The Arts and Humanities As Agents for Social Change

4th International Congress of Educating Cities

Chicago, Illinois USA
September 24–27, 1996

City of Chicago
Richard M. Daley, Mayor

Chicago Department of Cultural Affairs
Lois Weisberg, Commissioner
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City of Chicago

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Chicago Department of Cultural Affairs

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Dear Friend,

On behalf of the citizens of Chicago, I would like to extend my sincere appreciation to you for your participation in the 4th International Congress of Educating Cities. We are proud to have been chosen as the first American city to host this important meeting.

The arts and humanities contribute much to Chicago's cultural life. Here, as in many places, arts and humanities programs act as forces for positive social change. In enriching young people's understanding of the world around them and enhancing the sense of community that people share, they help to build bridges of communication and mutual appreciation between those of diverse backgrounds.

I am sure that this conference proved to be a rewarding and informative experience for all who attended. Only through open dialogue and committed partnerships can cities address the complex issues that face us all. We hope that your visit to Chicago was productive and enjoyable, and I invite you to come visit again soon.

—Richard M. Daley
Mayor, City of Chicago

Dear Colleagues:

On behalf of Chicago's cultural community and the staff of the Chicago Department of Cultural Affairs, thank you for your participation in the 4th International Congress of Educating Cities. The Congress attracted almost 1000 delegates and speakers from all over the world.

The role of the arts is changing dramatically and rapidly. The cultural community is being called upon to assist in the solution of major social problems. When Chicago was selected as host city for the Congress, the theme "The Arts and Humanities as Agents for Social Change" was developed to examine the important role arts and humanities have in building vital urban communities. This theme grew out of the city of Chicago's own commitment to bring cultural programs into our communities to provide links between generations and diverse neighborhoods. As we worked to build and broaden our cultural scope, we realized how valuable it is to share our cultural vision and learn about positive experiences from other cities.

In all, over 200 model programs from all around the world were presented at the Congress through workshops, roundtables, and exhibit hall presentations. This Congress represented an opportunity to meet with colleagues from around the world to exchange ideas, discover new programs, and build strong partnerships. Through your participation in this worldwide forum, you demonstrated your enthusiasm for the power of the arts and humanities to bring positive change to your city and its citizens.

The possibilities for positive social change from arts and humanities programs are limitless. The city of Chicago is proud to have hosted an event that offered the opportunity to reaffirm that an investment in the arts and humanities enriches our communities and our lives.

—Lois Weisberg
Commissioner, Chicago Department of Cultural Affairs
introduction

The International Association of Educating Cities was founded in 1990 as a city of Barcelona initiative to open dialogues between cities around the world. It has expanded to over 100 member cities and has convened a Congress every two years for representatives of city governments to exchange ideas and work together on global projects with educational purposes.

The 4th International Congress of Educating Cities convened in the United States city of Chicago on September 24-27, 1996. Almost 1,000 delegates from 241 cities and 34 countries attended this Congress. Approximately 220 programs reflecting the theme of “The Arts and Humanities as Agents for Social Change” were featured in workshops, roundtables and video presentations. Given the scope of the conference, many delegates had to make difficult decisions regarding which interesting presentations they would attend. This publication provides summaries of all the Congress presentations, with the focus on urban projects presented by delegates in the workshops. It is hoped that the mission of the Congress to foster communication and sharing between cities will continue as member cities use this document to familiarize themselves with international projects of interest and then utilize the delegate directory to contact and pursue issues of common concern with others who attended.

While there were many activities that enriched the Congress before and after the formal agenda of workshops and lectures, the conference itself was divided into three days of presentations. Each day encompassed a sequence of keynote addresses by internationally-respected speakers, workshop presentations and evening roundtable discussions. Participants celebrated the Congress with a closing ceremony on the third day.

The Arts and Humanities as Agents for Social Change theme was explored from a different perspective on each of the three days, revealing how cities around the world address a wide array of urban problems and challenges through the use of cultural programming. Delegates discovered that virtually every municipal issue, from economic regeneration to urban safety, was addressed successfully in part with an arts or humanities program. Many projects were national or regional in scope and most programs had multiple objectives, recognizing that urban problems are often interrelated and solutions must be
Delegates view Alexander Calder's "Flamingo" during a guided tour of the public art that has transformed Chicago's downtown Loop into an outdoor sculpture gallery.

holistic in nature. “Cultural programming,” which encompasses education, economics, public health and the arts, was shown as an expansive tool for effectively bridging the divisions that separate individuals and communities.

Given the complexity of the model programs, many of the featured projects could easily have been presented on more than one workshop day. To give the Congress coherency and to focus discussion on critical social issues, the first day of the Congress was devoted to programs that addressed the special needs of youth, with the understanding that the future of our cities is dependent on the health and well-being of our children. Day two of the Congress featured programs that reduced alienation between diverse urban groups and established common ground for citizens to create communities that serve the needs of all residents. The final day of the Congress revealed model programs that regenerated or revitalized communities through civic partnerships and programs that used the arts and humanities as fundamental elements of their urban strategy.

Muntu dancers perform at the farewell reception in front of Colorin Colorado murals, which were on exhibit at the Chicago Cultural Center during the conference.
opening ceremonies and featured speakers on Youth

The Chicago Children's Choir, under the direction of William Chin, opened the Congress. Lois Weisberg, commissioner of the Chicago Department of Cultural Affairs, welcomed delegates and introduced Congress themes. The Mayor of Chicago, the Honorable Richard M. Daley, and International Association of Educating Cities Secretariat Pilar Figueras followed with welcoming statements.

Dr. John Brademas, chairman of the President's Committee on the Arts and the Humanities and president emeritus of New York University, surveyed the findings of the President's Committee and emphasized the enormous significance of the arts and humanities in facing the problems that afflict our cities.

A performance of the Gallery 37/South Shore Jazz Band and the Ravinia Jazz in the School's Band, under the direction of Ron Carter and Orbert Davis, preceded the keynote address. Ron Carter introduced keynote speaker Wynton Marsalis, an internationally-recognized jazz musician and composer and artistic director of Jazz at Lincoln Center in New York. Marsalis spoke on the nature of art and its transformational properties. He delighted delegates by performing with the youth jazz bands.

Voices of Youth, a panel of distinguished speakers on international issues concerning youth and the arts, kicked-off the three days of workshops. First Lady of the City of Chicago Maggie Daley introduced the panelists: Ofelia Medina, president of the Trust for the Health of the Indian Children of Mexico and project coordinator of Colorin Colorado: The Art of Indian Children, which was on exhibit during the Congress; Her Royal Highness Princess Wijdan Ali of Jordan, president of the Royal Society of Fine Arts of Jordan; and panel moderator Barbara Bowman, president of the Erikson Institute in Chicago.

Excerpted from the Remarks of Dr. John Brademas, Chairman of the President's Committee on the Arts and the Humanities

One of the reasons I accepted the invitation to join you today is that the founding father of the International Association of Educating Cities urged me to do so. He is a friend of many years, the distinguished mayor of the great city of Barcelona, Pasqual Maragall. . . . And of course, another reason that I'm glad to be with you is that the distinguished mayor of the great city in which we meet today asked me to join you, Richard M. Daley. With his brother mayor in Barcelona, Richard Daley shares a deep understanding of the immense power of the institutions of learning and culture in transforming urban life. . . . This International Congress is a splendid example of Mayor Daley's capacity to bring together men and women from many countries for a common purpose: to discuss how the arts and the humanities can enrich the lives of the millions and millions of people throughout the world who live in cities. And this week in Chicago, you will be learning about and teaching about programs that have proven models for such transformation.

I'm here, as you've been told, as chairman by appointment of President Clinton, of the President's Committee on the Arts and the Humanities. . . . The President asked the Committee to pay attention to, in his words, "helping improve our children's education through the arts and the humanities." As you all know, this is a particular concern of First Lady Hillary Rodham Clinton, whom I'm delighted to say is honorary chair of the President's Committee and who urged us to develop through both fields, ways of engaging children and youth from economically disadvantaged backgrounds. Our Committee followed that admonition, and earlier this year in ceremonies at the White House, the Committee and our partner, the National
Assembly of Local Arts Agencies, released in the presence of the First Lady, a superb study, *Coming Up Taller*. This report describes 218 programs in the United States in which the arts or the humanities have reached out and had an affect on children at risk. . . . Key to the success of nearly all the programs is partnership/alliances with schools and local colleges, libraries, arts education and performing arts organizations. . . . The effectiveness of these programs has been extraordinary, enabling children to explore different ways of knowing and learning, giving them a safe haven in which to work and express themselves, teaching them to take responsibility, helping them develop caring relationships with their parents and other adults. . . .

My conclusion then, ladies and gentlemen, is that the arts and humanities are indispensable to the quality of life of our people, the strength of our communities, and the vitality of our democracy—in all of the countries represented at this great meeting.

**Excerpted from the Remarks of Wynton Marsalis Music Composer and Performer**

—“Jazzed for the Future”

I always like to talk about what the arts are, because a lot of times we say “the arts” and “the arts that.” But often, when we’re talking about the arts, those that we’re talking to don’t really know what the arts are. Someone will argue about whether rap music is an art or whether hamboning is an art or whether break dancing is an art. To argue over that is really a waste of time. That’s like wondering whether, when we go to the gym to play basketball, we’re playing a sport or not. Of course it’s a sport—now the level that we’re playing it on is not anything you would be interested in seeing or celebrating—but it’s definitely sport. . . .

I think in this particular part of the 20th century we’ve become a people of statistics. . . . We’re always hearing about the cold hard facts. We know that the moon doesn’t sit just right over there over some trees; we know that it’s way out there, and exactly how far it is, because we’ve had some people stand on the moon. Now, when they stood there, they didn’t do too much, but they did stand there. It was an exciting ride, but we have to recognize that there’s a tremendous difference between poetic fact and the cold hard fact. And the poetic fact is always much greater.

You like to read Shakespeare’s version of what happened to Julius Caesar because you know Marc Antony didn’t say that. No way could he have been that poetic. He probably just said, “Now it’s over with.” But the poetic fact makes it so great that you want to believe that’s what he said. He said what Shakespeare said that he said.

And that’s where the arts come in because the arts are a matter of re-enactment. The first person that played a trumpet probably picked up an elephant tusk. They looked at it, saw a little hole in it. Maybe they heard the wind blowing through it, and they said [Marsalis plays a note on his trumpet]. Now somebody else heard it. When they picked up that elephant tusk, they said, “I want to play this elephant tusk just like old Ulu played it, so I’m going to play [Marsalis plays trumpet].” The fact is, that didn’t really sound anything like Ulu, but this is an example of the poetic fact as opposed to the cold hard fact.

Louis Armstrong hears Buddy Bolden play. Now, you know, nobody has a recording of Buddy Bolden, but we know that he really liked to play in the key of B flat, so maybe Buddy Bolden went [Marsalis plays trumpet]. Louis Armstrong hears that and to him it sounds like [Marsalis plays trumpet]. He would tell you, “Well, I’m just trying to play like Buddy Bolden.” We have to realize that the poetic fact lives on because it takes a phenomenon and makes it greater. It makes the baking of a cake for somebody a majestic act of soul.

We always have to separate the poetic fact from the lie because each can be confused with one another. The lie really takes a lot of energy for it to resonate. It doesn’t harmonize with things around it, but the poetic fact harmonizes. It harmonizes and because it harmonizes with things that are true about human nature, it resonates. And because it resonates, it has an echo, and it lasts forever and ever and ever, and that’s the importance of the arts. That is the importance of the re-enactment that is at the center of the arts. The memory of poetic fact—that’s what makes us who we are.
workshops on Youth

Workshops on day one of the Congress focused on programs that serve the needs of youth. Sessions were organized around three themes: THE WHOLE VILLAGE; LESSONS TAUGHT, LESSONS LEARNED; and SAFE HAVENS.

THE WHOLE VILLAGE workshops looked at programs that perceived children as family members, community members and members of society. These projects strive to utilize the arts and humanities to better integrate youth into a social fabric that is nurturing and creative.

Workshops on LESSONS TAUGHT, LESSONS LEARNED demonstrated how arts and humanities activities further the conceptual and intellectual development of youth, providing them with the social and perceptual skills necessary to live healthy lives.

SAFE HAVENS workshops described programs and projects that use the arts and humanities to protect youth from the social ills that afflict urban environments—drug and alcohol abuse, crime, violence, teen pregnancy and disease.

workshop 1
Youth—The Whole Village
Community Youth Art Programs

Moderator:
Jim Law
Chicago Department of Cultural Affairs
Chicago, IL USA

Presenters:
Jon Pounds
Marcus Akinlna
Chicago Public Art Group
Chicago, IL USA

Mimmo Roselli
*Por Uma Favela*
Florence, Italy

Maria Cristina Alises Garcia
Joana M. Riera Gamundi
*A Day with Joan Miro*
Municipal Government of Palma
Foundation Pilar I. Joan Miro
Palma de Mallorca, Spain

Jim Law of the Chicago Department of Cultural Affairs moderated this workshop which examined the positive effects of community art programs on youth in the United States, Brazil and Spain.

The Chicago Public Art Group (CPAG) was represented by Jon Pounds and Marcus Akinlna. CPAG unites artists and communities in partnerships to produce quality public art while revitalizing the communities through cultural activism. CPAG, established more than 20 years ago as the Chicago Mural Group, continues to transform the face of Chicago and the lives of its youth. Pounds and Akinlna described CPAG’s most recent installations of sculpted concrete and mosaic covered benches at Navy Pier’s Gateway Park.

