

**MRS. CLINTON'S  
ROUNDTABLE DISCUSSION WITH WORKING FAMILIES  
PITTSBURGH  
PRIMANTI BROTHERS DELI  
Strip District - 18th and Smallman St.  
Friday, June 7 - 2:30 p.m.  
(412) 263-2142**

**PARTICIPANTS**

- o **Mona Murphy (Mayor's wife):** Mona may want to discuss college costs for their children. Mona works part-time as a researcher. H: 322-3461. W: 692-5913.
  
- o **Sarah McAuliffe-Bellin**  
The **Family & Medical Leave Act** enabled Sarah to stay at home with her new son for an additional four weeks after using her disability and vacation leave. Sarah works at the University of Pittsburgh Medical Center as a Research Specialist on families' experiences with organ donation. "Without Family Leave, there would not have been any guarantee that I would have had a job." She and her husband are anxiously researching child care options for the fall. Currently, her mother-in-law is able to watch her son for the summer. Sarah's husband -- who works for the City in the senior services program -- used his vacation time to stay home for several weeks with their son.
  
- o **Nancy Eschelman**  
Nancy benefitted from one of the President's "**low-documentation**" SBA loans (a \$100,000 loan with only a one-page application). Nancy received the loan for her new Bed & Breakfast, "Morning Glories." The ribbon cutting occurred on April 22. Nancy has worked as a school teacher since 1965 teaching Home Economics. She explains the impact of the President's leadership: "I've put my own heart and soul into this. I've never been called a risk-taker before. This was truly because of the opportunity: Low-docs was what pulled it all together. The paperwork that Low Doc eliminated made it possible." Nancy is currently separated from her husband. She has two grown children.
  
- o **Dennis McQuaid**  
Dennis serves now as a Sergeant with the Pittsburgh Police Department, after 19 years of service. Dennis is married with three kids, 17, 15 and 9. "My daughter just finished her junior year now, so the sooner the better." Catholic highschool for the kids costs about \$10,000 per year, total -- so he is encouraged that "college will cost less" with the President's proposal. Dennis works at nights and afternoons so that he can be home for the kids in the morning, and his wife gets home by 3 p.m. so that "someone is home for the kids." Dennis serves as the first Vice President of the Fraternal Order of Police and has seen diminished city budgets for the police force. The Crime Bill "puts people in the neighborhoods. Now we have a Community Oriented Policeman in each of the 88 neighborhoods. Without that, we wouldn't have any officers there."

- o **Lisa Thomas**  
Lisa Thomas (African American) is a 23 year-old single mother of four children. She works full-time at a Child Care center, where three of her children receive day care. This unique child care center is funded by a consortium of downtown businesses, including Heinz and Blue Cross. The City, County and the State all contributed to the creation of the Center.
  
- o **Kate and Mason Radkoff**  
Kate and Mason face a great juggling act with their two kids (aged 5 and 8 years). Kate owns a small typography business. Mason is a part-time carpenter (non-union), now studying full-time in community college for a degree in occupational therapy to better their future. "It takes quite a bit of organization to make sure the kids are not just taken care of, but feel taken care of." They now pay \$400 per month in health care, and Mason says they would be happy to pay more in taxes for a health care reform plan like the President proposed last year. They are concerned about education and the economy. "We're paying the bills and just chugging along but we're not saving anything. It's difficult and stressful."

**TENTATIVE:**

- o **Joyce Baskin**  
Joyce (African American) helps to run a community literacy center working with neighborhood kids. She is also a single mother and a grandmother.
  
- o **Maggie and Tom Cloonan**  
Maggie and Tom have struggled to put three children through college. Their fourth child is now entering the Marines in order to help pay for college. Tom works as County laborer. They are struggling to make ends meet and to cling to the Middle Class.
  
