their community from different perspectives. Meeting four days a week for three hours, each youth is assigned an article to read and share with the group and is encouraged to work on an individual rap, poetry or book project. At the end of each session, the group presents a community hip-hop performance art piece that addresses the issue examined by the participants.

Oakland, California

Community-Wide Participation

For the residents of Salina, Kansas, the annual residency of the Joseph Holmes Dance company is more than an opportunity to see great dance, it is an opportunity for the entire community to come together to learn about the arts. For two weeks each winter, the dancers come to the area and work directly with the community. The company holds evening classes for individuals and families of all skill levels. They conduct workshops in area schools, hold lectures, open rehearsals to the public, and

present performances to the community. The annual residency has proved to be an effective community builder as citizens not only perform together, but work together to plan the event.

Salina, Kansas

Strengthening Families

Kid Konnection is a federally-funded program of the Oregon Coast Council for the Arts and the Lincoln County Extension Service that serves at-risk youth and their families. Marshaling a coalition of youth service organizations, education providers and artists, Kid Konnection works to help kids and their families become more connected with their community. Programs include weekly after-school sessions with artists, Saturday field trips to cultural institutions for the entire family, and a summer arts camp. All programs are designed to provide a social and community context for the kids and their families and increase the self-esteem and sociability of the participants.

Newport, Oregon

Youth Initiatives

The Cultural Center for the Arts initiated after-school and summer programs to bring kids from low-income families (95 percent of whom qualify for the subsidized lunch program) in contact with Canton's arts organizations. Professional minority artists lead a changing array of one-hour, after-school classes at both the Center and schools. The center sponsors four-month artist residences at each school to provide both students and teachers an opportunity for in-depth learning about specific arts disciplines.

Canton, Ohio

Inter-Cultural Relation

The NEA-supported Arts Corps program was established to bring the arts to America's rural and inner-city areas by the country's finest graduate students in the arts. A Los Angeles film student traveled to Kodiak, Alaska to explore ways in which the emerging immigrant populations of Filipinos, Latinos, and Native Americans could build bridges of understanding through the media arts. By training mem-

AS THE UNITED STATES

MOVES FROM BEING A

CULTURAL "MELTING POT"

TO A "PATCHWORK QUILT,"

THE ARTS HELP BRING

SEEMINGLY DIFFERENT

COMMUNITIES TOGETHER.

WITH PROGRAMS THAT

INCREASE INTER-

GENERATIONAL AND INTER-

CULTURAL DIALOGUE TO

PROGRAMS THAT SIMPLY

INCREASE COMMUNITY

INTERACTION, THE ARTS

HAVE PROVEN TO BE AN

EFFECTIVE BRIDGE

BETWEEN COMMUNITIES.

bers of these communities in film making, they were able tell their own stories on film, and in so doing, provided the communities with an opportunity to learn about themselves and each other.

Kodiak, Alaska

Community Collaborations

Five to seven evenings a week, Latino and African-American residents of the Watts community in Los Angeles rehearse Watts Bridge, a classical play which they adapted to address the specific issues of their community. This is one of the many plays written by an "average" American and produced through Cornerstone's Community Collaborations. Using a three-to-four-month-long residency format, Cornerstone collaborates with a community host organization to lead young residents through a full theatrical performance—from creation to production. Those who want to join the program must be willing to make a tremendous commitment, as the groups practice five to seven days per week, several hours per day. There is an initial three-day training session. Participants can study any aspect of production including acting, direction, production, or scenic design.

Santa Monica, California

Community Center

The La Pointe Center, a year-round, multidisciplinary exhibition, education, performance and studio facility attracts large crowds and serves as a focal point for this small island community. Founded in 1988, the multi-purpose facility also serves as a conference center, a movie house and a community garden. The Art Guild exhibits at the center and traveling exhibitions, invitational shows and one-artist shows by the region's leading artists are also produced, bringing high quality art to Madeline Island.

La Pointe, Wisconsin

Access Card

Originating with the Iowa Arts Council in partnership with the Iowa Department of Human Rights, and now under the administration of the Iowa Assembly of Local Arts Agencies, the Iowa Cultural Audience Recruitment and Development program (I-CARD) is coming to Lee County in 1997. The program offers low-income families access to the arts and focuses on eliminating financial and psychological barriers that inhibit participation in the visual and performing arts. The state

social service agency registers qualified families and presents them with an I-Card, which becomes their pass for free or reduced-rate entry into museums, galleries, concerts and playhouse performances as well as scholarships to fine arts camps and art classes. The Heartland Cultural Alliance, in partnership with the Southeastern Iowa Community Action Program, is developing this program for their community.