Mimmo Roselli, an Italian artist from Florence, discussed his process of working with poor children in the favela, or community, of San Marta in Rio De Janeiro, Brazil. *Por uma Favela* engages youth in the mural-making process and stimulates new perspectives of home.

Maria Cristina Alises Garcia and Joana Riera Gamundi presented *Un dia amb Joan Miro (A Day with Joan Miro)*, a school outreach program from Palma de Mallorca, Spain. The program serves the school community of families, teachers and students by encouraging appreciation of contemporary art in museums through the paintings of Miro. The program creates a space for communication where children and adults share experiences while discovering the world of Miro.

workshop 2
Youth—The Whole Village
Community Arts Partnerships

Moderator:
Nikki Stein
Polk Brothers Foundation
Chicago, IL USA

Presenters:
Arnold April
*Arts Partnerships in Education*
Chicago Arts Partnerships in Education
Chicago, IL USA

Marilyn P. Ehlers
*We’ve Got Rhythm*
Arts Council of Oklahoma City
Oklahoma City, OK USA

William Cleveland
*Common Sense and Common Ground*
Center for the Study of Art and Community
Minneapolis, MN USA

Nikki Stein of the Polk Brothers Foundation in Chicago moderated this session on U.S. community arts partnerships that are designed to create linkages between cultural, educational, and corporate institutions.

Arnold April, the executive director of *Chicago Arts Partnerships in Education (CAPE)*, discussed his
organization's city-wide curriculum reform initiative. CAPE was created when the Marshall Field's company, a major Chicago area department store, commissioned an assessment of arts education in Chicago's public schools. The report noted that Chicago was rich in arts education resources, yet few linkages existed between arts organizations and the schools. At present, CAPE has created 11 neighborhood-based partnerships between 30 Chicago public schools, 52 arts organizations and 27 community organizations, all working together to integrate the arts across the educational curriculum and into after-school and neighborhood activities for children.

The Oklahoma City project has a similar mission to CAPE, though it serves 1,200 third graders in 16 Oklahoma elementary schools. Project coordinator Marilyn Ehlers described how the program links schools with the Oklahoma City Philharmonic, the Kirkpatrick Galleries and Planetarium, Prairie Dance Theatre, the Oklahoma City Orchestra League and the Oklahoma City Art Museum. Approximately 20 arts activities are scheduled throughout the school year to bring live art, music, history, humanities and science experiences to Oklahoma City youth.

William Cleveland, director of the Center for the Study of Art and Community, brought the workshop to closure by providing program design and implementation strategies for artists and arts organizations wanting to collaborate with community organizations to create programs in their cities. Cleveland shared experience and wisdom gathered from a personal 22-year history of producing arts programs in community, social and educational institutions. He is the author of *Art in Other Places: Artists at Work in America's Community and Social Institutions*.

**workshop 3**

**Youth—The Whole Village**

**The Whole Village Programming**

**Moderator:**

Jane Preston
Cultural Facilities Fund
Chicago, IL USA

**Presenters:**

Darchelle M. Garner
Taylor A.C.T.I.O.N.
Chicago Children's Museum
Chicago, IL USA

Fiorella Farinelli
Les Pays des Mer veilles: The Wonderland
City of Rome
Rome, Italy

Marco Bajardi
Itaca
City of Torino, Italy
Torino, Italy

Jane Preston of the Cultural Facilities Fund in Chicago moderated this international workshop on projects that truly embody “The Whole Village” arts programming.

*Taylor A.C.T.I.O.N. (Adults, Children, and Teens Initiative for Organizing and Networking)* is an ongoing collaboration between the Chicago Children's Museum and residents, schools and community organizations based in the Robert Taylor Homes public housing community. The Taylor low-income housing development, the largest in the U.S., is home to 15,000 adults and children. Darchelle Garner, director of community services for *Taylor A.C.T.I.O.N.*, described the program's three components: 1) an Afrocentric literacy-based curriculum for pre-school children and their families; 2) teacher training for the integration of the Museum's *Books Alive!* curriculum into 2nd through 4th grade classrooms; and 3) the Teen Apprentice Program, which provides arts employment opportunities for teens ages 14 to 18.

Fiorella Farinelli, councilor of education for the City of Rome, traveled from Italy to describe her city's project *Les Pays de Merveilles (The Wonderland).* An old train station in Rome was converted into a creative laboratory for children ages 3 months to 11 years to "meet" their parents. Activities were organized around painting, design, ceramics, cooking and theater. The project goal is to provide youth with creative experiences after school hours that might be spent idly at home in front of the television or out on the street.

The *Itaca* project of the City of Torino, Italy, uses vocational, recreational and cultural programs to positively
intervene in the lives of boys and girls held in the city's juvenile detention center. Project Director Marco Bajardi presented the array of programs the Turin City Council employs to reach out to youth who have few ties to Turin's of community—most of the 250 to 300 youth who annually pass through the center are nomads of Slavic origin or North Africans from the Maghreb area. The cultural programs of theater, painting and bilingual journalism are especially important because they allow communication between different ethnic groups, provide personal exploration and constructively release emotion.

workshop 4
Youth—Lessons Taught, Lessons Learned
Pre-School, In-School and After-School

Moderator:
Rhoda Pierce
Illinois Arts Council
Chicago, IL USA

Presenters:
Tabatha Russell-Koylass
Park Kids After School Program
South Shore Cultural Center
Chicago, IL USA

Fred Bachus
A.A.A. (Arts Program for Schools/Arts Festival Den Bosch/Artemis Youth Theatre Group)
Office of Arts Education for Children
Noord-Brabant, The Netherlands

Liz Armistead
The Kaleidoscope Preschool Arts Enrichment Program
Settlement Music School
Philadelphia, PA USA

Rhoda Pierce of the Illinois Arts Council moderated this workshop which examined three projects from the U.S. and the Netherlands that provide pre-school, in-school or after-school arts programs for community youth.

Tabatha Russell-Koylass is program director for the Park Kids After School Program of the South Shore Cultural Center in Chicago. She discussed how her program provides a safe and nurturing environment for children to spend time after school. At the Center, professional artists come to instruct youth in dance, drama, visual art and music. Students also choose one program in African dance, African drumming, wood design and engineering, theater or fine art. The Park Kids Showcase offers an opportunity for students to perform for parents and friends, and illuminates the participants' intense arts experience.

A.A.A. (Arts Program for Schools/Arts Festival Den Bosch/Artemis Youth Theater Group) is a theater workshop group in the Netherlands that serves children ages 4 to 18. The Office of Arts Education for Children provides arts programming to 50 primary schools in the areas of theater, dance, film, literature, music and the arts. Coordinator Fried Bachus' comments focused on the success of Artemis, a nationally recognized theater company, providing 36 free theater programs for youth on Wednesday and Sunday afternoons. The special nature of this project, and its great success, derives from the fact that the theater experiences created in the workshops came from the children's stories.

Liz Armistead discussed her involvement with the Kaleidoscope Preschool Arts Enrichment Program of the Settlement Music School in Philadelphia. Five years ago the Kaleidoscope program began using arts education in its pres-school curriculum to improve academic readiness skills of inner city at-risk children. Each year the tuition-free full-day program serves 60 students ages 3 to 6. A recent four-year evaluation demonstrated that Kaleidoscope's multi-disciplinary, multi-sensory and multicultural arts programs provided these children with opportunities for cognitive success.

workshop 5
Youth—Lessons Taught, Lessons Learned
From Intimate Efforts to National Efforts

Moderator:
Mary E. Young
Chicago Department of Cultural Affairs
Chicago, IL USA

Presenters:
Dr. Mara Mattesini
Write a Story for your Son
City of Arezzo, Italy
Arezzo, Italy

Sandra Furey
Holly Hudak
Toward a Fuller Understanding: Beyond Enrichment, The Aulos Fellowship Program
Urban Gateways: The Center for Arts in Education
Chicago Symphony Orchestra
Chicago, IL USA

Elise Paschen
Poetry in Motion
Poetry Society of America
New York, NY USA

Mary E. Young from the Chicago Department of Cultural Affairs moderated Workshop 5 which demonstrated arts outreach efforts ranging from intimate community efforts with families to national public arts awareness efforts.

Dr. Mara Mattesini, from the City of Arezzo in Italy, began the workshop by describing Scrivi una Storia per tuo Figlio (Write a Story for your Son), a pre-school program for children and their parents, designed to diminish separation anxiety for children who have working parents and develop stronger family ties. Teachers engage pre-school children in sharing their personal stories and experiences, which the teachers transcribe into individual books. Similarly, parents visit the school and create books of their own which describe childhood memories. The sharing of books between child and parent creates mutual awareness and appreciation.

Sandra Furey of Chicago's Urban Gateways and Holly
Hudak of the Chicago Symphony Orchestra surveyed the extensive arts programming conducted for the City of Chicago by their respective organizations. In 1994/95, Urban Gateways' Cultural Enrichment Program offered over 85 community performances and 2,656 touring performances in schools and community agencies. An extensive array of arts workshops provided over 28,000 students, teachers and parents with arts experiences. Also featured in this presentation was the Autos Fellowship Program, a collaboration between the Chicago Symphony Orchestra, Urban Gateways the Center for Arts in Education, and the Chicago Archdiocese School System, which provided both performances and a comprehensive music program for youth.

Elise Paschen, executive director of the Poetry Society of America (PSA), the nation's oldest poetry organization, described how her arts institution reaches more people daily with poetry than any other literary group in the United States. One of PSA's programs, Poetry in Motion, mounts poetry placards on New York City buses and subways reaching more than 5 million transit riders daily. Recently, through a collaboration with the Chicago Transit Authority and the American Institute of Graphic Arts, the program was expanded to include Chicago. Another PSA program that has extended to Chicago is Poetry on Television, composed of daily poetry "spots" and occasional hour-long tributes that introduce the work of renowned poets to traditionally underserved audiences.

Sunny Fischer of the Richard A. Dreihau Foundation in Chicago moderated this panel of representatives from two U.S. arts programs that serve youth from low-income neighborhoods and an arts program in the Ukraine that provides programs for youth with special needs.

*Children of the Future* is a Columbus, Ohio, crime prevention program providing after-school and weekend arts activities, along with conflict resolution experiences, for youth ages 5 to 12 living in high-risk neighborhoods. Nicholas Hill, program director of the Greater Columbus Arts Council, described how the program provides artist teams from Americorps, the nationally-funded community services program, to seven community recreation centers in high-crime neighborhoods. The artist teams offer community-based programs in dance, music, theater, creative writing, photography and visual arts. *Children of the Future* is a successful collaboration between national and local organizations, professional artists and community volunteers.

Svitlana Marinova of the Kiev State Institute of Culture, Department of Art, Culture, and Museums, explained how the dramatic changes from socialist to non-socialist economies in the Ukraine have required museums and art institutions to expand their role in the community. *Children in the Arts* began in 1989 in southern Ukraine at the Izmail art gallery. The program is now based in the Institute of Culture. The project combines aesthetic education with behavioral lessons in proper conduct for children in orphans, juvenile detention centers and youth with mental disorders. Artwork is the basis for all instruction. The program's ultimate purpose is to provide children who typically receive little or no attention with an opportunity to feel good about themselves.

Director Katherine Anne Dahlem of Dahlem and Associates, operates the consulting firm's *Art Programs in Housing Communities* project. The project arranges partnerships between local arts agencies and community groups to
develop art programs for low-income at-risk children. Programs from around the U.S. were featured in this presentation, all having the same goal: the provision of arts education to young people; exposure to the arts; positive alternatives to drugs, gangs and other criminal activity; and opportunities to develop self-esteem and a sense of achievement.

workshop 7
Youth—Safe Havens
Safety Nets
Moderator:
Cheryl Hughes
Chicago Department of Cultural Affairs
Chicago, IL USA

Presenters:
Daniel Runenberg
Solveig Almark-Bjork
The Supporting Network
Hogstadie Skolan Lonkan
Helsinki, Finland

Ruth E. Dickey
What's a YA/YA
Young Aspirations/Young Artists
New Orleans, LA USA

Eduardo Diaz
Urban smARTS
City of San Antonio
San Antonio, TX USA

Cheryl Hughes of the Chicago Department of Cultural Affairs moderated this session focusing on two programs from the U.S. and one from Finland that use arts and humanities programs to create safety nets and save havens for high-risk youth.

Daniel Runenberg, special director with the Supporting Network, described his program's work with immigrant youth and youth with learning disorders in Helsinki. Swedish immigrants comprise 7% of Finland's population. The Supporting Network links the forces and resources of Finnish social service organizations with a compulsory language school for immigrant youth. The Supporting Network believes that every youth has an absolute right to academic achievement equal to their capabilities.

YA/YA (Young Artists/Young Aspirations) is a program in New Orleans that is gaining international attention for its work with inner-city youth. Ruth Dickey, outreach coordinator for YA/YA, discussed how her organization provides talented youth the opportunity to become professionally self-sufficient through creative self-expression. YA/YA participants receive daily art training after school hours and on weekends. Their work, which includes murals, hand-screened fabric prints and hand-painted furniture, is sold to the public with 50% of the sales returning to the young artists, 30% set aside for college, and 20% for the purchase of new materials.