- o **Father and daughter (Shanekka Mason)**  
(African American). He works part-time at USAir. His wife is disabled and on SSI. Their daughter, Shanekka, is a very bright senior who has enrolled in community college, but they're not sure they can afford it. The Masons have three smaller children at home. They live in a low-income neighborhood. Shanekka spoke out against proposed Republican budget cuts of school lunches during the budget. Having enough food can be a problem in the house.

# MAKING PENNSYLVANIA A BETTER PLACE TO LIVE AND WORK

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## *America Is Moving In the Right Direction Under President Clinton*

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- **Stronger Economy.** The combined rate of unemployment and inflation is at its lowest level since 1968.
- **8.5 Million New Jobs.** The economy has created more than 8.5 million new jobs under President Clinton. Private sector job growth rate nearly 8 times greater than during previous Administration.
- **Renewed Growth in Key Industries.** After a decade of enormous job losses in construction, manufacturing, and autos, these industries have made a remarkable recovery -- nearly one million new jobs combined under President Clinton.
- **Deficit Cut in Half.** The President's economic plan will cut the deficit for four years in a row for the first time since Harry Truman was President -- the largest reduction in history.
- **Keeping Guns Away from Criminals.** More than 60,000 fugitives and felons blocked from buying handguns because President Clinton fought to pass the Brady Bill.
- **Safer Communities.** The crime rate is down, violent crime fell 4 percent in 1995 -- the largest decline in more than a decade, and the number of murders decreased 8 percent -- one of the largest drops in three decades.
- **Stronger Families.** Teen pregnancy is falling, the poverty rate is decreasing, and the number of people on welfare is declining.

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## *Pennsylvania Is Moving In The Right Direction Under President Clinton*

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- **Unemployment Rate in Pennsylvania Has Declined from 7.4% to 5.7%.**
- **140,800 New Private-Sector Jobs in Pennsylvania -- After Losing Jobs During Previous Administration.**
- **Consumer Confidence Is Up -- After Dropping 59% During the Prior Four Years.**
- **Crime Is Down.** In *Pittsburgh*, the number of reported crimes dropped 17% in 1995. In *Philadelphia*, the number of reported motor vehicle thefts fell 6% over the same period.
- **\$15,000 of Reduced Federal Debt for Every Family of Four in Pennsylvania.** The President's economic plan is reducing the federal debt for each family of four by about \$15,000.
- **510,127 Working Families Receive a Tax Cut.** The President's expanded Earned Income Tax Credit is helping 510,127 working families make ends meet.
- **1,667 New Police Officers in Pennsylvania.** The President's Crime Bill puts 1,667 new police officers on the street, strengthens drug courts helping keep adult and juvenile offenders from cycling through the legal system, and helps protect women and children from domestic violence and sexual offenders.
- **2,129,000 Workers Protected by Family and Medical Leave.** The Family and Medical Leave Act allows workers to take up to 12 weeks of unpaid leave for the birth of a child or to care for a sick family member. This law covers about 2,129,000 workers in Pennsylvania.

FIRST LADY HILLARY RODHAM CLINTON  
ROUNDTABLE DISCUSSION MANCHESTER CRAFTSMEN'S GUILD  
PITTSBURGH, PENNSYLVANIA  
JUNE 7, 1996

- I'm very happy for this chance to visit the Manchester Craftsmen's Guild and to meet all of you -- the students and teachers who are making this place a wonderful haven for the arts and an important training ground for the future.
- In April, when Bill [Strickland] came and spoke at a White House arts event, *we were deeply moved by what he had to say.* he had all of us in the audience riveted. He described an oasis for the young people of Pittsburgh -- a place where they can listen to world class music, emulate first-class artists and mentors, and create their own beautiful pieces of art. *work* Ever since that afternoon, I have been ~~very~~ eager to come here.
- Here, at the Guild, you are learning much more than how to shape clay, take pictures or develop film. You are learning about the power of your own imaginations and intellects. And imagination and intellect, when combined with practice and discipline, can take you wherever you want to go in this world. So please don't ever lose faith in yourself.
- I'm here to let you know that the President and I, and all of your fellow Americans, have faith in you and in your ability to make the most of your lives. And, if you're willing to take responsibility for your own lives, we will do everything we can to help you.
- I'm also here *eager to hear* ~~to listen to~~ your stories, your experiences *and to learn a lot* ~~here~~ at the Guild, at school, or at home. What do you think have been the most valuable lessons you've learned here ~~at the Guild?~~ And how do you think we can encourage more young people to get involved in programs like ~~these?~~ *This one.*