Fort Madison, Iowa

Access

Founded in 1976, ARTREACH Milwaukee works to bring the arts to people who would not otherwise have access to them. Its mission is to enhance the quality of life for special populations through the creation and appreciation of the arts. ARTREACH sponsors performances, workshops, exhibitions, accessibility services programs and a ticket-distribution program reaching over 35,000 participants in facilities such as group homes, treatment centers, halfway houses, nursing homes and senior centers as well as individuals living independently.

Milwaukee, Wisconsin

Family Building

RAYS is a collaboration of agencies that have joined together to help ensure a quality lifestyle for youth and their families living in one of Austin's poorest communities. A community steering committee, made up of adults and youth, tells the collaborating agencies what programs and services they need to address concerns such as juvenile crime, teen pregnancy and school dropout. The RAYS Alternative Education Program recovers students who have left school without a high school diploma or GED. Students attend classes at least four hours per day between 8:30 a.m. and 12:00 noon, using afternoons to address individual needs. RAYS programming includes community celebrations, family counseling, direct assistance to students, after-school programs, community service projects and performing and fine arts.

Austin, Texas

Inter-generational

Spencer Area Arts Council offers a wide variety of arts classes and workshops for youth and adults; many classes include two or three generations working together. In workshops and classes in pottery, drawing, painting, sculpting, writing, woodworking, relief carving and animation production, participants are

STRENGTHENING COMMUNITIES BENEFITS

- Increases awareness of community issues
- Increases tolerance between different cultures and ethnicities
- Strengthens family relationships
- Creates innovative partnerships to meet community needs
- Fosters community interaction
- Increases pride in the community

encouraged to learn from each other and discover the similarities and differences between work of different generations.

Spencer, Iowa

Teens and Seniors

The Teens and Seniors Theater Group, run by the Cambridge Multicultural Art Center, pairs 14- to 17-year-olds from the Cambridge youth employment program with 69- to 92-year-olds from Cambridge Hospital. Two days a week, teens and seniors join forces to work on monologues and improvisations. At the end of several weeks of work, the actors and director produce a play which confronts the stereotypes people have of both teenagers and senior citizens. Participants perform the play at area community centers.

Cambridge, Massachusetts

Seniors in Schools

The Northwest Bergen Senior Center hosts a joint project with two local middle schools and its senior's poetry group to write and print a joint volume of poetry. The project, which receives funding from the Bergen County Division of Cultural Affairs, takes place during the school year and ends with a banquet and publication of selected senior/student work.

Midland Park, New Jersey

Community Building

The Council for the Performing Arts, serving a four-county region of Wisconsin, produces an annual children's shows in September. The Council highlights local talent and accepts every child who auditions. Last year the Council produced *The Wizard of Oz* and featured 110 children in the cast. Thousands of volunteer hours bring people together from eight area communities. Over 3,000 patrons enjoyed the performance and interest increases each year.

Jefferson, Wisconsin

Literacy

Literacy Investment for Tomorrow is a literacy and creative writing project geared towards teaching creative writing and poetry to minority, undereducated parents on welfare who have not yet completed high school. Sessions are interactive; participants attend many local poetry readings and open-mike sessions and their writings are published annually. Parent-participants are encouraged to replicate reading and writing activities in their homes.

St. Louis, Missouri

Parent Education

IYABO, at the Christina Cultural Arts Center, is an arts-based program targeting adolescent parents and single parents and their pre-school-aged children. This structured arts program is fused with parenting education. The goal is to use the arts to teach child development, assist in the transmission of values, cultural traditions and to increase both the parent's and the child's access to arts education.