Urban smARTS in San Antonio is an after-school collaboration of criminal justice, school and public arts agencies that works to prevent high-risk adolescents from entering into criminal activity. San Antonio's Director of Arts and Cultural Affairs, Eduardo Diaz, described how artists, social workers, and teachers work in teams to divert youth away from gang and drug involvement. Professional artists work with students to create art projects that provide youth with opportunities for self-expression. School staff and social workers meet with students and their families to address and solve behavioral and environmental issues that affect youth and their communities.

YA/YA, a youth jobs-training program, New Orleans, Louisiana, USA.
workshop 8
Youth—Safe Havens
Overcoming Problems

Moderator:
Raymond Hanley
Greater Columbus Arts Council
Columbus, OH USA

Presenters:
Rondae Drafts
Youth Dance Company
Project Concern
Quincy, MA USA

Michael Sullivan
Hilltop Artists in Residence
City of Tacoma
Tacoma, WA USA

Penny Tyler
Cedric Hampton
Jazz in the Schools Mentor Program
Jazz at Ravinia
Ravinia Festival Association
Highland Park, IL USA

Raymond Hanley of the Greater Columbus Arts Council in Columbus, Ohio, moderated this panel representing three exemplary programs from the eastern, mid-western and western regions of the United States, which illustrate arts programs that help youth overcome the problems of the inner city.

Rondae Drafts is the founder and executive director of Project Concern Youth Dance Company, based in Quincy, Massachusetts. Project Concern meets with inner-city adolescents four times a week to address their problems by providing an array of classes and workshops around cultural history, career exploration in the arts, dance therapy and recreation. The program’s 60-member hip-hop dance company has performed throughout New England and at Walt Disney World. Company members range in age from 4 to 20, with an average age of 16. Project Concern, whose motto is “Youth Diversion Through Talent Development,” schedules activities during high-crime hours.

Hilltop Artists in Residence in Tacoma, Washington, works with inner-city youth through time-proven master artist/apprentice workshops. Michael Sullivan, cultural projects liaison for the City of Tacoma, described how industrial shops from Tacoma middle schools are transformed into workshops for sculpture, painting, and hotglassmaking through the matching of internationally-renowned artists with apprentice groups of high-risk youth ages 14-19. The design of the program is taken from the European craft guild workplace model. Apprentices learn studio techniques from master artists, and through this experience, they develop job skills, creative abilities and a clearer sense of constructive self-determination.

Penny Tyler and Cedric Hampton discussed the Jazz in Schools Mentor Program of the Ravinia Festival Association. The Ravinia Festival is an internationally-recognized performing arts organization for music and dance. Recently, it has undertaken a new community outreach effort through jazz. Spearheaded by jazz legend Ramsey Lewis, the program provides mentoring by Chicago’s highly-acclaimed jazz musicians to over 400 music students from ten inner-city Chicago public schools. The project teaches new musical skills, builds self-esteem and increases student awareness of the performing arts riches of Chicago, especially its dynamic jazz scene.

workshop 9
Youth—Safe Havens
Overcoming Economic Disadvantages

Moderator:
Lori Spear Montana
Illinois Arts Council
Chicago, IL USA

Presenters:
Rose McBride
Part of the Solution: Creative Alternatives for Youth
Anti-Drug A.P.P.L.E. Corps
Arizona Commission on the Arts
Phoenix, AZ USA

Mary Kennedy
Part of the Solution: Creative Alternatives for Youth
Neighborhood Cultures of Denver
Denver, CO USA

Ricardo Hernandez
Project BRIDGE
Texas Commission on the Arts
Austin, TX USA

Workshop 9 looked at two United States statewide initiatives and one expansive municipal project that provides arts programs for economically disadvantaged and at-risk youth. Lori Spear Montana of the Illinois Arts Council moderated the panel.

The Anti-Drug A.P.P.L.E. Corps is a grant award program administered by the Arizona Commission on the Arts in partnership with the Maricopa County Attorney’s Office and the Valley of the Sun United Way. According to Rose McBride, since 1992, 154 Arizona after-school programs taking place in parks and recreation centers, boys and girls clubs, YMCAs, social service organizations and schools have received funds to develop short-term artists residencies. Each residency is designed to meet local needs through a variety of approaches.

Mary Kennedy directs the Neighborhood Cultures of Denver (NCD) project. NCD’s mandate is to be the vehicle for enabling underserved “citizens of Denver to participate actively in a vigorous public cultural life at the neighborhood level” and to implement “creative communities.” Now in its sixth year, NCD has touched the lives of people in 24 economically-disadvantaged neighborhoods through the development of 39 art projects that help communities resolve issues of gang violence, graffiti, school drop out rates, drug and alcohol abuse, negative peer pressure and teen pregnancies.
Ricardo Hernandez, assistant director of the Texas Commission on the Arts, described Project BRIDGE, which began in 1992 as an arts initiative of the housing authorities of Austin, Dallas, El Paso, Houston and San Antonio. The partnership placed artists in low-income housing developments to work with residents and local agencies in the development of arts programs for community members of all ages. Project BRIDGE has expanded to fund new work in different cities. Administration of all but one project has been moved from the local housing authority to make stronger collaborations with area colleges, school districts, and nonprofit and cultural organizations.

workshop 10
Youth—The Whole Village
Cultural Outreach

Moderator:
Patricia Johnson
Chicago Department of Cultural Affairs
Chicago, IL USA

Presenters:
Paco Pérez García
Cultural Center at Ciutat Vella as an Example in the Development of a Cultural Community
Municipal Government of Barcelona
Barcelona, Spain

Geraldito Pougy
Lineas del Conocimiento (Lines of Knowledge)
Cultural Foundation of Curitiba
Curitiba, Brazil

Xerardo Estevez Fernandez
Xose M. Rodríguez
Abella Gomez
Vivir Santiago
Santiago City Hall
Santiago, Spain

Patricia Johnson of the Chicago Department of Cultural Affairs moderated this Spanish-language session with English translation which examined city efforts in Barcelona and Santiago, Spain and Curitiba, Brazil to foster community development through cultural outreach.

Paco Pérez García of the Barcelona City Council described how his city has rehabilitated four historic buildings in the Old Town District and transformed them into multipurpose cultural facilities. The aims of the program are to offer social and health services as well as educational, cultural and sports activities. Interdisciplinary teams composed of cultural managers, animators, social workers and educators work at each civic center to revitalize the district by creating and promoting cultural events and programs and by assisting the population with social problems. The holistic approach makes for a better environment and improves the quality of life.

The Curitiba Cultural Foundation manages over 40 cultural venues in the city. Lineas del Conocimiento (Lines of Knowledge) is an outreach program for socio-economically deprived children, conducted by the Foundation for over 6,000 youth ages 7 to 17. The program is composed of six “lines” or strands: 1) Line of Theater and Literature; 2) Line of Music and Dance; 3) Line of Visual Arts; 4) Line of the City; 5) Line of History and Memory; and 6) Line of Games. Each line educates the youth about its specific interest through guided visits. For instance, the Line of Music and Dance takes children to instructional concerts and performances, while the Line of the City provides trips to airport terminals, factories and government bodies.

Mar Bernal Rivas, Xose M. Rodríguez and Abella Gomez described how Vivir Santiago has a similar purpose of creating a sense of belonging to the city by making it a participatory and educational playground. Santiago achieves this goal through a school exchange that involves both educational tours and curriculum development. Each year, 8,000 students learn how their city works through exposure to basic services (fire department, post office, etc.); institutions (City Hall and Galicia’s Parliament); cultural facilities (Principal Theatre, Gallego Center for Contemporary Art, etc.); and history and urban planning (historic city and university tour). These visits help students create a deeper personal and civic consciousness.

workshop 11
Youth—The Whole Village
Youth Identification

Moderator:
Alene Valkanas
Illinois Arts Alliance
Chicago, IL USA

Presenters:
Erelah Ajao-Spears
Parental Involvement Project
Field Museum
Chicago, IL USA

Vittorio Franzini
A City of Kids and Young People
Comune Di Ravenna
Ravenna, Italy

Dian Magie
ArtWorks—Community
Tucson-Pima Arts Council
Tucson, AZ USA

Alene Valkanas of the Illinois Arts Alliance moderated this panel which examined programs in the U.S. and Italy that increase youth identification with the community.

The Parental Involvement Project of the Field Museum in Chicago helps parents to become more involved in their children’s educational and cultural development by providing classroom resources and training. Erelah Ajao-Spears described how parents are recruited from community organizations to meet with their children once a month for a year at the Field Museum. On these days, parents and youth receive separate workshops. The parent workshops involve training in how to use the Museum’s exhibits and storytelling techniques. Children’s sessions include mask making, Egyptian hieroglyphs, storytelling,
and more. While the workshops are designed to develop parental involvement and the imaginations of children, academic topics of geology, biology, and cultural anthropology are also covered.

Vittorio Pranzini of the City of Ravenna, Italy, described the UNICEF-sponsored project, *A City for Kids and Young People*. One of the aims of this program is to raise awareness among families and citizens of children's rights through greater linkages between communities and public and private educational institutions. The array of programs and initiatives is broad, including *Urban Ecology* which reclaims playgrounds and parks for youth; *The Child's Right to Imagination and Play* which organizes workshops on narration, play, and mosaics; and *International Classes on Artistic and Cultural Heritage* which promotes an understanding of cultural heritage through the direct production of art. Multi-cultural education is an important part of the entire project since Ravenna has child refugees from the former Yugoslavia, North Africa, and Senegal.

The community development projects of ArtWorks, a program of the Tucson-Pima Arts Council, employ economically disadvantaged youth to improve the image of their communities. Dian Magie, executive director of the Arts Council, explained how youth between the ages of 11 and 21 created videos, designed art features for public transit routes, and painted murals in a variety of locales which had been blighted by graffiti. While developing pride in themselves and their communities, youth also receive instruction integrating academic curriculum topics, such as mathematics, with job training.

**Workshop 12**

**Youth—Lessons Taught, Lessons Learned**

**Positive Outcomes**

**Moderator:**
MaryE Young
Chicago Department of Cultural Affairs
Chicago, IL USA

**Presenters:**
Antonio Abreu
Socio-Educative Programs
Lisbon City Hall
Lisbon, Portugal

David McArthur
*Arts and Public Safety Impact Study*
RAND Corporation
Santa Monica, CA USA

Nancy Uscher
*Global Perspectives of Music Through the Internet*
Center for the Arts in Society
Albuquerque, NM USA

MaryE Young of the Chicago Department of Cultural Affairs moderated this workshop which examined different ways of implementing and measuring the positive outcomes of cultural programs for youth.

Antonio Abreu, the deputy mayor of Lisbon, Portugal, described a variety of ways his city reaches out to economi-
workshop 14
Youth—Safe Havens
Empowerment and Self-Determination

Moderator:
Sandra Furey
Urban Gateways: The Center for Arts in Education
Chicago, IL USA

Presenters:
Judy N. Alexander
Chesapeake Teen Council Video Decisions: A Teen’s Way of Life
Chesapeake Parks and Recreation Department
Chesapeake, VA USA

Dr. Arlene J. Crewdson
Chicagol Young Playwright Festival
Pegasus Players
Chicago, IL USA

Donna A. Newgord
Victory in Peace
The Charles A. Wustum Museum of Fine Arts
Racine, WI USA

Sandra Furey of Urban Gateways in Chicago moderated this session. The workshop focused on a variety of projects that empower youth through self-determination and the experience of success through art.

Judy Alexander of the Chesapeake Parks and Recreation Department in Chesapeake, Virginia, related how a Teen Council made up of adolescents aged 12 to 17 created a 27 minute community service video. Coming from all parts of the city, these teens elect their own officers and select the projects they wish to undertake. Their video, “Decisions: A Teen’s Way of Life,” is intended to open a dialogue between adults and teens on issues that concern teenagers and their community: peer pressure, substance abuse, job opportunities, teen relationships, and communicating with parents. This project enabled the teens to take a leadership role in Chesapeake. The Virginia Department of Education’s use of the video throughout the state expanded the impact of the project.

Pegasus Players is the oldest cultural institution in Chicago’s Uptown neighborhood, and through its Chicagol Young Playwrights Festival program, it is one of the major providers of arts programs to inner-city youth. According to Arlene Crewdson, executive director, the Festival has reached over 37,000 teenagers and received over 2,200 original scripts from them in its ten year history. The student competition for play production is only a part of the program. The Festival tours workshops and performances throughout schools and community sites to stimulate creativity, integrate theater skills in the school curriculum and offer at-risk youth incentive to stay in school and improve academic performance.

Victory in Peace, a community arts program of the Charles A. Wustum Museum of Fine Arts in Racine, Wisconsin, has similar ambitions according to Donna Newgord, the Museum’s curator of education. This gang prevention program works with children ages 6 to 11, who are at risk to gang involvement. The studio art classes for youth at the Museum were expanded to inner-city neigh-
borhood centers, a women’s shelter, and even a local shopping mall. Students involved in the project had their school performances evaluated with very positive results: 71% improved academically; 66% improved school attendance; and 62% improved their behavior in school.

workshop 15
Youth — Safe Havens
The Criminal Justice System

Moderator:
Johanna Misey Boyer
National Assembly of State Arts Agencies
Washington, DC USA

Presenters:
Grady Hillman
Arts-in-Corrections
Southwest Correctional Arts Network
Austin, TX USA

Meade Palidofsky
Using the Arts to Address Today’s Issues
Music/Theater Workshops
Chicago, IL USA

Michelle Walker
Neighborhood Arts Program
Sacramento Metropolitan Arts Commission
Sacramento, CA USA

Johanna Misey Boyer of the National Assembly of State Arts Agencies moderated this panel examining programs and issues related to youth involved with the criminal justice system, or who live in neighborhoods that have a high crime rate.