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*Sabrina*

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**PRESIDENT'S COMMITTEE  
ON THE ARTS AND THE HUMANITIES**

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**FACSIMILE COVER SHEET**

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## MANCHESTER CRAFTSMEN'S GUILD

The Manchester Craftsmen's Guild (Guild) has been a community arts resource for Pittsburgh's minority community for more than two decades. Since its inception in 1968, the Guild has grown from a small neighborhood-based effort to promote ceramic art to a nationally recognized, broad-based, community arts center which now encompasses both visual and performing arts.

For the past two years, the Pittsburgh Foundation has been funding a pilot program operated by the Guild, i.e., the Guild's two-week, Summer Internship and College Experience at Slippery Rock University. The Pittsburgh Foundation has also supported other elements of the Guild's art education programs over the years and is aware that existing programs are under-funded and that there are components of the program which are viewed as critical to the complete project which have not, to date, been funded at all, i.e., visiting artists, project evaluation, etc. It is obvious that these programs can not develop to full potential without additional funding. Before continuing with further funding of the pilot program, the Pittsburgh Foundation provided the Guild with a grant to conduct an evaluation of two of its three main programs (see Appendix 6).

What follows is a history and description of the Guild and the recently completed evaluation of the Guild's Ceramic Art and Photography programs with "at risk" secondary school students enrolled in the Pittsburgh Public School system.

### ORGANIZATIONAL MISSION AND HISTORY

The Manchester Craftsmen's Guild (the Guild) was established in 1968 by William E. Strickland, Jr., a ceramic artist, to help combat the economic deprivation experienced by the residents of the pre-dominantly Black Pittsburgh neighborhood of Manchester. Originally located in a residential row house on Buena Vista Street on Pittsburgh's North Side, the Guild, initially, offered an informal, neighborhood-based, ceramic art program and arts exhibition space to inner-city minority children, senior citizens, the emotionally disturbed and the physically disabled. A one-man operation for many years, the Guild was minimally funded by grants from the Comprehensive Employment and Training

Act (CETA) program, the National Endowment on the Arts (NEA) and the Pennsylvania Council on the Arts (PCA). At its peak, the program served fifty people on a weekly basis.

The slow but steady successes of the Guild led to its expansion into other visual arts. For example, photography was added to the basic program due to the interest generated by local photographers. Thus, in 1973, the Guild rented the adjacent residential building to house a second program in photography and hired part-time instructors for both the ceramic arts and photography programs. Programs in weaving and printmaking were also initiated but were later discontinued once CETA funding lapsed. The Guild continued within this limited scope of programming, focusing on its target population with a modest outreach program for nearly a decade before beginning the next major stage of development.

In 1982, the Guild began a formal relationship with the Pittsburgh Public Schools by developing and implementing the Artist-in-Residence program in Ceramic Art. The Pennsylvania Council on the Arts' Artist-in-Education Program provides the annual source of funding for this program. The purpose of the Artist-in-Residence program is to place a practising artist in public school and community educational settings; in this case, Pittsburgh secondary schools and the Guild. The program provides a resident artist with funds to develop his/her ceramic art during a specified residency period in addition to teaching secondary students ceramic art in their respective high schools. The program is designed to facilitate interaction among artists, students, Guild staff, school administrators, high school art instructors, and community residents by encouraging their continued collaboration to aid the overall understanding and development of the arts and art education in the Pittsburgh region. The residency complements existing, established, quality teaching programs and has provided career enhancement for the artist in addition to offering quality artistic and educational exposure to the participating secondary school students.

