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002. list	Photography [Personally Identifiable Information] [partial] (1 page)	c 06/1996	b(6)

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kc1396

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

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
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Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
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DRAFT SPEECH - Bill Strickland

I would like to add my voice to that of the first lady's and the others' heard today in celebration of the enormous power of the arts and human imagination in providing real life choices for young people caught in a downward spiral. My own experience speaks directly to this point. Many years ago, I was a young person in an inner city high school whose life was transformed by a public school teacher who trained me in ceramic art. Through my apprenticeship, I learned about clay and, as importantly, I learned that I could achieve recognition from my peers and from the community through creative activity. My teacher also introduced me to the architecture of Frank Lloyd Wright, the importance of jazz music, the necessity of good food and for beautiful objects in the environment.

In Pittsburgh, I have reproduced my apprenticeship experience by building a facility designed by a student of Frank Lloyd Wright that features a music hall devoted to jazz, a culinary arts program devoted to food and its presentation, and a ceramic art and photography program that is devoted to reclaiming inner city children. For nine years in a row, approximately 80% of these children who are at-risk of failing at life, go on to college. The antidote for these "at-risk" children, we have discovered, is to surround them with good architecture, good food, and good

teachers who are allowed to function in well equipped environments and who will not accept anything less than the best that the human imagination can provide. During the nine years of operation, we have never had a police call, never had a fight, never had a drug or alcohol incident with any of the hundreds of students we work with. The school is located in the middle of one of the worst neighborhoods in Pittsburgh but, there are not bars on the windows, no cameras in the building and no security during the day. The arts and humanities are vital to life and by embracing both, I believe we can literally change the fate of thousands of children from one of failure to one of achievement and we can do so in our lifetime.

Thank you.



PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES
1100 Pennsylvania Avenue, N.W. Suite 526
Washington, D.C. 20506
(202) 682-5409 Fax (202) 682-5668

Embargoed for Release
Friday, April 26, AM's

Contacts: Debbie Pickford
Ryan McDay
202-667-0901

Arts and Humanities Programs Turn Around Lives of At-Risk Youth Enhance Self-Worth, Self-Discipline, and Achievement

First Lady, Cabinet Honor Local Arts, Humanities Programs from 37 States

*President's Committee Report Finds At-Risk Youth and Communities
"Come Up Taller" As Result of Local Arts & Humanities Efforts*

WASHINGTON -- April 26, 1996 -- Here's a story with a surprise ending: Alfonso Soto and Miguel Boyas, inner-city teenagers, got into mischief and occasionally into the back of a squad car, failed school, and surrounded themselves with people who sold drugs. They began spending their free time shooting....videos. Today, they're not in gangs, they don't take drugs, they've graduated from high school, and now work for the community arts organization that took them off the street.

These young men's defiance of the odds is not really all that remarkable. Instead, it's a predictable outcome duplicated in hundreds of communities around the country because of local arts and humanities programs helping at-risk children, according to a new report released today by the President's Committee on the Arts and the Humanities at a White House ceremony. The report, *Coming Up Taller: Arts and Humanities Programs for Children and Youth At Risk*, reveals how local artists and educators help turn around the lives of young people and describes the common characteristics of effective programs. The study was prepared in partnership with the National Assembly of Local Arts Agencies.

"Studies show that those high-risk children who become competent, confident adults do so through forming strong relationships with adults, participating in a community support network, and building social and other skills," says Academy Award winning actress Rita Moreno, a member of the President's Committee. "Arts and humanities programs provide this adult contact and community support in ways that set adolescents on a positive course for their future. Teenagers not only gain confidence in themselves and their abilities, but also gain a chance to win adult approval and respect."

From the Boston Institute of Contemporary Art's *DocentTeens Program*, which trains teenagers as researchers and museum guides, to *Street-Level Video and Live Wire Youth Media* in Chicago, which uses video to bring gang members together to communicate on neutral territory, these programs provide at-risk youth with a safe place to go, supportive relationships with peers and adults, and access to engaging opportunities to learn and contribute.

"The arts, by building on imagination, creativity and discipline, help students develop their interior lives -- interior selves. There is no other certain way to build character, civility, and a common morality," says arts advocate and President's Committee member Peggy Cooper Cafritz.