The Southwest Correctional Arts Network is a non-profit corporation providing an information network for arts programs serving high-risk youth, and juvenile and adult offenders in institutions and communities. Grady Hillman, an arts-in-corrections consultant with experience in over 60 correctional facilities, represented the organization. He described evaluation models from adult correctional arts programs that demonstrate reduction of the incidence rate of misbehavior among inmate participants, reduction of criminal activity after release, and cost effectiveness. Similar programs for juvenile offenders and high-risk youth were reviewed with a discussion of the evaluation difficulties presented by confidentiality laws concerning minors.

Artistic Director Meade Palidofsky of the Music/Theatre Workshops coordinates a theater project for Chicago communities and for juvenile offenders in the Cook County Juvenile Temporary Detention Center. The Under Pressure series uses drama workshops to assist teenagers confronting critical social issues such as dysfunctional families, substance abuse, gang violence and teen pregnancy. Palidofsky discussed the process by which the professional company gains the confidence and input from teens necessary to create work that accurately reflects their lives. Students use the theater forum to work through their problems and discover a positive direction in their lives.

The community benefits through the open dialogue generated at the performances.

The Sacramento Metropolitan Arts Commission funds 45-50 arts organizations annually and has an extensive Arts Education program. Executive Director Michelle Walker discussed the Neighborhood Arts Program (NAP), which integrates youth leadership and community building with the arts. Walker showed slides from Wallspayt, a mentorship program that uses aerosol and painted murals designed and created by community youth to enhance graffiti-blighted neighborhoods. Another NAP project was the installation of a mural at the Sacramento homeless shelter. Approximately 75 homeless adults and children participated in the design and implementation of the project.

workshop 16
Youth — Safe Havens
Academic Linkages

Moderator:
Ramona Baker
Arts Council of Indianapolis
Indianapolis, IN USA

Presenters:
Rose Marie Guiraud
Les Guirivores
Foundation Guiraud
Marie Rose-Ecole de Danse et Exchange Culturel
Abidjan, Ivory Coast

Jim Palos
Sondra A. Healey
Teaching Virtue Through the Dramatic Arts
Midtown Educational Foundation
Chicago, IL USA

Carol Clarke Sampson
The S.T.A.A.R. Project
City of Dayton
Dayton, OH USA

Ramona Baker of the Arts Council of Indianapolis, Indiana, moderated Workshop 16 which examined three programs intended to serve the whole child through links between academic instruction and training in the arts and humanities.

Rose Marie Guiraud is a choreographer and lecturer on the anthropology of African Dances. She created Ecole de Danse et Echanges Culturels (Dance and Cultural Exchange School), a school in Abidjan, Ivory Coast, to serve children orphaned or abandoned as victims of civil wars in neighboring Liberia and Sierra Leone. The school provides extensive training in dance, a regular school education and housing. The program gives the children refuge from the street and allows them to build productive lives. Les Guirivores, the dance troupe of youth trained by Guiraud, is linked to other dance and artistic organizations around the world including the Alvin Ailey School in the U.S.
Jim Palos and Sondra A. Healey represented the Midtown Educational Foundation (MEF) of Chicago. MEF provides a complete educational and cultural program for inner-city youth. *Teaching Virtue Through the Dramatic Arts* is an example of MEF programming. MEF has created Supplementary Education Centers for high-risk youth. These students can receive academic assistance in all the disciplines, but the arts and humanities are a large part of the course work. Each center has a separate art room where students receive drama classes and exposure to dance, music, visual arts, and creative writing. Emphasis is placed on character development and goal setting in the workshops.

*Success Through Art and Academic Resources (S.T.A.A.R.)* was described by Carol Clarke Sampson of the Dayton, Ohio, Bureau of Cultural Affairs. This project works with youth, ages 10 to 18. Each student receives both an educational assessment and an artistic interview. Students spend 10 hours per week at the Dayton Cultural Center, where they receive training in dance and poetry along with academic tutorial sessions. The program aims to foster an environment which energizes and encourages students through high school graduation. *S.T.A.A.R.* builds confidence, self-esteem, discipline, and excellence while improving proficiency in the arts and academics.

Kristina Valaitis of the Illinois Humanities Council moderated this panel which shared community arts programming experiences of state arts agencies in Idaho and Vermont, and a municipal arts agency in Los Angeles.

Jayne Sorrels serves as project director for the *YouthArt & Community Initiative* of the Idaho Commission on the Arts. This statewide project provides local arts councils with artists-in-residency programs for high-risk youth ages 9 to 16. Target groups include juvenile offenders, those at risk of offending, and alternative high school students. Probation officers, school resource officers, or school counselors refer youth to the program. This forms a link between the arts community and the juvenile justice and education community. Specific site goals include increasing student self-esteem, reducing recidivism, and improving school attendance, behavior and attitude. This project is increasing the number of artists able to work with high-risk youth, while it allows diverse community groups to work together in addressing social needs.

Elizabeth Lawrence is program coordinator for the *Voices of Youth* project of the Vermont Arts Council. Like the Idaho project, this is also a statewide initiative which reaches out to at-risk and underserved populations.

Originally created to use the arts as a prevention tool for crime, substance abuse, and suicide among at-risk youth, the scope of *Voices* has expanded. Currently, nine projects reach out to Vermont’s Native American and Vietnamese populations, chronically ill and disabled youth and their families, youth in foster care, female victims of physical and sexual abuse, the elderly, and homeless youth. *Voices of Youth* increases links between the arts and social service communities, while integrating positive artistic expression into the lives of children, teens, and families.

*Arts Partners: Public/Private Coalition at Work* was created by the Los Angeles Cultural Affairs Department at its nine community arts centers in response to severe budget cuts brought about by Southern California’s recent economic recession. According to Catherine Rice, director of development, these vital centers often replace arts educational opportunities in schools and provide the only arts and cultural resources in their neighborhoods. *Arts Partners* maintains these art services in three ways: 1) it creates consortiums of nonprofit organizations to provide administration and planning; 2) it secures corporate and foundation funding for four of the centers; and 3) it creates an endowment which will ultimately provide permanent funding for all nine community arts facilities.
roundtables

Following the workshop sessions on youth, ten concurrent roundtable discussion groups met at an exhibit hall entitled the International Marketplace of Ideas. The roundtables allowed delegates and presenters to continue dialogues begun in the earlier sessions or to participate in focus groups on specific topics. Some roundtables were led by new presenters, others by speakers who had presented earlier in the day. Still, other roundtables were organized by national or international organizations. This format allowed delegates the greatest flexibility to seek and share information based on personal and professional interest.

The Community Cultural Center examined the ever-increasing importance around the world of the cultural center. The five roundtable presenters represented community centers from five different countries: Maria Sansa Corrons of the Viladeans City Hall in Barcelona, Spain; Joyce Bolinger representing 21 cultural centers in Chicago; Philippe Aegether from community and leisure centers in Geneva, Switzerland; Josee Flaton and Jaap Yssel de Schepper of the Koorenhuis Center for Arts and Education in Hague, Holland; and Werner Fromming of the Golbekhaus in Hamburg, Germany.

The Unique Challenges of Isolated Populations focused on arts and humanities programs operating within correctional facilities. The talk focused on successful programs and how they overcame institutional and human dilemmas presented by this unique environment. Bill Cleveland of Minneapolis, Minnesota and Claudio Montagna of Torino, Italy, both of whom conducted sessions earlier in the day, were joined by Marco Bajardi, also of Torino, to lead the discussion.

The Arts in Health Education explored arts initiatives that improved the health education programs of various cities. The presenters and discussion leaders were the following: Alessandra Casanova Guedes who spoke about the work of Metamorphosis Theater Group in Brasilia, Brazil; David Billotti who shared his experiences working with HealthWorks Theatre in Chicago; and Indira Freitas of Evanston, Illinois, who spoke about Voices of Shakti: Pain, Struggle, Courage.

Meeting of the Delegates of Latin American Cities offered delegates from Latin American cities the opportunity to meet and create networks. This roundtable was organized by Alicia Cabezudo of Rosario, Argentina, in an effort to develop a South American chapter of the International Association of Educating Cities.

Museums as a Tool for Community Development focused on the role played by museums in educating and transforming communities through outreach programs, education programs and cultural tourism. Presenter/discussion leaders were Diane Grams of the Peace Museum in Chicago; Nancy Zwick of the Art Institute of Chicago; and Gianna De Masi from the Torino City Council of Torino, Italy.

The Artist in the Community focus group
looked at the ability of individual artists to affect change in their communities in a time of decreasing governmental funding.

Presenters were Kathleen Aharoni from the Director of Cultural Affairs of the Consulate General of Israel; Sherry Rabbino of the Chicago Women's Caucus for Art; Margie Johnson Reese from the Office of Cultural Affairs of the City of Dallas, Texas; and Michelle Walker from the Sacramento Metropolitan Arts Commission of Sacramento, California.

**Americans for the Arts**
(formerly National Assembly of Local Arts Agencies and the American Council for the Arts) began discussions that continued in a roundtable on the following night. Randy Cohen, a representative of this national arts agency, presented Americans for the Arts' Institute for Community Development, the YouthArts Development Project, and the Arts and Public Safety Impact Study.

Three final roundtable discussions allowed delegates the opportunity to continue previous discussions that had begun during the earlier workshop sessions. **Safe Havens** was open to delegates who participated in the Safe Havens workshops or those who wished to join the dialogue about programs that help youth cope with issues and risks in urban settings. **Lessons Taught, Lessons Learned** was open to delegates who participated in the Lessons Taught, Lessons Learned sessions or those who wished to join the dialogue about the use of the arts as teaching tools. **The Whole Village** roundtable carried on dialogues begun earlier in the day at the Whole Village workshops concerning programs that serve children and their families.

*Hilltop Artists in Residence Program, Tacoma, Washington, USA.* (Photo by Russell Johnson.)

**video theatre**

Concurrent with the roundtable sessions, a viewing area in the International Marketplace of Ideas showed a series of videos which either resulted from arts and humanities programs for social change or documented such programs. The series began with a documentary about how a community joined to restore *The BEDI House*, an abandoned historic home in Detroit, Michigan. A video overview of Barcelona's cultural programs followed. Maximum Security, produced through a Vermont Council on the Arts program came next, with its depiction of prison life. The Torrance Cultural Arts Center of California next presented *Political Protest and Spiritual Escape*, which explored the role of art in former East Germany.

The second half of the program began with a documentary on the impact on youth-at-risk of a glassmaking project conducted by Hilltop Artists in Residence of Tacoma, Washington. A documentary about the Settlement Music School Kaleidoscope Program of Philadelphia, Pennsylvania, which works with pre-school age children from at-risk communities followed. Next was a video presentation by the Chicago Women's Caucus for Art which documented the creation and exhibition based on artists' *Perception of the Other: Exploring Cultural Diversity*. The final video of the evening was produced in Odense, Denmark. Rampelyset *The Limelight: Faith, Hope, and Chaos* observed a project which utilized theater, dance, and video training to address unemployment issues.
the urban quilt: distinguished speakers session on diversity

Pilar Figueras, secretariat of the International Association of Educating Cities, welcomed a panel of distinguished speakers who introduced the issues of diversity that would be discussed on the second day of the Congress. Faith D'Aluisio and Peter Menzel, authors of Material World: A Global Family Portrait, presented slides from their international work and discussed their observations on the different cultures they visited. Robert Brustein, artistic director of the American Repertory Theater, shared his thoughts on the role of the arts in the American political fabric. He joined a panel with respondents Ronnie Hartfield, executive director of the Department of Museum Education, the Art Institute of Chicago, and Jerzy Kenar, a Chicago-based sculptor. PBS news journalist Elizabeth Brackett moderated a lively discussion between the panel and delegates.

A second panel was convened by moderator Sheldon Hackney, chairman of the National Endowment for the Humanities, who introduced Ricardo Alegria, director of the Center for Advanced Studies of Puerto Rico and the Caribbean; Michel Fabre, director of the African-American Studies Center at the University of Paris-Nouvelle Sorbonne; and Margot Stern Strom, executive director of Facing History and Ourselves.

Jane Alexander, chairman of the National Endowment for the Arts, focused her remarks on the benefits of arts education for children and discussed her experiences and observations as head of the U.S. federal agency devoted to arts.

The morning speakers series concluded with a performance and remarks by Yair Dalal, an Israeli musician and leader in the world peace movement, who has devoted his music to breaking down barriers between Israelis and Palestinians and promoting their cultural differences.
workshops on understanding diversity

Workshops on the second day of the Congress presented programs recognizing cities as multi-ethnic, multi-racial, and multi-cultural. Presenters demonstrated projects that use the arts and humanities to overcome personal and community conflicts arising from issues of diversity. The three themes of these workshops were FIRST VOICE, COMMON GROUND, and PERSONAL CHOICE.

FIRST VOICE workshops focused on programs that provided communities and special populations that suffer societal stigmas the opportunity to create or re-create their identities with cultural resources.

The sessions on COMMON GROUND provided model projects that utilized the arts and humanities as links that can break down cultural barriers and establish an arena that is fair, equal and respectful for diverse communities to communicate and interact with one another.