In 1986, the Guild and its partner organization, Bidwell Training Center, Inc., completed construction of a seven-and-a-half million dollar, state-of-the-art, vocational and arts training center. Financing for all the building construction, major equipment and furnishing acquisitions, was secured without any

remaining capital indebtedness to the Guild.

The Guild's new Music Hall and Auditorium was constructed and opened in 1987 and a third arts program, Presenting and Performing Arts, was founded. Initially, this program began with two annual music series: the "Living Masters" subscription Jazz series and participation in the Mellon Jazz Festival.

In 1988, the Guild expanded its relationship with the Pittsburgh Public Schools with development and implementation of a second program, i.e., the High School Apprenticeship Training Program in Photography and the High School Apprenticeship Training Program in Ceramic Art. This program had its inception four years earlier in a program which targeted Middle School students and was designed to act as a "feeder" program for the High School programs. The formal, two-year apprenticeship program is specifically targeted to the inner city, secondary school student who fits the profile of an "at risk" student, which is informally defined by the Pittsburgh Public Schools as a student who is in immediate danger of failing school and/or not completing their secondary school education, i.e., in danger of dropping out of school. This program seeks those students in need of the secure, but challenging environment and interpersonal support that may be unavailable to them in their high schools and homes, but is provided by the Guild. All of the participating students have some interest in photography or ceramic art, while a few are seriously interested in possible careers in photography or ceramic art.

Secondary student are recruited from a wide spectrum of races, ages, sexes and grade levels and are recommended by administrators, teachers, and other interested parties involved in the community or educational field. All student applicants are interviewed by Guild counselors and staff who recognize and encourage talent but which is not, in and of itself, the sole criteria for student acceptance into the High School Apprenticeship Training Program.

While the history, theory, and technology of ceramic art and photography is thoroughly covered, the emphasis of the program is on the actual doing and making of ceramic art and photographic art, both of which become the necessary vehicles for each student's personal and artistic self-expression. The overall objective of the program is to equip each student with a menu of specific

artistic and non-artistic skills, discipline and work habits that will allow them to pursue an undergraduate university degree or an independent professional career of their own choosing.

Although a career in the visual arts is not the Guild's primary goal for the students participating in its High School Apprenticeship Training Programs, it should be noted that the visual arts is recognized as a specialty career. For instance, the Department of Labour classifies the visual arts under the general category of "Professional, Technical and Kindred Workers" with a sub-category of "Writers, Artists, and Entertainers". Occupations within the visual arts are organized into four categories: 1) design; 2) education; 3) studio arts; and 4) technical arts. The Guild provides training in each of the preceding four occupational categories in all of its three programs and furthers that understanding with seminars, on site workshops and classes, and exposure to visiting artists. Each of these general occupational areas has sub-categories, for example, there are over fifty job classifications for designer; over twenty classifications for photographer; and over ninety classifications for studio arts. The single largest category is technical arts with over a hundred classifications.

Of the approximately one hundred-and-ten million workers in the USA, the visual arts represents approximately one percent of all workers. While this appears to be a small percentage of the total workforce, it clearly demonstrates that the visual arts qualify as a specialty career. The visual arts actually compares quite favorably with other careers. For example, social science represents half of one percent of the total workforce, social service is one percent, agriculture is two percent, and the science and technical fields amount to three percent. Except for the studio arts, unemployment in visual arts careers is about half that of the general workforce's unemployment percentage.

In contrast to the myth of the visual artist as an unconventional and non-institutional personality, more than two of every three artists are employed by institutions in either the private or public sector. Furthermore, professional artists associated with an institution tend to earn more income than those unaffiliated with an institution or freelance studio artists. Finally, the Department of Labour projections indicate that occupations and employment in the visual arts will grow as fast as the growth for all occupations.