According to research conducted by the President's Committee on the Arts and the Humanities, programs succeed when they: take full advantage of the power of the arts and the humanities to engage and teach youth; promote sustained caring relationships between youth and adults; stay small and make a commitment to long-term programming; find ways for children to succeed; help youth build useful skills and take responsibility while developing their own interests and values; express clear and consistent goals and expectations; and provide youth a safe place to work and express themselves. (*See backgrounder on Characteristics of Effective Arts and Humanities Programs*).

The report also describes the positive power of the artists and scholars involved in these programs—professional actors, dancers and visual artists, college professors, writers and videographers—who are not only skilled in their cultural discipline but also are essential "child development workers" who help youth learn about themselves and the world, deal with conflict creatively, and collaborate on projects that teach discipline. These arts and humanities programs help sever the link between poverty and school failure, drug abuse, adolescent pregnancy, and crime.

Without a strong connection to the adult world, many teens find their community in gangs and are unrestrained by adult morality. The Carnegie Council on Adolescent Development reports many young people spend 40 percent of their time without responsible adult companionship or supervision. According to one student survey, only one in five tenth graders participates in youth groups or organized recreational programs or takes weekly arts classes outside of school. But a growing number of communities are providing alternatives.

These programs demonstrate that beyond the labels of risk—teen parent, school dropout, juvenile delinquent, poor child—children are resilient. Put in the right environment, youth flourish.

The programs outlined in the report offer opportunities for young people to dance, sing, paint, write plays and poems, take photographs, make videos, perform Shakespeare, transform public spaces, mount exhibitions, and explore the history of their neighborhoods. As a result, young people who participate in these programs master skills they have been unable to acquire at home or in school; they learn how to take responsibility, to connect with adults, to resolve conflicts and find solutions to problems, and to acquire job skills, the report says. Above all, young people begin to believe they have the ability to transport themselves beyond the boundaries of their current circumstances.

Furthermore, because the arts and humanities transcend language, they can build bridges between cultural, racial, and ethnic groups. They can reduce prejudice and racial violence, promoting a deeper understanding of similarities and differences among religions, races, and cultural traditions. For some young people, the exploration of their own unique cultural histories can be critical to their sense of themselves, and of others' images of them.

The President's Committee on the Arts and the Humanities was created by Presidential Executive Order in 1982 to encourage private sector support and to increase public appreciation of the value of the arts and the humanities, through projects, publications, and meetings. Appointed by the President, the Committee comprises leading citizens from the private sector who have an interest in and commitment to the arts and the humanities. Its members also include the heads of 13 federal agencies with cultural programs, such as the National Endowments for the Arts and the Humanities, the Institute of Museum Services, the Department of Education, the Smithsonian Institution, the Library of Congress, the National Gallery of Art, and The John F. Kennedy Center for the Performing Arts.

The National Assembly of Local Arts Agencies (NALAA) conducted the program profile research for this report. NALAA is the professional organization for local arts agencies, the nation's community arts councils, and city arts commissions. Based in Washington, D.C., it specializes in training, information dissemination, peer networking, and maintaining a collective national voice for local arts agencies and the arts on a community level. NALAA serves over 3,800 local arts agencies across the United States.

The report is available from the President's Committee on the Arts and the Humanities, 1100 Pennsylvania Ave., N.W., Suite 526, Washington, D.C., 20506. Telephone: 202/682-5409.

Federal Arts, Humanities, and Museum Programs for Children and Youth At-Risk

"Children who pick up a paintbrush or a pen, a clarinet or a fistful of clay are less likely to pick up a needle or a gun. They've got better things to do." – Jane Alexander, Chairman

The National Endowment for the Arts, in partnership with state and local arts agencies, art organizations, foundations, the corporate community, and other government agencies, supports programs to benefit at-risk youth, their families, and their communities through involvement in the arts.

Project Support: In fiscal year 1995, the NEA granted approximately \$9.2 million for projects of direct benefit to youth through its Arts in Education, Expansion Arts, Arts for Youth, and State & Regional Programs.

Federal Interagency Partnerships: The NEA has partnerships with other Federal agencies specifically to support programs for youth at risk of drugs and violence. They include:

Pathways to Success, the NEA/Department of Justice partnership, funds programs after-school and week-end programs for at-risk youth that utilize the arts, job skills, education, and recreation activities.

Arts and Prevention, a cooperative initiative with the Center for Substance Abuse Prevention (CSAP) of the Department of Health and Human Services, promotes the inclusion of arts organizations in community drug prevention programs and services for youth.

WritersCorps, the NEA partnership with the Corporation for National Service, supports 75 writers to work with inner-city youth and their families in the Bronx, San Francisco, and Washington, DC.