The PERSONAL CHOICE workshops explored arts and humanities programs that create understanding about human and community values, and the choices that individuals and communities make in their relations with people who are different.

workshop 1
Diversity—First Voice
Access

Moderator:
Patricia Johnson
Chicago Department of Cultural Affairs
Chicago, IL USA

Presenters:
Feliciano Castillo Andres
Crei-Sants (Center for Education and Research
in the District of Sants)
Crei-Sants/Cova de l’Aire
Barcelona, Spain

Denise Zaccardi
HARD COVER
Community TV Network
Chicago, IL USA

Roberto Arevalo
The Mirror Project
Somerville Community
Access TV
Somerville, MA USA

Patricia Johnson of the Chicago Department of Cultural Affairs moderated this panel which examined projects that provide expressive forms for youth and adults who would not otherwise have arts access. Two projects from the U.S. and one from Spain illustrated this theme.

The first presenter, Feliciano Castillo Andres, is director of Crei-Sants, a multi-disciplinary program in psychology, pedagogy, and art for children and adolescents with emotional or physical disabilities. Based at the University of Barcelona, this program offers art, theater, music, and dance therapies incorporated into existing therapeutic treatments according to individual needs. Serving 50 children and 30 adolescents, Crei-Sants strives to create an environment of freedom and personal awareness. It has gained special recognition for its internationally-traveled award-winning theater company.

Denise Zaccardi, executive director of the Community TV Network in Chicago, described HARD COVER, a cable access TV program produced entirely by at-risk urban young adults. This project teaches low-income youth to think critically about television and video as a way to improve and promote their communities. It also gives them the opportunity to be creators in a medium in which they are accustomed to being observers. HARD COVER provides a youth-produced video showcase where topics of their choice, ranging from school reform to racism, have access to the airwaves and cable TV.

The Mirror Project of the Somerville Community Access Television in Massachusetts has a similar mission. According to Robert Arevalo, every four months a group of eight teenagers from low-income families, four boys and four girls, are selected from the Somerville Mystic Housing Development to receive training in video production. At the end of this training, the students will have produced their own videos, which reflect their own lives. Teenagers from The Mirror Project have represented the U.S. in the Video Olympiad in Scandinavia, and at media festivals and conferences in Chicago and New York.
workshop 2
Diversity—First Voice
Hearing Every Voice

Moderator:
Juana Guzman
Chicago Department of Cultural Affairs
Chicago, IL USA

Presenters:
Kate Ingram
OPEN ARTS Gamelan: A Community Resource
OPEN ARTS
Belfast, Northern Ireland, United Kingdom

Carole MacNeil and Beth Krensky
Project YES Workshops
Project YES
Lafayette, CO USA

Dr. Richard Owen Geer
Scrap Mettle
Community Performance Inc.
Chicago, IL USA

Juana Guzman of the Chicago Department of Cultural Affairs moderated this workshop presenting three programs that offer participants the opportunity to have a voice by sharing their talents and ideas with a wider audience.

Open Arts in Belfast, Northern Ireland, offers adults with mental health difficulties or physical disabilities equal access to arts activities. In her comments, Director Kate Ingram described a project in which the Gamelan, a Javanese orchestra of percussion instruments, is used as a stimulus to attract participants in areas of Ireland where there are little or no activities for disabled people. Workshops always culminate in public performances which generate appreciation and exchange with the community at large.

Beth Krensky and Carole MacNeil discussed the organization which they direct from Lafayette, Colorado, Project YES! (Youth Envisioning Social Change), for and by youth. The program primarily serves youth, ages 12 to 18, and it involves them in all major organizational decisions. Participants are provided a forum for reflection and discussion about social issues of personal interest. They then receive training in all the media, particularly the arts, so that they can expand that forum to a wider audience. Through this program, youth gain the skills and self-confidence to become agents for positive social change.

Scrap Mettle is a community-based oral history/performance project in Chicago whose mission is to preserve single-room occupancy (SRO) apartment buildings and support quality programs for homeless people. Created by Artistic Director Richard Owen Geer, Lakefront SRO tenants and staff, and other Uptown residents, work together to develop theatrical performance pieces based on their personal experiences. The performances generate solidarity and pride among the participants while demystifying the condition of homelessness. Scrap Mettle educates the public and becomes a compelling vehicle to gain corporate, individual, foundation, and media attention.

workshop 3
Diversity—Common Ground
Community Dialogues

Moderator:
Joan Gunzberg
Arts & Business Council of Chicago
Chicago, IL USA

Presenters:
Bliss W. Browne
City Dialogues
IMAGINE CHICAGO
Chicago, IL USA

Yoram Holzman
Project Renewal
Municipality of Petach-Tikva
Petach-Tikva, Israel

Ana Maria Imizcoz
Theatre in the Classroom
City of Asuncion, Cultural Department
Asuncion, Paraguay

Joan Gunzberg of the Arts & Business Council of Chicago moderated this international panel which examined urban and national models of arts and humanities-based problem-solving dialogues between diverse communities.

Bliss Browne, president of IMAGINE CHICAGO, described how the civic dialogues created by her organization have proven to be a catalyst for civic innovation, bringing people who live and work in Chicago, especially young people, to the realization that they are owners and creators of Chicago’s future. At-risk youth interviewed over 140 citizens in 40 neighborhoods as part of an “appreciative inquiry.” The civic dialogue enabled participants to better understand their city and what it could be, and create what it will be. The three core processes are dialogue across cultural, racial, economic, geographic, and generational boundaries; framework development of structured community presentations; and network formation which links individuals and organizations in a democratic dialogue and collaboration.
Project Renewal in Israel was created in response to the large waves of immigration into Israel and is aimed at solving the problems of the social service framework as this new immigrant population is absorbed into the young nation. Yoram Holzman of the Municipality of Petach-Tikva recounted the fundamental principles of the project: a comprehensive approach to problem-solving; resident participation; and pairing renewal neighborhoods with Jewish communities elsewhere in the world. Each local steering committee created subcommittees in the areas of housing, public works, the elderly, adult education, early childhood and youth education, and social work.

Ana Maria Imizcoz is arts administrator with the Cultural Department of the City of Asuncion, Paraguay. She focused her comments on Teatro en las Aulas (Theater in the Classroom), an innovative arts program which creates a theater experience for Asuncion schoolchildren, and Cultura sobre Ruedas (Culture on Wheels), a traveling library and culture center which allows people in all parts of the city to have access to books.

workshop 4
Diversity—Common Ground
Reunification

Moderator:
Angela Greiner
Goethe-Institut of Chicago
Chicago, IL USA

Presenters:
Dr. Gunther H. Engelhardt
New Generation
University of Hamburg
Hamburg, Germany

John Powers and Barbara Johnson
Political Protest and Spiritual Escape:
Celebrating Artists from Former East Germany
Torrance Cultural Arts Center
Torrance, CA USA

Janice M. Gould
Multi-Cultural Expression Through Poetry and Art
Lawrence Hall Youth Services
Chicago, IL USA

Angela Greiner of the of the Goethe-Institut of Chicago moderated this panel examining two post-Cold War arts education programs that look at German reunification, and a Chicago project that focuses on healthy reunion of the disadvantaged with their communities.

Professor Gunther Engelhardt described the New Generation project of Hamburg, Germany. The program uses arts programs, and other types of programming, with groups of adults over the age of 50 to help overcome the loneliness of the elderly who live in changing, anonymous city environments. Metropolitan areas are becoming increasingly multi-cultural in the wake of the socialist system's collapse and with the advent of European economic unification. Of major importance in the cultural integration of seniors has been the involvement of Hamburg's Academy of Music and Theatre, which provides workshops and seminars to bridge the gaps between people of different generations and cultural and ethnic backgrounds.

Political Protest and Spiritual Escape: Celebrating Artists from Former East Germany was a month-long arts and humanities event presented by the Torrance Cultural Arts Center in California. Torrance is a city whose economy has a major defense industry focus. As such it had assumed an adversarial relationship with the former East Germany. Working with the Consul General of the Federal Republic of Germany, the Goethe Institute, Friends of Villa Aurora, and the Torrance Symphony Association, the project illuminated the people of that former country through its arts and artists. John Powers and Barbara Johnson described how the project demonstrated the power of East German artists to overcome oppression and shape their environment.

Janice Gould is an art teacher with the Lawrence Hall Youth Services of Chicago. She explained how Lawrence Hall enables abused, neglected, emotionally disturbed, and learning disabled youth to develop the self worth, knowledge, and skills needed to lead independent and productive lives in their communities. Art and multi-cultural poetry classes are offered as part of the curriculum for the Therapeutic Day School. Producing works of art restores the joy of learning to students who have forgotten or never known the feeling of success.

workshop 5
Diversity—Common Ground
Supporting Artists and Communities

Moderator:
Amina Dickerson
The John D. and Catherine T. MacArthur Foundation
Chicago, IL USA

Presenters:
Nissim Salomon
Jerusalem: The Music City
Jerusalem Education Authority
Jerusalem, Israel

Margie Johnson Reese
Neighborhood Touring Program
City of Dallas, Office of Cultural Affairs
Dallas, TX USA

Theodore Wiprud
New Residencies
Meet the Composer, Inc.
New York, NY USA

Amina Dickerson of the John D. and Catherine T. MacArthur Foundation moderated this panel which presented two model urban arts programs from the U.S. and one from Israel that both provide support for artists and serve the needs of communities.

The Jerusalem Education Authority, under the direction of Nissim Salomon, offers a music education program for children called The Music City. This program eases the
absorption of talented musicians who have emigrated from Russia to Israel and have had difficulty finding employment in music. It also provides students the opportunity to study with highly professional musicians. Evaluations have proven a 50% increase in the number of youngsters who continue music studies outside school. Many musicians have been able to use the program as a stepping stone to finding jobs in the music field.

According to Margie Reese of the Dallas Office of Cultural Affairs, the Neighbor Touring Program has a similar purpose. A roster of 73 different artists and cultural organizations participate in multi-disciplinary community residency activities that have special relevance for the participants. Host sites may be churches, recreation centers, youth programs, senior activity centers, schools, and even shopping malls. The project allows citizens to work directly with local artists to document and celebrate their diverse cultural heritages. Neighborhoods are able to look within and identify cultural workers who can take a leadership role in redefining art and cultural expression in ways that are meaningful for the community.

Meet the Composer Inc. is the leading composer service organization in the United States. Senior program manager Theodore Wiprud described New Residencies which is a national program currently operating in 15 different municipal regions. The project supports partnerships between arts organizations and community and human development agencies. Composers are granted three-year residencies to create music that will celebrate the culture of their host site. Composers teach, organize cultural events, promote local heritage, and help make music a positive force in the community. Orchestras, jazz ensembles, choruses, opera, dance, and theater companies have joined with youth organizations, community development corporations, housing authorities, schools, and churches to address the needs of youth, create common ground, and enhance community revitalization.

Caroline Croft, director of the Office of Arts America, United States Information Agency (USIA), moderated this workshop on “Supporting Global Understanding through the Universal Language of the Arts.” Participants of this USIA-sponsored program shared information about their experiences with international arts residencies and exchanges as part of the Chicago Department of Cultural Affairs’ Chicago Artist International Exchange Program (DCA/CAIP).

Nancy Carstedt is the executive director of the Chicago Children’s Choir, an extensive educational outreach and training program with a children’s performance ensemble of international stature. In the past five years, the Choir has sung with Pavarotti and the Chicago Symphony Orchestra, and toured in Japan, Russia, Mexico, Canada, South Africa, and the United States. Students from 32 Chicago schools participate in tuition-free in-school and after-school programs. These participants reflect the ethnic diversity of Chicago: 44% African American, 33% Latino, 11% European American, and 11% Asian or Middle Eastern. One of the core beliefs of the Chicago Children’s Choir is that through the arts, children of all races, cultures, and economic circumstances can learn that harmony grows from differences.

The other two presenters in this workshop were David K. Smith and Glen Khuluza Mashinini. In 1995, Smith hosted Mashinini through the DCAs Chicago Artists International Program. The following year, Smith traveled to Durban, South Africa, where Mashinini reciprocated with an arts residency. Smith is the president of the board of directors of the Chicago Actors Ensemble and has worked for over 20 years as a performing artist and arts administrator. Mashinini is the director of the Education and Development Department of The Playhouse Company, and is himself a veteran artist and arts administrator who has worked extensively in Australia as well as South Africa.

Both men shared the experiences and insights gained from this valuable artistic exchange. It allowed them to observe different ways in which the arts were supported by and integrated into the social and economic fabric of diverse countries. Mashinini described his visit “like going to Mecca...Their work truly inspired me. When the going gets tough, I remind myself that I am only a part of this shared nation-building exercise. The visit has instilled in me a greater sense of responsibility to this province [Durban] and the people of this region.”

workshop 6
Diversity—Common Ground
Supporting Global Understanding through the Universal Language of the Arts

Moderator:
Caroline Croft
United States Information Agency
Washington, DC USA

Presenters:
Nancy Carstedt
Chicago Children's Choir
Chicago, IL USA

David K. Smith
Preston Bradley Center for the Arts
Chicago, IL USA

Glen Khuluza Mashinini
The Playhouse Company
Durban, South Africa

workshop 7
Diversity—Personal Choice
Serving Special Constituencies

Moderator:
Darchelle Garner
Chicago Children's Museum
Chicago, IL USA

Presenters:
Alessandra Siragusa
A Multiplication of Stories in Palermo: The Wealth of Life
workshop 8
Diversity—Personal Choice
Otherness

Moderator:
Sarah Solotaroff
Chicago Community Trust
Chicago, IL USA

Presenters:
Dereca L. Blackmon
Focus on the Mission: The Photography Project at Focus
Focus: HOPE
Detroit, MI USA

Sherry Rabbino
Perceptions of “The Other”: Exploring Cultural Diversity
Chicago Women’s Caucus for Art
Chicago, IL USA

Pushpika Freitas
Global Dialogue
Marketplace: Handwork of India
Evanston, IL USA

Sarah Solotaroff of the Chicago Community Trusts moderated this workshop composed of representatives from three programs that provide participants the opportunity to explore issues of diversity and “otherness” through the arts and public forums.