Although students, who demonstrate the desire and ability to do so, are encouraged to pursue advanced training towards a professional career in the arts, the primary objective of the High School Apprenticeship program, as previously stated, is not toward the development of these young people into professional potters or photographers. Rather, the Guild's central mission is to provide a supportive environment to students outside the halls of the city's large, and sometimes impersonal, high schools. Through close interpersonal relationships with Guild staff artists and counselors and the resultant adjustment in attitudes, students find the security, as well as the freedom, to redefine their personalities and identities in a non-academic setting. By struggling with the creative process and their art, in addition to counseling and training in everyday life skills, students begin to work through some of the problems and angst that besets every adolescent growing up in today's society. The program hopes to instill in students the desire and self-esteem to stay and finish their secondary school education and pursue post-secondary education in the field of their choice.

Additionally in 1988, the Presenting and Performing Arts Department began an annual Black Film Series and a Literature Program. The aim of the Literature Program was to foster appreciation of spoken and written contemporary poetry and short fiction among a culturally and academically diverse audience. Each event included a public reading by the featured writer(s) and a less formal interaction with the public (workshop, question and answer period or reception) after the presentation. The program featured writers whose voices and concerns spoke to both the general Pittsburgh audience and the adult students at Bidwell Training Center, the vocational training center located in the same building as the Guild. Approximately a dozen writers have presented their works during the past two years of this program.

In 1989 the Guild's Presenting and Performing Arts Department began the "Virtuoso Series", an annual classical Chamber Music series featuring Black classical musicians, and the Performing Arts Apprenticeship Training Classes and Master Classes with the formation of the All-City Jazz Orchestra. The All-City Jazz Orchestra is open to all middle and secondary school instrumental students as an extra-curricular activity. A musical exposure program, the Third Grade Jazz Project, was also initiated in 1989.

Additionally in 1989, the Guild initiated its own Artist-in-Residence in School Program both in Ceramic Art and in Photography. This program differs from the Artist-in-Residence Program funded by the Pennsylvania Council on the Arts in that the Guild program funds the artist to work with students in Pittsburgh Public schools and at the Guild, but does not provide direct monetary support for the artist's own studio work. The artists participating in the Artist-in-Residence in School program are, however, offered free access to the Guild labs, studios, equipment and materials.

In 1990 the Guild began managing a small art gallery located in Pittsburgh's Central Business District that was established to show the inexpensive works of visiting artists as well students' work in ceramic art and photography.

The Guild's overall objective is to offer disadvantaged youth an alternative to the impoverished reality of the inner city existence through training in a variety of art mediums. As Bill Strickland, the Guild's Executive Director, often states, "I want to teach kids that life is worth living. I want to help people go to college, not prison". The majority of the secondary students attending Guild classes have had little or no previous thought of attending college and, for the most part, they would be the first generation of college graduates in their family. The Guild uses the arts as an educational device that captures the student's attention and keeps it focused on a post-secondary education or vocation that allows for growth and promotion. The Guild tries to alter the student's life in a meaningful way so that they will never have to return to what they were before they became involved with the Guild programs. The idea of using the arts to encourage students to stay in school reflects the background of Bill Strickland himself. He points to himself as a living example of the success of "arts intervention" to break the cycle of poverty. A secondary school teacher taught him pottery, insisted that he go to college, took him to fill out the college application form and, in Bill's words, "Here I am".

Visual Arts training helps adolescents develop their critical thinking faculties and learn to appreciate the world at large. Such training and exposure helps to enlarge their own world view and realize that a greater spectrum of opportunities exists than they had previously thought was available to them.

Through the years, the Guild has been a place where skilled artists can hone and share their craft; where neighborhood elders and youth try new ideas together and develop mutual lines of respect; where parents are assured their children are safe and productive. This vision of black artists practising their craft in appropriate facilities; of youth developing not only studio skills but discipline, reasoning and insight; of increased employment opportunities in meaningful and growing occupations; and of local residents experiencing the creative process and understanding the products of other's creations has evolved, over a twenty year period, from a small, informal, neighborhood-based, ceramics art program to a nationally recognized, state-of-the-art, multi-cultural, community arts center.