Public-Private Partnerships: The NEA supports at-risk youth initiatives of national scope and significance in collaboration with community and corporate organizations. For example,

Vision 2000: Literary Arts for Change, a partnership with YMCA of the USA, expands the National Writer's Voice Project's training and program initiatives and literary centers for at-risk youth.

YouthArts Development Project, a consortium of local arts agencies and community groups from Portland, OR, San Antonio, TX, and Atlanta, GA, will develop and disseminate models for the training of artists who work in social service settings, and for the evaluation and documentation of arts-based at-risk youth programs.

"I am proud of the work the National Endowment for the Humanities is doing on behalf of at-risk young Americans. The social benefit derived from participation in the humanities is far too important to leave anyone out, least of all disadvantaged children who, with appropriate care, may discover how exciting learning truly is." – Sheldon Hackney, Chairman

One of NEH's highest priorities is to bring more Americans of all ages into an appreciation and understanding of the humanities. The NEH has in the past and continues to welcome applications for projects that offer at-risk youth the tools for lifelong learning by exposing them to books, museums and art. For example,

Crusade Against Crime (St. Louis, Mo.): This community organization creates opportunities, through a collaboration between the St. Louis public library and the St. Louis public schools, for children and their parents or guardians to read children's literature together and discuss ethical and moral issues.

The Vermont Center for the Book (statewide): This organization provides reading and discussion programs for both newly literate adults and at-risk youth. Scholars and literacy tutors lead discussions about such themes as courage, friendship, home and Arthurian legends. The young people who participate also receive library orientation, library cards and encouragement to continue library use.

MOTHEREAD (nationwide): By engaging parents who are not skilled in reading literature to their children, this program helps those parents interpret the themes in the writings, explore the power of language and become role models for their children. Partners in this program, funded by several state humanities councils, include corrections departments, community-based agencies, daycare centers and pre-school programs.

NEH-funded museum exhibitions (nationwide): Museums in major cities receive NEH support for a variety of exhibitions offering excellent enrichment programs for schoolchildren, including guidebooks, classroom activity guides for teachers, hands-on learning stations and interactive computer activities.

*"Talk to any young person who has been involved in these programs and you will know its true: Museums are magical places." --
Diane Frankel, Director*

Museums, supported by the Institute of Museum Services, are integral parts of their communities. They use their collections and exhibitions to serve families, schools and at-risk children. IMS serves small and large museums of all types including history, art, and children's museums, zoos, botanical gardens and nature centers.

General Operating Support: In fiscal year 1995, IMS awarded over \$22 million for museums' general operating expenses. Many grantees report that these funds help strengthen programs for at-risk youth. For example:

San Diego Museum of Man, San Diego, CA, uses its *Life and Cycles and Ceremonies* exhibit as an integral part of the 6th grade curriculum to provide information about teen pregnancy prevention. Cross cultural perspectives on rituals surrounding birth, puberty, and marriage are also included in the displays.

Seattle Children's Museum, Seattle, WA, brings young people hands-on activities that teach tolerance and understanding of cultural differences. The program aims to improve self-esteem; empower children to resist substance abuse and gang involvement; provide access to resources that develop job skills and improve interpersonal behaviors through positive role models and mentorship.

Museum School Partnerships: IMS has awarded over \$1 million to strengthen partnerships. They include:

The Chicago Children's Museum, Chicago, IL, to develop parent networks at The Robert Taylor Public Housing Community. This public/private partnership aims to break down barriers that inhibit low income families from seeking enriching educational opportunities and gaining access to them.

At the Utah Museum of Natural History, Salt Lake City, UT, middle school students are trained to use museum resources and teach "hands-on science" to elementary students in "extended day" after-school programs. The project provides opportunities for both the middle school student teachers and younger participants to work in positive peer groups and to engage in activities that spark their interest in science and in learning.

National Award for Museum Service: The Institute of Museum Services makes annual awards to museums that are central to the life of their communities. This award celebrates museums that are woven into the fabric of a community through collaboration and through meaningful public outreach.

June 6, 1996

MANCHESTER CRAFTSMEN'S GUILD DISCUSSION

DATE:	June 7, 1996
TIME:	12:15 pm - 2:00 pm
LOCATION:	Pittsburgh, PA
FROM:	Brenda Costello and Katy Button

I. PURPOSE

To participate in a discussion highlighting the important role that the arts can play in reaching youth at-risk of drugs and violence.