The Ford Foundation selected the Photography Project at Focus: Hope in Detroit, Michigan, as one of eight U.S. Community Development Corporations projects to receive funding to work with the arts as an aspect of community revitalization. Dereca Blackmon explained that the project exposed Detroit high school students to photography as a medium of self-expression and cultural exchange. Forty-seven high school students were placed in culturally diverse teams, each guided by a professional photographer/mentor. Participants also attended a master photographer’s workshop with nationally recognized professionals who shared their reflections on photography as a “window to culture.”

Sherry Rabbino discussed a recent exhibition/public discussion project, Perceptions of the “Other”: Exploring Cultural Diversity. The Chicago Women’s Caucus for Art invited a diverse group of artists (male and female, African American, Native American, Asian, Jewish, Hispanic, white Anglo-Saxon and white ethnic) to submit work depicting their view of “The Other” (someone outside of their own culture) with a written statement about the work. Both the statements and artwork were exhibited at four different sites selected to appeal to different audiences. The open exchange among diverse artists led to a lessening of social tensions.

MarketPlace is a national wholesale and retail catalog operation based in Chicago. It sells women’s clothing produced by women and physically challenged artisans in India. Pushpika Freitas described Global Dialogue, a publication providing a forum of MarketPlace that allows both consumer and artisan to discuss issues of personal and social relevance. Women working in the slums of Golibar in Bombay use the publication as an active form of
discussion with women from various parts of the U.S. Concerns about child-rearing, nutrition, family relationships and the impact religious and cultural backgrounds have on these issues are shared. Global Dialogue reconnects the artisan to the consumer in our emerging global village and offers new resources to individuals coping with an ever-changing environment.

workshop 9
Diversity—First Voice
Meeting Special Needs

Moderator:
Richard Pettengill
Goodman Theater
Chicago, IL USA

Presenters:
Ricardo Polignieri and Claudio Montagna
Theatre atelier in prison
(in particular with prisoners infected with HIV)
C.A.S.T. di Carapelle Franco & C.S.A.S.E
Torino, Italy

Roel Copier
Samenspel: Joint Action/Playing Together for Better Chances
Stichting De Meewu
Rotterdam, Netherlands

Karen Blair Peterson
Wheelchair Dance Chicago Company and Programs
HOPE Center; Wheelchair Dance Chicago Company
Chicago, IL USA

Richard Pettengill of the Chicago-based Goodman Theatre moderated this international session which examined theater and dance projects. The three programs featured in this session represent efforts to reach out to special populations segregated from their communities in some way and help them find a voice so their needs can be met.

Ricardo Polignieri and Claudio Montagna shared their experiences with Theatre Atelier in Prison, a drama program that works with people who are “double different”—prisoners infected with HIV or who have AIDS. This permanent arts program operates in Le Vellette, a prison in Turin, Italy. Plays are created by the prisoners around issues that concern them: relationships between criminals and their victims, marginalization, and disease. The plays are ultimately performed for both the prison population and the public. The program gives the inmates joy and raises issues for the community that go beyond the “guilty/not guilty” stereotype.

Roel Copier is Project Coordinator for Samenspel which works with immigrant and underprivileged pre-school children and their families in Rotterdam, Netherlands. Participants are primarily Turkish, Moroccan, and Antillean families who suffer language and culture barriers when their children enter the Dutch school system. The children and their parents visit small creative play groups twice a week where the formal language is the language of the visitors. A Dutch teacher is also present. Parents learn about educational techniques used in the Dutch school system and find activities that are most helpful to them in preparing their children for school. Similarly, Dutch educators learn about the culture of the students and adapt the system to more effectively meet their needs.

The Wheelchair Dance Chicago Company is a program of HOPE Center in Chicago. Director Karen Blair Peterson discussed the workshops this dance project provides for physically challenged people. Through a lecture/demonstration series, mainstage performances, and community dance classes, individuals with disabilities are given an innovative vehicle for advocacy, artistic expression, and a new form of professional dance is created. The Company conducts workshops and performances in schools, hospitals, and clinical settings breaking down stereotypes about the artistic abilities and human potential of people who are physically challenged. Participants enjoy new strength, stamina, and grace, and are able to join the community in a celebration of the universal language of dance.

workshop 10
Diversity—First Voice
Immigrant Populations

Moderator:
Juana Guzman
Chicago Department of Cultural Affairs
Chicago, IL USA

Presenters:
Patricia Carlos
The Mission of the Nahual
Carlos Theater Productions
Chicago, IL USA

Neville Murray
Multi-cultural Initiative
Nebraska Arts Council
Omaha, NE USA

Rose Costelloe
Working with communities to create functioning alternatives
Trades and Labor Council of the Australian Capital Territory
Dickson, Australia

Juana Guzman of the Chicago Department of Cultural Affairs moderated this panel on arts initiatives and projects that provide expressive vehicles for immigrant and minority populations in Australia and the U.S.

Carlos Theatre Productions of Chicago informs and engages the Latino community, especially young children and their families, about social and cultural issues of the day. “Life changing theatre” is accomplished through original plays and international productions brought directly from Mexico City which touch children’s minds and hearts. Mexican playwright Patricia Carlos described La Mision de Nahual (The Mission of Nahual), a play about the prevention of sexual abuse. The play has been performed in Chicago public schools and libraries. The musical play tells the story of a boy and girl who put an end to an abusive situation by telling their teacher. One
character is the Nahual, a Mayan guardian angel. After each production, a trained therapist leads discussion about sexual abuse in a safe and positive environment.

Neville Murray, multi-cultural arts coordinator for the Nebraska Arts Council, described three statewide initiatives used in Nebraska to give multi-cultural arts groups the training and technical assistance they need to reach their fullest potential. The Mentoring Program pairs established master artists and administrators with artists or administrators of color to improve skills. The Assistance Program provides consultants and professional development access to culturally-specific arts organizations and performing groups. The Awareness Program funds projects that give incentive to include works of people of color in existing or new arts programming.

Rose Costelloe is a dramatist who serves the Trades and Labour Council of the Australian Capital Territory as union arts officer. She discussed four workshop series and plays from the past 14 years that engaged young people from indigenous, migrant, and Anglo-Australian backgrounds. *The Cakeman* was written by an Aboriginal, Robert Merritt. The production involved Aboriginal and non-Aboriginal students from a Sydney inner-city high school. *Nuovo Paese/New Country* involved Italians and Italo-Australians in a bi-lingual production about Italian immigration and assimilation. *The Emperor's New Clothes* was performed by Canberra Youth Theatre which serves a diverse population of migrants, Aboriginals, and Anglo-Australians. *The Boy Who Was Enchanted* came out of workshops in the townships of Wollongong and Shellharbour with migrant adults and youths. The play focused on the issue of suicide in a region which suffers heavy unemployment.

workshop 11

Diversity—Common Ground

Breaking Down Barriers

**Moderator:**
Ronne Hartfield
The Art Institute of Chicago
Chicago, IL USA

**Presenters:**
Julie Simpson
*Community Culture Council*
Dance Center of Columbia College
Chicago, IL USA

Mary Anne Wehrend
*Sounding the Trumpet*
Gabriel's Corner
Community Art Center
Cincinnati, OH USA

Tamar Fogel
*Joint Artistic Creation for Arab and Jewish Children*
The Djanogly Visual Arts Center
Jerusalem, Israel

Ronne Hartfield of The Art Institute of Chicago moderated this panel of Israeli and American artists and arts administrators. The three programs featured in this workshop highlight successful urban arts programs that break down barriers between diverse community groups.

Julie Simpson, executive director of the Dance Center of Columbia College, described the creation and function of the *Community Culture Council (CCC)* in Chicago. For years, the Dance Center has conducted community outreach efforts to bring dance experiences to Chicago's diverse population. In 1994, it founded the CCC as a community-based forum to truly involve neighborhood representatives in the planning and implementation of residencies. Members include educators, social service providers, and ethnic and civic leaders. The CCC is a bridge-building effort that enhances cross-cultural understanding and cooperation as it helps guide the Dance Center's 150 education and community-based activities each year.

Gabriel's Corner *Community Arts Center* is located in the Salem United Church of Christ within a culturally diverse inner-city neighborhood of Cincinnati, Ohio. Director Mary Anne Wehrend described the Center's mission to create an atmosphere for inter-cultural communication, education and celebration through the creative and performing arts. Students are recruited from inner city community centers and schools to participate in two programs: a folk instrument ensemble, which uses traditional instruments from five continents; and the *Sounding the Trumpet* drama and theater production program, which gives participants the opportunity to learn theater skills, create a play about their own concerns, and perform it for the community. These programs overcome the barriers of cultural difference by giving youth the chance to work toward a common goal through the arts.

This same theme rings true for the Djanogly Visual Arts Center in Jerusalem. Manager Tamar Fogel stated that the Center is located near the Arab village of Bet Zaffa, but there is little or no interaction between Arab and Jewish children. The children do not speak a common language, but the Center gives them one through the visual and plastic arts. Each week, the children gather and receive ideas about everyday life that are associated with art history through slides, music, and video. Instruction is simultaneously translated from Hebrew to Arabic, and the students are then encouraged to explore those ideas through the materials available.

workshop 12

Diversity—Common Ground

Social Change

**Moderator:**
Carl T. Ferrin
DuSable Museum of African American History
Chicago, IL USA

**Presenters:**
Chase Jackson
SOUL (Stars of Urban Life)
The New Community Corporation
Newark, NJ USA
workshop 13
Diversity—Common Ground
Expression and Creativity

Moderator:
Edward Maldonado
Chicago Department of Cultural Affairs
Chicago, IL USA

Presenters:
Jorge Rello Espinosa
Maria Angela Rincon Moreno
“Colorin Colorado” and cultural projects based in expression
and creativity development
La Semilla
Mexico City, Mexico

Yolanda García y de Montanero
Joaquín Huerta Alva
“Colorin Colorado” and cultural projects based in expression
and creativity development
Trust for the Health of Indian Children of Mexico/La Semilla
Mexico City, Mexico

Edward Maldonado of the Chicago Department of Cultural Affairs moderated this session. The presentations were delivered in Spanish with translation in English. They focused on Colorin Colorado: The Art of Indian Children and other cultural projects to promote the development of expression and creativity of children in Mexico.

Jorge Rello Espinosa and Maria Angela Rincon Moreno began the session with the video, Manos de Color, a documentary about a mural project in a poor Mexican neighborhood. Marginalized youth from all parts of the country, drawn from numerous different ethnic groups, live in this community. Professional artists worked with the children to create a mural which reflected their diverse cultures and created a new community perspective and pride. Seventeen of these murals were on exhibition in the Chicago Cultural Center during the Congress.

Yolanda García y de Montanero and Joaquín Huerta Alva represented the Trust for the Health of Indian Children in the second part of the program. They shared slides and discussion about a combined art and health project serving afflicted Indian communities in the interior of Mexico. Art workshops were organized with indigenous children around issues of health with both the introduction of Western healing methods and the investigation and affirmation of traditional indigenous practices. This project connected rural areas to the resources of cities while supporting the right to cultural diversity.

workshop 14
Diversity—Personal Choice
Making Personal Choices

Moderator:
Valentine Judge
Facing History and Ourselves
Chicago, IL USA

Presenters:
Tony Streit
STREET.NET
Street-Level Youth Media
Chicago, IL USA

Rene H. Arceo
Puentes: Bridging Cultural Communities
Mexican Fine Arts Center Museum
Chicago, IL USA

Hilda Brown
The Umbrella Project
Santa Fe, NM USA

This panel was moderated by Carl T. Perrin of the DuSable Museum of African American History in Chicago. The three programs featured in this workshop demonstrate how the arts create links in communities between arts organizations and between nations to form common ground for social change.

Chase Jackson is Community Arts Manager of New Community Corporation, a community development corporation in Newark, New Jersey. S.O.U.L. (Stars of Urban Life) was created as a subsidiary of NCC and operates as a nonprofit, multi-cultural teen performance troupe using dramatic and circus arts. Teens, ages 14-18, receive circus and theater training from Bloomfield College and training in business development from the Rutgers University School of Management. Performers experience the life-changing power of the creative process while developing valuable leadership and business management skills. The residents of the City of Newark receive educational and cultural entertainment about the urban experience.