Wilmington, Delaware

Partnerships

ShowMotion Outreach Program started in 1995 to overcome the barriers of cost and transportation that prevent equal access to arts performances and workshops for children and adults. With the help of the Des Moines Register and Meredith Corporation, Metro Arts Alliance of Greater Des Moines purchased a portable stage to drive to low and moderate income neighborhoods throughout Des Moines. Paid artists selected from the Artist Register, travel with the stage and conduct

workshops and performances three-times daily in area parks, library parking lots, and summer school playgrounds. The 90-minute Interactive workshops include music, visual arts, improvisation, and dancing. There are two workshops during the day, followed by a performance in the evening for community families.

Des Moines, Iowa



**MILL STREET LOFT,
POUGHKEEPSIE, NEW YORK**

Multicultural Arts Facility

The Merced Multicultural Arts Center is designed to encourage community members from all backgrounds to experience and participate in arts classes, workshops and performances. From dance, drama, music and the visual arts to traditional and folk arts, the Center provides participants with access to a myriad of art forms. The Center, a 28,000 square-foot space on three floors, contains a theater, seven gallery spaces, six studios for the visual and performing arts, a kitchen, and a large outdoor space for events.

Merced, California

ARTS AND OLDER AMERICANS

AMERICA IS AGING. AS WE
APPROACH THE 21ST
CENTURY, MORE AND MORE
OF US WILL ENTER THE
"THIRD AGE" OF OUR
LIVES. ARTS PROGRAMS IN
LONG-TERM CARE
FACILITIES, SENIOR
CENTERS AND LOCAL ARTS
CENTERS BRING THE ARTS
TO OLDER AMERICANS,
AND BRING THE ART OF
OUR ELDERS TO THE
BROADER PUBLIC.

Exhibitions

The Art Center's biennial Autumn Years Exhibition is a gallery art show featuring the work of seniors from the tri-state area of Iowa, Illinois and Missouri. The event focuses on those amateur artists who are making a significant contribution to their community through their artwork. The non-juried exhibit accepts both two- and three-dimensional pieces. Traditional crafts and original folk art designs (quilting, basketry, woodcarving) are also accepted. The works are displayed during the month of November, and ribbons are awarded for exceptional work. A gallery-talk ends the month, which gives the participating artists an opportunity to discuss their work with a receptive audience.

Fort Madison, Iowa

Oral Histories

At the Grace Hill Neighborhood Services Eldertel Program, an inter-generational and multidisciplinary arts program, professional theater companies and storytellers work with elders to develop oral histories based on their personal experiences. The elders work with children to further develop the movement, storytelling, poetry, and visual arts aspects of their histories. A special bond is created between the old and young which encourages literacy and enhances self-esteem for all participants.

St. Louis, Missouri

Increasing Access

The Pittsburgh Center for the Arts (PCA) is reaching out to the elderly residents of Pittsburgh. Working in partnership with the Jewish Association on Aging, PCA brings the arts to residents at senior centers and retirement communities. Since 1995, PCA has offered studio art classes in drawing, painting, clay and jewelry-making and is expanding into dance and movement classes. Gallery visits have been incorporated into the program to afford seniors the opportunity to get out into the community and share their experiences.

Pittsburgh, Pennsylvania

Intergenerational Theater

The Seasoned Performers program offers a variety of activities for senior adults who want to participate in theater. The main program activity is a spring and fall tour of a commissioned script, usually a one-act comedy. Two casts of senior adult actors tour to 65 different community sites, playing to senior adult and young student audiences. A special summer workshop is offered each year for fun and improving theater skills.

Birmingham, Alabama

Intercultural Program

A bilingual staff leads community-based arts workshops with recently-immigrated elders from the Cape Verdean, Vietnamese and Lahno communities. Participating elders develop presentations about their culture and traditions which they share with students, other elders and the public. The program also links these non-English-speaking elders to services and benefits, and sponsors an annual symposium for teachers and elder service providers on elders and the arts.

Boston, Massachusetts

Senior Orchestra

The 20-member Senior Neighbors Orchestra is directed by a minister from the local church group who volunteers his time to serve in this capacity. The group practices once a week for 90 minutes and performs a special Thanksgiving and Christmas program at Senior Neighbors. They also play for civic groups and nursing home residents and at schools, where instruments are demonstrated for the students.

Chattanooga, TN

Multicultural Theater

The Ripe & Ready Players, in its seventh year, is a professional theater troupe presenting original vignettes and songs performed by older adults from the rural and urban South. Humorous and insightful, these players take on everything from political satire to family reunions. Popular with all age groups, the troupe performs regularly in area venues.