Community arts centers, such as the Guild, which serve a minority inner city population, have deliberately designed their programs so that they are truly accessible to their users. Managed by community members, they allow art and the creative process to become a regular part of community residents' lives. They are the testing grounds for both new and emerging artists and their resultant innovative art work. Community arts centers are gathering places for community residents which provide a stable and inspiring environment that nurtures leadership and employment opportunities that are the necessary prerequisites for self-determination, growth and development of community residents. Enlightenment, education, entertainment, and explanation are always readily available.

The opportunities presented by the construction of the new facility and Music Hall provided the catalyst for the Guild to reorient its focus and role from that of a collection of informal, neighborhood arts programs to a broader structured, county-wide, multi-cultural, community arts center (see Appendix 1). The core constituency remains the same, but programs and service have been expanded to serve to a greater number and broader cross-section of residents throughout the Allegheny County region. As currently constituted, the Guild is structured along the following three programmatic and artistic areas:

1. Ceramic Studio Readiness and Training Program, including Arts Exhibition and Workshop Program.

2. Photography Studio Readiness and Training Program, including Arts Exhibition and Workshop Program.
3. Presenting and Performing Arts Program, including Training and Master Classes.

## **FACILITY DESCRIPTION**

The Manchester Craftsmen's Guild complex consists of a ceramic art training studio, a photography training studio, an art exhibition space, and a music hall for the performing arts.

The ceramic art training facility includes a clay studio with space for wheel-throwing (ten electric wheels), hand building and slab construction; an area for clay and glaze calculation, mixing, and production; art storage; and a kiln room for firing ceramic work. The ceramic art studio can comfortably accommodate fifteen to twenty students at one time. Over one hundred-and-ninety cubic feet of firing space is comprised of the following: a thirty cubic foot, gas-fired, Alpine kiln; a sixty cubic foot, gas-fired, Alpine kiln; a thirty cubic foot, gas-fired fiber kiln; a gas-fired, raku kiln; a sixty cubic foot salt kiln; and two electric kilns.

The state-of-the-art photography studio includes black and white film processing and print developing facilities, the latest technology available for color processing and printing, studio shooting areas, complete film processing, mounting and framing, and exhibition areas compatible with large format photography.

The Guild has an eight hundred square foot secured gallery with state-of-the-art, low voltage lighting, allowing art work to be attractively and safely displayed, while offering the level of security appropriate to the quality of the works shown. An additional twelve hundred square foot area is available for larger art installations. Both exhibition areas have a professional hanging system for mounting quality exhibitions.

The Guild's three hundred-and-fifty seat music hall and auditorium is equipped with sound reinforcement and a 24-track recording system, performance lighting, 16mm film projection capabilities, and multi-image slide projection. The hall has a seven hundred-and-fifty square foot stage with an attached green room (artist's lounge) and dressing room facilities. The hall provides a sophisticated environment for the presentation of Jazz, Chamber, Folk and other musical forms as well as literary and film presentations, lectures, meetings, panel discussions and workshops.

Finally, the one hundred seat outdoor amphitheater is capable of adaptation for outdoor lectures, mini-concerts, workshops and literature readings.

## PROGRAM DESCRIPTIONS

### CERAMIC ART DEPARTMENT

The Guild offers a wide range of ceramic art classes that address the needs of a wide variety of ages, interests and skill levels. The program offers courses in functional pottery, slab building, clay sculpture and other specific technical areas. These ceramic classes are offered to the public at minimal cost and include instruction, materials, and firing.

The Ceramic Art Department has a full time director, who teaches and manages the facility and all of its programs; two part-time resident artists; a shop assistant who makes clay, mixes glazes and assists with general shop duties; one full time Artist-in-Residence; and the services of the Guild's Arts Education Coordinator, whose responsibilities include student recruitment; tracking the artistic, academic and social development of secondary school apprenticeship participants; and the planning and supervision of all activities which introduce the apprentices to colleges and universities. The Coordinator works with all the students enrolled in both the Ceramic Art and Photography Departments.