Puentes: Bridging Cultural Communities is an effort by the Mexican Fine Arts Center Museum (MFACM) of Chicago to expand its audience and reach out to new communities by creating links with other art institutions. According to Rene H. Arceo, the museum’s arts director, MFACM has begun a partnership in Chicago with the Museum of Contemporary Art and ETA Creative Arts Foundation; all three organizations serve audiences that are different culturally, socio-economically, and racially. The institutions have established strategic planning teams to link communities and resources, and to develop cultural programming that will draw new and expanded audiences. MFACM is pursuing a similar agenda with museums in Mexico City to strengthen international communication between Mexico and Chicago and identify potential collaborations.

Hilda Brown is founder and president of The Umbrella Project, an educational organization which travels the world to troubled areas and works with children to paint umbrellas with peace themes. The umbrellas are exhibited and sold with the proceeds given back to the participating communities. Since 1990, The Umbrella Project has traveled to areas of the former Soviet Union; to Dharmasala to benefit exiled Tibetan children; to Romania to benefit orphans and babies with AIDS; and to Japan to assist the earthquake-stricken children of Kobe. This year, a project in the Middle East will bring together Israeli and Palestinian children in Hand to Hand and Heart to Heart for Peace in the Mideast. The Umbrella Project crosses borders and brings people of all ages and races together in a common cultural endeavor.
Valentine Judge of Facing History and Ourselves introduced this panel on arts projects that empower youth by giving them access to cultural resources and information which will be helpful in making personal choices.

Tony Streit is administrative director of Street-Level Youth Media, an organization committed to putting the latest communications technology in the hands of urban youth. Through innovative courses in documentary production, computer art, and the Internet, Chicago youth share their issues and dreams with a global audience. Streit focused his comments on STREET.NET, a recent partnership project with Plugged In, a community access computer center in East Palo Alto, California. Teen participants from both cities are now building an Internet forum on urban life, created by youth, for youth. When completed, youth will be able to talk about their issues via E-mail, web pages and video conferencing. State of the art technology will allow “virtual reality” tours of urban neighborhoods. Youth who might otherwise be hanging out on the street can come to the storefront and produce their own web pages.

The Metropolitan State College of Denver, Colorado, has created the MSCD Touring Theatre Company. The Company introduces Denver school children to theater and theater workshops which require imaginative thinking, creative problem solving, and collaborative working skills. Dr. Marilyn Hetzel, director of theatre, described their most recent production. The Vortex: Conflict! Power! Choice! is based on true stories and supported by extensive research into the nature of conflicts and how they can escalate into violence. A teacher’s guide accompanies the performance and students explore the play’s concepts through theater activities. Since 1989, MSCD Touring Theatre Company has performed for over 40,000 elementary, middle, and high school students and adults.

Duffie Adelson is executive director of the MERIT Music Program, the United States’ largest provider of music instruction in the public schools. Each year, over 3,500 Chicago children of diverse backgrounds are provided musical training and the opportunity to work together to break down cultural barriers. Three major programs create a complete continuum of music instruction for disadvantaged youth. The Tuition-Free Conservatory is the most highly-selective of the programs, providing structured, comprehensive programming for talented, accomplished young musicians. The In-Schools Music Education Programs serve 47 public schools representing the cultural diversity of Chicago. The program develops self-esteem and discipline as well as the students’ music skills. The Preparatory Program is designed to transition more economically disadvantaged youth from the In-Schools Program to the Tuition-Free Conservatory.

roundtables

Following the workshop sessions on Diversity, concurrent roundtable discussion groups met at the International Marketplace of Ideas.

Replicating Gallery 37 was led by Cheryl Hughes, director of Gallery 37, from the Chicago Department of Cultural Affairs; Siobhan Keely of the Greenwich Festival in Greenwich, England; and Cheryl Harry of ARTIVA in Winston-Salem, North Carolina. Discussion focused on how other cities can replicate Gallery 37, Chicago’s arts-based youth employment program.

The Arts and Humanities as Agents for Lifelong Learning led by the Gothenburg, Sweden delegation looked at the tie between the arts and humanities and lifelong learning, the focus of the 2nd Congress held in Gothenburg in 1992. Presenters from six model projects in this Swedish city described their programs: Ingemar Berlin and Birgitta Nesterud, Four Leaf Clover, Gothenburg Folk High School; Maria Lundberg, Children’s Academy of Art, Konstepidemin; Pia Svanequist, Panhouse, Foreningen Pannhuset; Christian Kallerdahl, Arts and Humanities in Schools as Agents for Lifelong Learning and Social Change, Gothenburg City Education Authority; Yiva Eckerstein, Dancing in School, Goteborgs stad Torslanda; and Inger Ericsson, Life, Dream, and Reality, Goteborgs Konsert AB.

Arts in Education demonstrated how other cities have maintained their arts curriculum in schools while facing...
the problem of decreased funding. The presenters and discussion leaders included: David Woods, School Improvement, Birmingham Department of Education, Birmingham, England; David A. Flattley, The Lakeview Education and Arts Partnership, Chicago Teachers Center; Susan S. Carr, SOS! Teacher’s Resource Guide and Video Package, Arts Commission of Greater Toledo, Toledo, Ohio; Virginia Bertone, Paola Zanini, and Anna Pironti, Me, You, Us, and a Thousand Others, Civic Gallery of Modern Art, Torino, Italy; and Richard Froilan-Davila and Joanne Silver Jones, School of Human Services, Springfield College, Wilmington, Delaware.

Encouraging Community Development focused on ways that urban residents can organize to revitalize their communities from the local level. Presenters included: Roberto Fabretti, Testoni Ragazzi - Theater and Art Center for Children and Young People, Coop. La Baracca, Bologna, Italy; Harold Lucas, Bronzeville Visitors and Tourism Center, Black Metropolis Convention & Tourism Council, Chicago; Ildefonso Jimenez Cabrera, Summer Campaign Join the Life Wave, Tele City Hall, Canary Islands, Spain; and Parviz Piran, School Mayors of Tehran, Allameh Tahatahie & Cultural Research Bureau, Tehran, Iran.

Neighborhood Festivals as a Form of Urban Expression allowed delegates to learn how to create or improve neighborhood festivals to uniting communities and welcoming visitors. The following presenters directed the discussion: Angels Navarro, Fiesta de la Merce, Barcelona City Hall, Barcelona, Spain; Zeren Earls, First Night, First Night International, Boston, Massachusetts; Luigi Ratcliff, Biennial of Young Artists of Europe and the Mediterranean, Turin 8-14, May, 1997, Committee for the Turin Biennial, Torino, Italy; and Claudio Gorlier, Turin International Film Festival, Torino, Italy.

Technology and the Arts focused on how technology is changing arts and humanities programs, and delegates learned of recent technological resource development. Joyce Bolinger of The Cultural Web: New Technologies and the Arts, Chicago Department of Cultural Affairs; and Piero Sachetto of Centro di Educazione ai Consumi “La Testa per Pensare,” Bologna, Italy, led the discussion.

Americans for the Arts (formerly National Assembly of Local Arts Agencies and the American Council for the Arts) continued discussions from the roundtable of the previous night. Randy Cohen discussed Americans for the Arts’ Institute for Community Development, the YouthArts Development Project, and the Arts and Public Safety Impact Study.

**video theatre**

Concurrent with the roundtable sessions, a viewing area in the International Marketplace of Ideas continued the video series about arts and humanities programs for social change. The second night of the series began with a sample of a regularly aired program, The Kiss My T.V. Show, created and produced by developmentally disabled adults in Palatine, Illinois. An award-winning video documenting the photography project at Focus Hope in Detroit, Michigan, followed. A television feature story about the Oakland Youth Chorus of Oakland, California, came next; and then a similar short video followed which gave an introduction to the new music education program of the Jerusalem Education Authority, Jerusalem of Gold and Music.

The second half of the program began with a 22 minute documentary produced by the Chicago Television Network, Youth on Racism, which revealed perceptions of race and racism of four Chicago youths of diverse backgrounds. A documentary about the Children’s Academy of Art in Gothenburg, Sweden, True Joy, came next on the program. The series ended with Yair Dalal, Time for Peace, which documented the historic creation of a children’s choir comprised of Israeli, Palestinian, and Norwegian children and their performance at the Peace Concert in Oslo, Norway.


Right: Delegates visit Turin, Italy’s booth in the International Marketplace of Ideas.
degas: beyond impressionism

The third day of the Congress began with a private viewing of the Degas exhibit at The Art Institute of Chicago. This exhibit featured over 70 works created during the last three decades of Degas’ life, encompassing paintings, pastels, drawings, and sculptures, including the artist’s famous dancers.

Public art at Chicago O’Hare International Airport includes “The Good Stew” mural, created by youth in Chicago’s award-winning Gallery 37 job training in the arts program.

site tours and workshops on Community

Workshops on Community and Site Tours

Workshops on this the third day of the Congress were focused around the themes of URBAN REGENERATION, CIVIC PARTNERSHIPS, and NEIGHBORHOOD EXPRESSIONS.

URBAN REGENERATION workshops shared successful programs that demonstrated how cultural projects could revitalize urban neighborhoods and create jobs. Local businesses were economically supported by these programs.

CIVIC PARTNERSHIPS workshops examined how representatives of government, community, and business could work with cultural institutions to improve the quality of urban life for specific communities and the entire city.

NEIGHBORHOOD EXPRESSION workshops surveyed various arts and humanities programs that provide urban communities with the opportunity for self-expression, resulting in communities recognizing, creating, and taking pride in their neighborhoods.

Workshops on Community differed from the previous days’ agenda in that delegates boarded buses and were transported to one of five sites in Chicago which hosted a model community arts or humanities program. Delegates departed for their workshop/tours from The Art Institute of Chicago where they enjoyed a private viewing of Degas: Beyond Impressionism.

workshop 1
Community—Urban Regeneration
Neighborhoods and Villages

Moderator:
Rita Simo
The People’s Music School
Chicago, IL USA

Presenters:
Alene Valkanas
Working Together: Building Community Through the Arts
Illinois Arts Alliance Foundation
Chicago, IL USA

Rebecca Meikle
The Dolphin Opera Project
The Bayliss Programme at English National Opera
East Sussex, England, United Kingdom

Lily Yeh
The Village of Arts & Humanities
Philadelphia, PA USA

Geoff Pine, Len Duwall and Dr. Stephanie Cooper
Opportunities 2000
The Greenwich Partnership
London, England, United Kingdom

This workshop was conducted at the People’s Music School in Uptown, one of Chicago’s most ethnically diverse neighborhoods. Since 1976, the school has provided free, quality music instruction to over 3,000 Uptown students. The moderator for this workshop was Rita Simo, executive director and founder of the People’s Music School.

Alene Valkanas, executive director of Illinois Arts Alliance Foundation, described Working Together: Building Community through the Arts. The goal of this project was to expand the dialogue and forge stronger relationships between arts organizations and people in five Chicago neighborhoods. This four-step process began with the creation of local business focus groups to gain their perspective on the arts in their neighborhoods. Arts organizations evaluated what they
felt were the economic, social, and educational benefits they brought to their communities. The third step involved conducting three meetings at each site to strengthen ties between arts groups and community leaders. Finally, a conference was held where participants from all five sites shared the results of their forums.

Rebecca Meitlis shared her experience with the implementation of the Dolphin Opera Project in Plymouth, England, Singapore, and the Philippines. The program created new operas at the various sites involving artists, schools, and the wider community while giving cultural opportunities to social priority areas with special need groups such as the hearing impaired. The sponsoring organization for the project was the Bayliss Program of the English National Opera. More than 400 people between the ages of 4 and 87 were involved in the 1994 production of Arion and the Dolphin.

The Village of Arts & Humanities began in 1986 and for ten years has worked toward re-building a South Philadelphia neighborhood through an innovative collaboration between educational, social, construction, and arts programs. Executive Director Lily Yeh informed delegates that over 50 abandoned lots and buildings have been changed into art parks, gardens, education facilities, and low income housing in this impoverished area. The program strives to transform welfare-dependent consumers into income-earning producers so that the community can become self-sufficient. All projects are based on community experiences and resources, and the Village brings in artists, educators, and creative people to engage local residents in imaginative activities.

Geoff Pine, Len Duvall, and Dr. Stephanie Cooper represented the Opportunities 2000 project of the Woolwich College & Partners of London. The program began in response to problems of racism coupled with urban deprivation and decline in the London borough of Greenwich. The group of colleges and universities, youth service and education institutions, businesses and arts organizations sought to develop work and business opportunities for residents of the area. In 1996, they developed an extensive training program for careers in the arts, music, leisure and tourism. The program also centralized and made accessible to the community a wide range of activities such as a Music Makers Festival, sports tournaments, and the Greenwich Anti Racist Festival.

workshop 2
Community—Urban Regeneration
Economic Renewal

Moderator:
Robert Lynch
Americans for the Arts
Washington, DC USA

Presenters:
Peter Jorzick
Project for Inner City Development
STEG Hamburg mbH
Hamburg, Germany

Deborah Grofildt
Project Row Houses
Houston, TX USA

William E. Strickland Jr.
Manchester Craftsmen's Guild and Bidwell Training Center
Pittsburgh, PA USA

Denise Milan
Public Art Proposes a Revitalization for the Plazas of Sao Paulo
Plastic Artist
Sao Paulo, Brazil

Robert Lynch of Americans for the Arts (formerly the National Assembly of Local Arts Agencies and the American Council for the Arts) in Washington D.C. moderated this workshop conducted at the South Shore Cultural Center, an historic building converted into a community cultural center.