Chattanooga, Tennessee



Intergenerational Dance

The Liz Lerman Dance Exchange began in 1975 when Lerman created *Woman of the Clear Vision*, a dance about her mother's death that featured professional dancers and older adults from a Washington, DC senior center. Currently the troupe is multicultural and intergenerational with ages ranging from 26-73. Based on the belief that dance is a birth-right, company member both perform and teach residencies in nursing homes, senior centers and senior residences.

Washington, DC



TOP: LIZ LERMAN DANCE EXCHANGE; BOTTOM: ALLIANCE FOR BETTER NURSING HOME CARE, PROVIDENCE, RHODE ISLAND.

ARTS AND OLDER AMERICANS BENEFITS

- Builds bridges across generations
- Decreases isolation among elders
- Provides opportunities for life-long learning
- Provides opportunities for elders to share their experience and wisdom

DEMOGRAPHICS SHOW

THAT BY THE YEAR 2030,

OVER 28 PERCENT OF OUR

POPULATION WILL BE OVER

AGE 60, AND THE NUMBER

OF THOSE OVER AGE 85

WILL TRIPLE.

WHAT IS A LOCAL ARTS AGENCY?

Local Arts Agency Field Profile:

Number of LAAs in the
United States: 3,800

Private, nonprofit agencies: 75%

Public, agencies of city
or county government: 25%

LAAs with professional
paid staff: 1,050

Annual budget
range: \$0 to \$89 million

Local arts agencies (LAAs) promote the arts at the local level, endeavoring to make them part of the daily fabric of community living. Each LAA in America is as unique as the community that it serves, and each changes as fast as its community changes: no two are exactly alike. However, all share the goals of serving the diverse art forms in their community and making them accessible to each member of that community.

Services Provided by Local Arts Agencies

LAA activities can be divided into five general areas. All LAAs are involved in one or more of these:

1. Cultural Programming: 86 percent of LAAs present music, dance, drama, visual arts, arts in education, art in public places, festivals, and "gap programming." Gap programming fills an arts discipline void that may exist due to a limited number of arts organizations in the community, or targets programming to a specific underserved segment of the community.

2. Grantmaking: 61 percent of LAAs provide public and private financial support to arts organizations and artists. LAAs fund both emerging and established organizations for operational support or to produce a special project. The dollars are usually required to be matched by another funding source.

3. Facility Management: 42 percent of LAAs manage one or more cultural facilities such as rehearsal and performance spaces, gallery space, museums, or arts organization incubators.

4. Services to Artists and Arts

Organizations: 87 percent of LAAs provide a myriad of services including technical assistance, fundraising, block booking, central accounting and marketing, group health insurance, and advocacy.

5. Community Cultural Planning:

39 percent of LAAs lead the community-inclusive process of assessing the cultural needs of the community and mapping a plan of implementation.

Collaborations

LAAs collaborate with other offices of local government to develop arts programs and initiatives that increase the quality of community livability by addressing social, educational, and economic development issues:

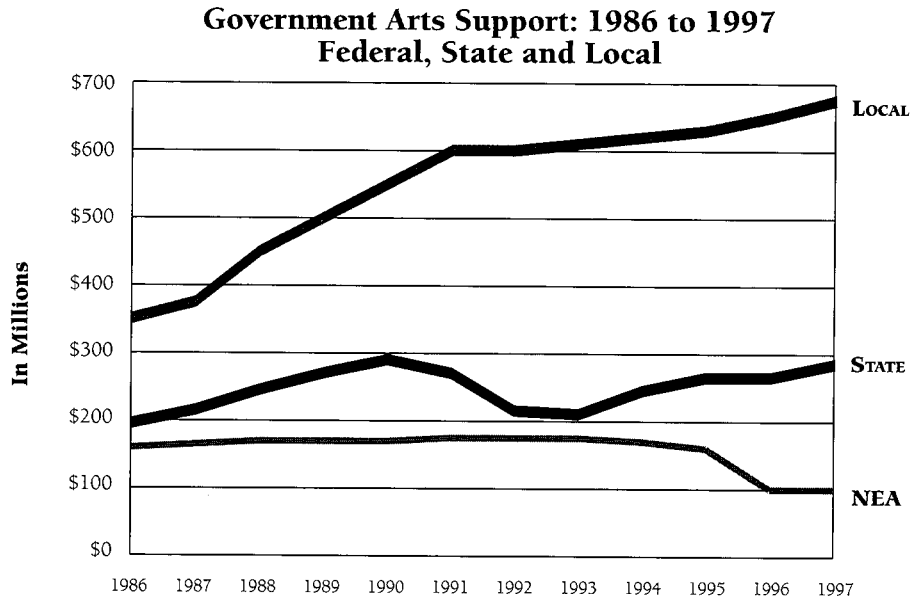
Convention and visitor's bureau ..	71%
Parks and recreation	61%
Neighborhood and community organizations	60%
School districts	76%
Economic development department	39%
Chamber of commerce	31%*
Housing agency	24%*
Law enforcement agency	24%*
Social service agencies	41%*

*(LAAs in 50 largest U.S. cities)

ARTS STATISTICS

Government Arts Funding

Since 1986, local governments have increased their level of arts funding to local arts agencies by 93 percent (\$350 million to \$675 million). During this same time period, state legislatures have increased their level of funding to state arts agencies by 45 percent (\$196 million to \$284 million). Federal funding to the NEA, however, has been reduced 37 percent (\$158 million to \$99.5 million).

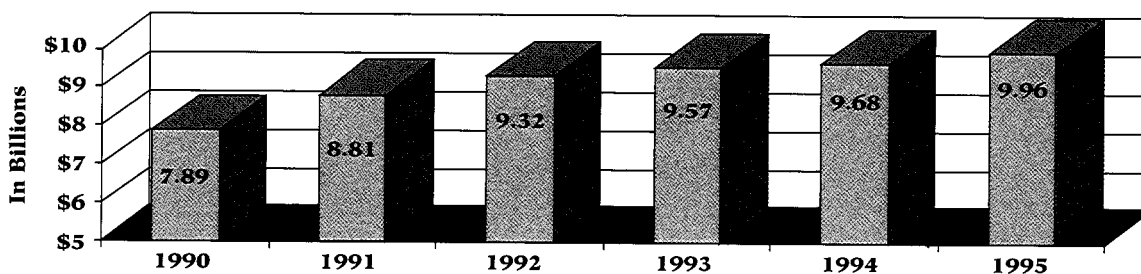


Government Arts Support: Federal, State, and Local (1986-1997)

\$ in Millions	1986	1987	1988	1989	1990	1991	1992	1993	1994	1995	1996	1997
NEA	\$158.8	\$165.3	\$167.7	\$169.1	\$171.3	\$174.1	\$176.0	\$174.5	\$170.2	\$162.3	\$99.5	\$99.5
State	\$195.6	\$216.1	\$244.8	\$268.3	\$292.1	\$272.5	\$213.4	\$211.0	\$246.2	\$265.6	\$263.1	\$284.0
Local (estimated)	\$350.0	\$375.0	\$450.0	\$500.0	\$550.0	\$600.0	\$600.0	\$610.0	\$620.0	\$630.0	\$650.0	\$675.0

Private Giving to the Arts

In 1995, arts, culture, and humanities groups received \$9.96 billion in contributions from individuals, foundations, and corporations—an increase of 2.85 percent from the previous year. From 1965 to 1995, private giving to the arts, culture and humanities has grown from \$0.44 billion to \$9.96 billion. The following data, from the American Association of Fund-Raising Counsel, describe the growth in private giving from 1990 to 1995.



Growth of Professional Nonprofit Arts Organizations: 1965 to 1995

In the first 30 years since the NEA was established, there has been significant growth in the numbers of arts organizations in the United States. One can see dance, theater, or scores of other arts forms in almost every city in the country. The following data, from the NEA's research division, describe the growth of professional arts organizations.

	1965	1995
Theaters	56	420
Large Orchestras	100	230
Dance Companies	37	400
Opera Companies	27	120
Local Arts Agencies	400	3,800
State Arts Agencies	5	56

Increases in Arts Attendance

In 1992, 76 million adults attended a live performance or exhibition at least once—19 percent increase from 1982. Representing 41 percent of the adult population, 1992 arts attendance exceeded the percentage of American adults who attended a professional or amateur sports event in the same year (37 percent). Note that "movies" are not included in the arts attendance figures. The following data from the NEA's Survey of Public Participation in the Arts describe the increase in adults who attended selected arts events at least one during the previous year.