The workshop began with a presentation from Peter Jorzick, an executive with STEG Hamburg mbH, a city development company in Hamburg, Germany. This company presently works in seven inner-city residential developments. These neighborhoods are characterized by a high number of immigrants, unemployment, and poverty. STEG organizes neighborhood renewal projects to improve social service and economic conditions for tenants.

One of Houston's poorest neighborhoods is the site for Project Row Houses. This art and community cultural center provides art and educational programs, neighborhood revitalization, historic preservation, and community service. Executive Director Deborah Grofildt described the 1 1/2 block site in Houston's third ward where 51% of the children are raised below the poverty level and 23% drop out of high school. Seven historic houses have been transformed into gallery spaces where regional and national artists exhibit their work on a rotating basis. An eighth house holds a book, music, video library and audio/video recording resources. Here, writers work in extended residencies with local people.

William E. Strickland Jr. is a nationally-recognized
expert in the area of community arts partnerships. He is also executive director of two organizations which operate as a partnership in Pittsburgh, Pennsylvania: the Manchester Craftsmen’s Guild, and the Bidwell Training Center. The Guild enrolls 300 economically disadvantaged youth each year in a diverse arts education program which includes photography, ceramics and music. Bidwell provides vocational programs in information sciences, culinary arts, pharmacy, medical transcription, chemical lab tech and medical claims processing.

Denise Milan, one of the foremost figures in the area of public art, came to the Congress to discuss a parks renovation project for São Paulo, one of the world’s largest cities. Milan is uniting anthropologists, plastic artists, educators, politicians, and corporate representatives to plan the simultaneous restoration of 20 parks. She proposes to create a working partnership between artists, public power, and the community to create spaces where people can “recover their instinct to live with nature.”

workshop 3
Community—Civic Partnerships
Museum Community Collaborations

Moderator:
Diane Frankel
Institute of Museum Services
Washington, DC USA

Presenters:
Eulalia Bosch
Citizen Education
Museum of Contemporary Art of Barcelona
Barcelona, Spain

Wendy Woon
Guide/Teen Apprentice Program
Museum of Contemporary Art of Chicago
Chicago, IL USA

Lynell Hemphill
Guide/Teen Apprentice Program
Chicago Housing Authority
Chicago, IL USA

Isabela Basombrio
Community Service Project
The Detroit Institute of Arts
Detroit, MI USA

Dr. Carmen T. Ruiz de Fischler
Tell Me a Story
Ponce Art Museum
Ponce, Puerto Rico

Diane Frankel from the Institute of Museum Services in Washington, D.C., moderated this international workshop conducted at the Museum of Contemporary Art (MCA), located near the historic Water Tower of Chicago.

Eulalia Bosch, head of the Education Department, began the workshop with a description of the citizen education program of the Museum of Contemporary Art of Barcelona. Wendy Woon, director of education for the Museum of Contemporary Art in Chicago, and Lynell Hemphill, Director of Education and Culture for the Chicago Housing Authority, discussed Chicago MCAs Student Guide/Teen Apprenticeship Program. This is a partnership between MCA and the Farren Fine Arts Elementary School which serves youth from the Robert Taylor public housing development in Chicago. Twenty- two 5th through 8th graders participated in a guide training program that developed skills in looking at, questioning and presentation skills. The students were prepared to give tours to fellow students and the public. The teen apprenticeship program paid teens to act as assistants to artist instructors while learning skills in lesson planning, art history and techniques, class management, and teaching skills.

The Detroit Art Institute in Detroit, Michigan, is the largest municipally owned museum in the U.S. It is also surrounded by an economically-poor and ethnically-diverse population. Isabela Basombrio explained that the Institute has expanded its mission to develop collaborations with local social service organizations and community institutions. Currently, eight community groups and agencies participate in interactive programs for looking at and making art. These programs enhance critical thinking skills, open individuals to alternative ways of thinking, and enhance self-esteem. The program has two components: interactive tours of the museum’s collection and studio workshops exploring a variety of media.

Director Dr. Carmen T. Ruiz de Fischler described Cuentame un Cuento (Tell Me a Story), a youth program of the Ponce Art Museum in Ponce, Puerto Rico. This project of lectures and narration introduces youth aged 6 to 10 to the world of written language. Narration of stories are integrated with pictorial and sculptural art appreciation activities. The program is designed to assist youth in the development of language skills, appreciation of beauty, knowledge of the cultural world, their relation to other cultures, personal values, and critical and creative thought. Students complete each workshop with the creation of a work of art related to what they have experienced.

workshop 4
Community—Civic Partnerships
Civic Partnering

Moderator:
Jennifer Williams
British American Arts Association
London, England United Kingdom

Presenters:
Joyce Fernandes
Re-inventing the Garden City
Sculture Chicago
Chicago, IL USA

Auni Palo and Marianna Kajantie
Cable Factory
Helsinki, Finland
Mark Winford
Partnerships in Making Places of Beauty and Ambiguity
Team Zoo–Atelier Zo
Austin, TX USA

Robert Yamashita
Streetcity
City of Toronto
Toronto, Canada

This session took place in Chicago's O'Hare International Airport, which has been transformed into an art gallery with many works by local artists. Jennifer Williams of the British American Art Association in London moderated this panel of representatives who described community building projects in Europe, Asia, and North America.

According to executive director Joyce Fernandez, the mission of Sculpture Chicago is to act as a catalyst for artists to create new works for and with the public. Re-inventing the Garden City, a partnership with the Chicago Park District, is a collaboration between four artists and four communities with the purpose of re-activating and revitalizing four of Chicago's valuable park environments. The project brought together community leaders, Sculpture Chicago representatives, Park District employees, and artists in an on-going forum to envision and plan the use of the parks for extended community use and public art projects.

Auni Palo and Marianna Kajantie of Cable Factory in Helsinki, Finland, said that to understand the magnitude of the facility, it “must be seen and experienced.” The enormous building was originally designed for the wartime construction of underwater sea cable. This “mini-universe” rents space to the state for art education of architects, to artists as studios and homes, and to private enterprises which mainly work in the culture industry (radio stations, photo studios and others). In addition to the tenants, the Cable Factory houses three museums and between 500 and 600 people work there daily in addition to the tenants. More than 60 authors and journalists alone live there. A unique synergy of the various cultures benefits all who use the space.

Mark Winford of the Japanese cultural design firm Atelier Zo had a unique presentation in that his firm represented no particular city or program. Atelier Zo's philosophy is to bring about works that truly nurture the communities in which they are placed, and which spring from intense participation by community members in the design process. As examples, Winford exhibited images of an urban promenade in the Setagaya Ward of Tokyo and a temple restoration/renovation in Taiwan.

The final speaker was Robert Yamashita of Streetcity in Toronto, Canada. Streetcity grew from a partnership between formerly homeless men and Homes First Society, with support from municipal and provincial government and social service agencies. Toronto's homeless designed and built the 72 unit village that has both public and private spaces along with a “mainstreet” which runs down the center of the building. Residents created a democratic structure, a banking system, a traveling show of resident artists and a variety of businesses. The program has assisted similar projects in the U.S., Brazil, Thailand, and India.

workshop 5
Community—Neighborhood Expressions
Outreach

Moderator:
Wim Wiewel
University of Illinois
Chicago, IL USA

Presenters:
Jorge Sanchez de Antunano Barranco
Toward Affordable Housing Project: Community, Culture, and Housing
Mexico/Chicago Intersection
Metropolitan University of A Zacapotzalco Mexico
A Zacapotzalco, Mexico

Fiona Dean
Pocket Park, Art and Community Regeneration
AIM, The Arts is Magic and Lochfield Park Co-operative
Glasgow, Scotland

Jose de Jesus Sanchez Rodriguez
Urban Transformation of the Avenue Juarez
University of San Luis Potosi School of Architecture of the Autonomous
San Luis Potosi, Mexico

Wendy Ceccherelli
Public Art in the Neighborhood
Seattle Arts Commission
Seattle, WA USA

This workshop session convened at the University of Illinois at Chicago, one of the city's largest institutions of higher learning. The University has a wide array of neighborhood outreach programs, and the students reflect the city's ethnic and racial diversity. Wim Wiewel of the University of Illinois moderated this panel.

The first presenter was Jorge Sanchez de Antunano Barranco with the Universidad Atonoma Metropolitana of A Zacapotzalco, Mexico. Sanchez de Antunano Barranco described a joint studio project which exchanged architecture students and faculty from his university with their counterparts at the University of Illinois Chicago. In both cities, model housing developments were designed to
reflect the economic and cultural needs of the neighborhood, particularly the Latino community. The sites were Pilsen in Chicago and Benito Juarez Public Housing in Mexico City.

Fiona Dean of Arts is Magic (AIM) and Lochfield Park Co-operative in Glasgow, Scotland, described *Pocket Park*. This project rejuvenates neighborhoods while providing residents with skills that can transfer to the workplace. Local artists, educators, planners, industries and community members select derelict “gap sites” or unused spaces in outlying housing areas. Young people and the wider community are involved in the creation of a community resource, a “pocket park.” The project provides badly needed community resources, job training, and arts and education opportunities.

The *Urban Transformation of the Avenida Juarez* in San Luis Mexico, was the topic of Jose de Jesus Sanchez Rodriguez of the Universidad Autonoma de San Luis Potosi. The primary aim of this project was to stop the deterioration of the urban environment, especially historical areas built between the late 16th and early 18th centuries that had played a critical role in the city's development. A second goal was to involve neighborhood associations in every phase of the planning and implementation of the project. The intention was that communities "take root" in their city in a new/old environment that provided better recreational opportunities and safety, while developing a social conscience and respect for their cultural legacy.

Seattle, Washington's Public Art Program has been one of the models for the development of similar projects in the U.S. and abroad. According to Seattle Arts Commission Executive Director Wendy A. Ceccherelli, Seattle was an innovator in the 1% for Art program, now used throughout the U.S. The Percent of Art Program sets aside 1% of all municipal capital improvement projects to be used for art in public spaces. Ceccherelli reviewed the history of Seattle's program with issues they've faced and the strategies they've taken: the recognition of artists as thinkers and co-designers rather than producers of work created apart from its ultimate setting; and the importance of allowing artists to explore ideas about a city rather than responding to a site and assignment dictated by a city bureaucracy. Now, the city involves neighborhood residents with the planning and most aspects of developing public art projects long before artists are selected.

Lois Weisberg began the closing ceremony with an introduction of James Wood, director of The Art Institute of Chicago. Woods commented on the significance of an art institution serving as host of the Congress. He introduced Hugo Sonnenschein, president of the University of Chicago, who gave the closing address.

Dr. Sonnenschein discussed the vital role the arts and humanities play in the creation of human culture and society. He discussed the power of literature, in particular, to transform society by reflecting our experiences and aspirations. Sonnenschein remarked on the controversies surrounding the arts and humanities but noted that each controversy provides an opportunity for learning. He concluded his remarks with the observation that our societies must continue the struggle to support the arts and humanities if we are to preserve and develop our cultures.

Deputy Mayor of Barcelona Eulalia Vintro represented the site of the 1st Congress of Educating Cities. She called for greater membership and partnership with cities of developing nations to facilitate an increase of international cooperation. Chicago Mayor Richard M. Daley expressed his appreciation that Chicago was selected as the first American site to host the Congress. Mayor Daley noted the strong impression the Congress left on the city.

Nissim Salomon represented the City of Jerusalem, the site of the 5th International Congress of Educating Cities, which takes place October 14-16, 1998. Salomon, encouraging delegates to attend, announced the theme of the 5th Congress: *Taking Heritage and History into the Future*. The Congress concluded with a spectacular performance of the Oriana Singers, under the direction of William Chin.
farewell reception

Delegates and their guests were invited to the “Celebrating Global Connections” Farewell Reception, hosted by the Chicago Department of Cultural Affairs, where they viewed the unveiling of a magnificent public art quilt. They also enjoyed performances by the Orrington String Quartet, the Civic Orchestra of Chicago, the Chicago Housing Authority Ambassador Choir and the Muntu Dance Theatre of Chicago.

“The Chicago Connection Quilt,” a 1995 commission by the reception’s sponsor, Seagram’s Gin, is part of its continuing “Perspectives in African American Art” program. This artist-in-residence program supports African American artists and leading cultural institutions that exhibit African American Art. The Chicago Cultural Center has been one of the six cultural institutions selected to participate.

The evening featured the unveiling of a work by quilt artist Venus Blue that includes a series of seven colorful quilts incorporating fabrics and images that symbolize the city’s ethnic communities. The honored guest at the reception was Daniel Barenboim, music director for the Chicago Symphony Orchestra.

chicago art adventures

On Saturday, delegates and their guests toured Chicago’s south side with stops at three of the 30 cultural centers that make up the Chicago Coalition of Community Cultural Centers. Visits included the Mexican Fine Arts Center Museum and the ETA Creative Arts Foundation. After a drive through Chinatown, the tour was capped off with a meal at a Chicago soul food favorite, Captain’s Hard Time Restaurant.

In creating “The Chicago Connection Quilt,” artist Venus Blue’s inspiration was the quote: “The aesthetic thread in all human activity is one of the most powerful threads binding us together” from Common Threads: Indigenous People in the Modern World, an exhibit at the United Nations in 1993.
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about the international association of educating cities

The International Association of Educating Cities was founded in 1990 as an initiative of the city of Barcelona to open a dialogue with other cities around the world. Since its inception, the Association has expanded to over one hundred member cities and has convened a Congress every two years to exchange ideas and projects in urban education.

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