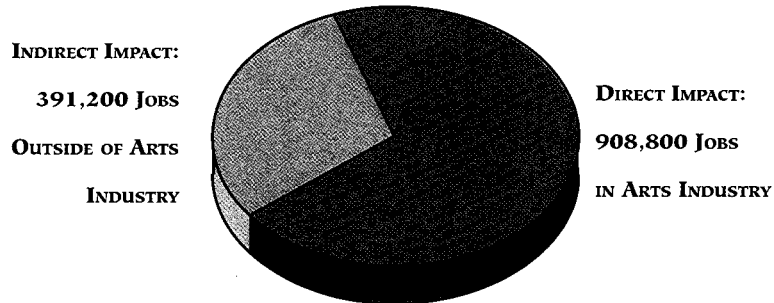
Attendance at Arts Events: 1982 to 1992			
(In millions)	1982	1992	% Increase
Jazz	15.7	19.7	25.5%
Classical Music	21.3	23.2	8.9%
Opera	4.5	6.1	35.6%
Musicals	30.5	32.3	5.9%
Plays	19.5	25.1	28.7%
Ballet	6.9	8.7	26.1%
Art Museums	36.2	49.6	37.0%

Economic Impact of the Nonprofit Arts Industry

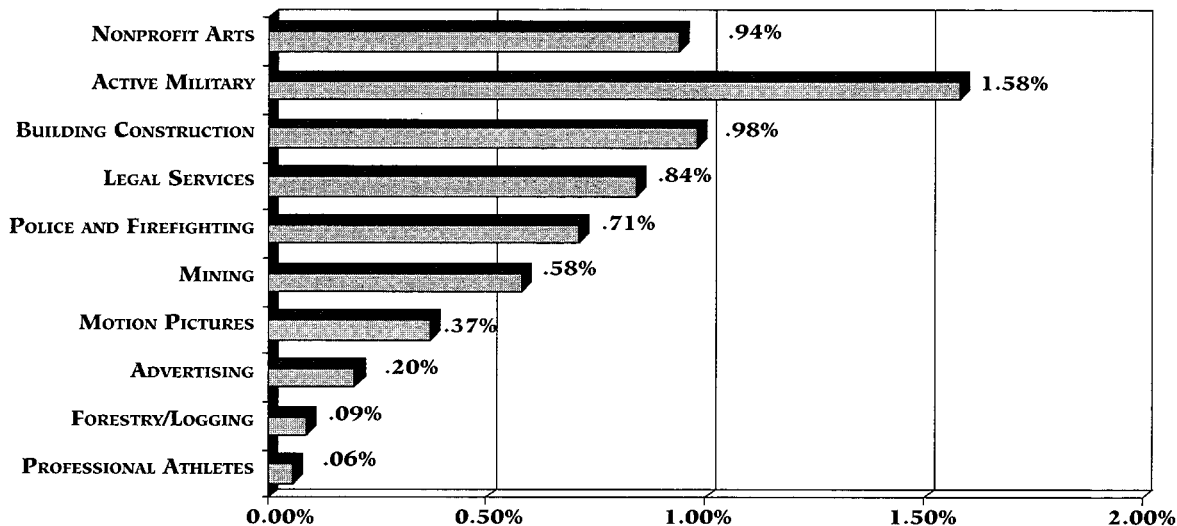
The nonprofit arts industry is a \$36.8 billion industry which supports 1.3 million full-time jobs—909,000 in the arts sector alone. This industry has a significant economic impact on the local, state, and national economy.

Expenditures of Nonprofit Arts Organizations	\$36.8 billion
Total Jobs Support (Full-Time-Equivalent)	1.3 million
Personal Income Paid	\$2.52 billion
Local Government Revenue	\$790 million
State Government Revenue	\$1.2 billion
Federal Income Tax Revenue	\$3.4 billion

U.S. Jobs Supported by Nonprofit Arts Industry: 1.3 million Full-Time



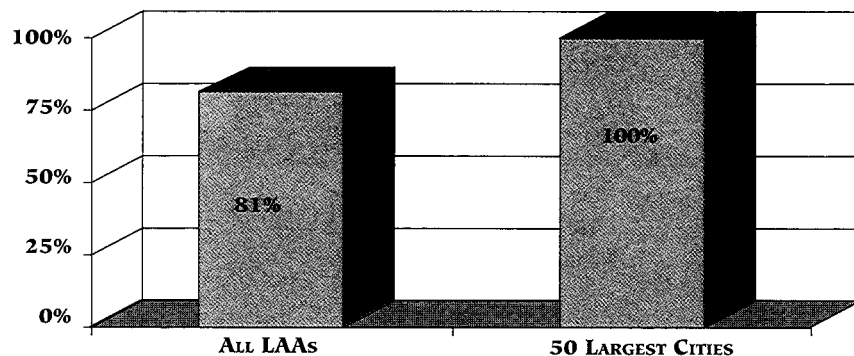
Nonprofit Arts Industry as Percentage of U.S. Workforce



Arts and Community Development Programs

More than 80 percent of the nation's local arts agencies have arts programs which address social, educational, and economic development issues—an increase from 61 percent in 1993. In the 50 largest U.S. cities, a full 100 percent are involved in such programming, up from 88 percent in 1994 and 20 percent in 1986.

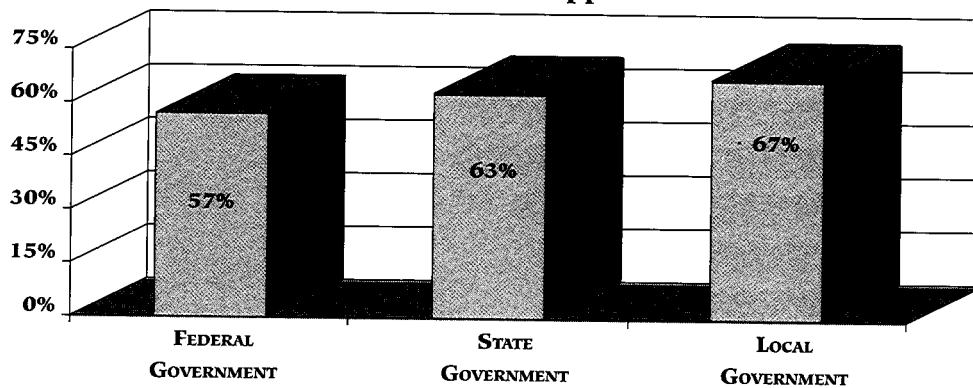
Local Arts Agencies Addressing Community Development Issues



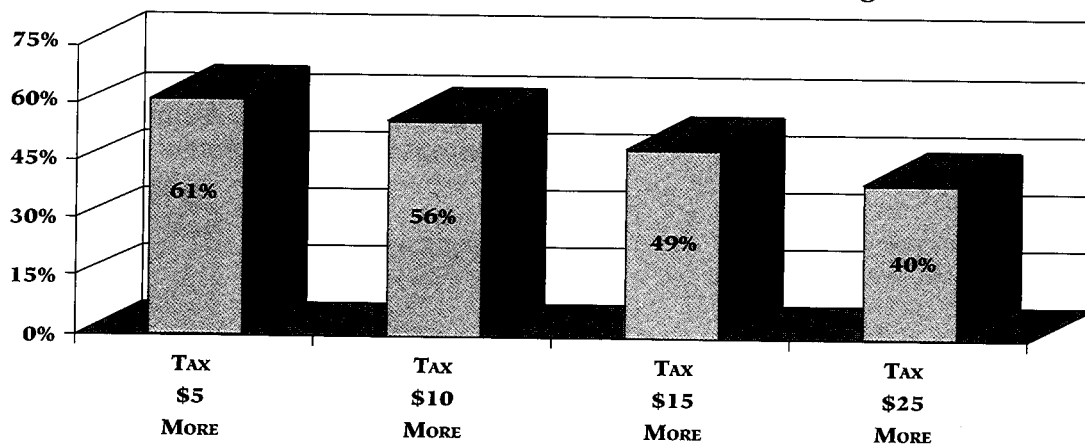
Public Opinion About the Arts

In 1996, Lou Harris's national survey revealed that 57 percent of American adults are in favor of the federal government providing support to the arts. Additionally, 56 percent of American adults are willing to pay an extra \$10 per year to support federal arts funding.

Percentage of Americans in Favor of Government Support of the Arts



Willingness of Americans to Pay More Taxes to Support More Federal Arts Funding



PARTICIPANTS IN AMERICANS FOR THE ARTS' INSTITUTE FOR COMMUNITY DEVELOPMENT AND THE ARTS

Arizona

Phoenix Arts Commission
Tucson/Pima Arts Council

Arkansas

Southwest Arkansas Arts Council

California

City of Huntington Beach Cultural Services
Division

City of Los Angeles Cultural Affairs Dept.

City of Oakland Cultural Affairs Division

City of San Diego Commission for Arts &
Culture

City of San Jose Office of Cultural Affairs

City of Santa Monica Cultural Affairs
Division

City of Walnut Creek Cultural Services
Department

City of Ventura Office of Cultural Affairs

Greater Riverside Arts Foundation

Los Angeles County Music & Performing
Arts Commission

Marin Arts County

Merced County Regional Arts Council

Public Corporation for the Arts (Long Beach)

Shasta County Arts Council

Trinity County Arts Council

Yuba-Sutter Regional Arts Council

Florida

Brevard Cultural Alliance

City of Gainesville, Cultural Affairs

Georgia

Arts Experiment Station (Tifton)

City of Savannah Department of Cultural
Affairs

Fulton County Arts Council (Atlanta)

Macon Arts Alliance

Milledgeville Baldwin County Allied Arts

Okefenokee Heritage Center (Waycross)

Idaho

Kootenai County Arts Council

Illinois

City of Chicago Department of Cultural
Affairs

Iowa

Adams County Economic Development
Corporation

Art Guild of Burlington

Charles City Arts Council

Cedar Rapids Downtown Cultural Alliance

Dubuque Arts Council

Donna Reed Foundation for the Performing
Arts (Denison)

Fort Madison Area Arts Association

Metro Arts Alliance of Greater Des Moines

Spencer Area Arts Council

Quad City Arts (Rock Island)

Indiana

Arts Council of Indianapolis

Kansas

Salina Arts & Humanities Commission

Louisiana

Arts Council of New Orleans

City of Alexandria

City of Slidell Department of Cultural Affairs

Shreveport Regional Arts Council

Minnesota

City of Duluth

Missouri

Regional Arts Commission (St. Louis)

Nevada

Allied Arts Council of Southern Nevada

New York

New York Department of Cultural Affairs

Westchester Arts Council

North Carolina

Anson County Arts Council

Arts & Science Council of Charlotte

Arts Council of Fayetteville

Transylvania County Arts Council (Brevard)

United Arts Council of Raleigh & Wake
County

Ohio

Greater Columbus Arts Council

Oregon

Center of Endangered Arts: M.U.S.I.C.
(Wilsonville)

Regional Arts and Culture Council (Portland)

South Carolina

Fine Arts Center of Kershaw County

Tennessee

Allied Arts of Greater Chattanooga

Texas

Abilene Cultural Affairs Council

Arts Council of Houston/Harris County
Region

City of San Antonio, Department of Arts &
Cultural Affairs

Cultural Council of Victoria

Huntsville Arts Commission

NorthEast Tarrant Arts Council (Bedford)

Texarkana Regional Arts & Humanities
Council

Washington

North County Theatre (Metaline Falls)

Seattle Arts Commission

Wisconsin

Fox Valley Arts Alliance (Appleton)

Chequamegon Bay Area Arts Council
(Ashland)

Chippewa Valley Cultural Association

Eau Claire Regional Arts Council

Fond du Lac Arts Council

Council for the Performing Arts (Jefferson)

Pump House Regional Arts Center
(LaCrosse)

Flambeau Valley Arts Association
(Ladysmith)

LaPointe Center

Dane County Cultural Affairs Commission
(Madison)

ARTREACH Milwaukee

Milwaukee Arts Board/Milwaukee County
CAMPAC

ACT One Theatre (Mondovi)

Oneida Nation Arts Program

Oshkosh Arts

River Falls Community Arts Base

Door County Chamber of Commerce
(Sturgeon Bay)

Wausau Performing Arts Foundation

Arts Council of South Wood County
(Wisconsin Rapids)

Wisconsin Assembly of Local Arts Agencies

PARTICIPATING STATE ARTS AGENCIES

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