II. BACKGROUND

Manchester Craftsmen's Guild

The Manchester Craftsmen's Guild (Guild) has been a community arts resource in Pittsburgh's minority community for more than two decades. Located in one of the poorest neighborhoods of Pittsburgh, its overall objective is to offer disadvantaged youth a supportive environment and an alternative to the impoverished reality of the inner city through training in a variety of art mediums, counseling, and training in everyday life skills. The Guild has grown from a small neighborhood-based effort -- originally located in a residential row house -- to a nationally recognized, broad-based community arts center encompassing both visual and performing arts.

In 1968 founder Bill Strickland sought to help combat the economic deprivation experienced by the residents of the pre-dominantly African-American neighborhood of Manchester in Pittsburgh. Initially offering an informal ceramic art program, the Guild now offers the Artist-in Residence program in Ceramic Art and the High School Apprenticeship Training programs in Photography and Ceramic Art. The High School Apprenticeship programs are targeted to the inner-city, secondary school student who fits the profile of an "at-risk" student. The majority of the secondary student attending Guild classes have had little or no previous thought of attending college and for the most part, would be the first generation of college graduates in their family. From 74 - 80 percent of participants in the Apprenticeship program go on to college.

Facilities at the Guild include a Ceramics Studio, a Photo Lab, a Computer Graphics Lab, and a Culinary Classroom -- all of which you will be touring. Funding for the Guild comes from the NEA, private foundations, and some self-generated funding. Guild students recently produced a national top 40 Jazz CD.

**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 described an oasis for the young people of Pittsburgh -- a place where you can listen to world class music, emulate first-class artists and mentors, and create your own beautiful works of art. 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 believe in yourselves.
- 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 eager to hear your stories, and to learn about your experiences here at the Guild, at school, or at home. What do you think have been the most valuable lessons you've learned here? And how do you think we can encourage more young people to get involved in programs like this one?

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**TALKING IT OVER
BY HILLARY RODHAM CLINTON
FOR IMMEDIATE RELEASE**

When you think of the arts in America, what first pops into your mind? If you're like most of us, you probably have an image of adults -- wealthy adults -- who have the time and money to go to the opera, attend a play or concert, or spend hours browsing through a museum.

In fact, the greatest beneficiaries of public funding for the arts are America's children. Through federal support of local arts agencies and community groups, hundreds of thousands of children each year are able to discover the joy, discipline and self-confidence that comes from their own artistic and creative expression.

That's why current arguments about limiting public funding for the arts are so misguided -- and short-sighted. Learning to paint, dance, write poetry, act, sing or play an instrument gives children reasons to believe in themselves and their own futures.

For many children from impoverished backgrounds, exposure to the arts can literally mean the difference between a life of accomplishment and one of hopelessness and failure. This idea is not my own; a recent report issued by the President's Committee for the Arts and Humanities, "Coming Up Taller," identified cultural programs that provide young people with safe and productive alternatives to crime, violence, gangs, drugs and other disturbing elements of popular culture.

One of those is the Manchester Craftsmen's Guild in Pittsburgh. It is a testament to the power of the arts to transform children's lives. The organization, which is supported by both the National Endowment for the Arts and donations from corporate and private foundations, trains inner-city schoolchildren in ceramic art and photography and opens their ears to world-class music.

But its students learn much more than how to shape clay, take pictures and appreciate jazz. They leave the guild knowing that they have the potential and tools to become successful and productive citizens. Eighty percent of the guild's students go on to college.

I met Bill Strickland, the founder of the Manchester Craftsmen's Guild, last month at a White House ceremony to celebrate arts programs that serve "at-risk" youth. Bill was himself headed in a downward spiral, he says, until an inner-city art teacher introduced him to "ceramics, jazz, and beautiful objects" and taught him that "having ideas had value."

"I learned that I could achieve recognition from my peers through creative activity," he says.

Determined to give other children the same opportunities he enjoyed, he founded the guild. "The antidote for these 'at-risk' children, we have discovered, is to surround them with good architecture, good food, good artists and good teachers who are allowed to function in well-equipped environments and who will not accept anything less than the best that the human imagination can provide," he says.

Hundreds of young people have passed through the guild's doors during the past nine years. In that time, the guild has never had a police call, a fight, or a drug or alcohol-related incident. Although it's located in one of Pittsburgh's most depressed neighborhoods, there are no bars on the windows, security cameras in the building or guards at the door.

"Given the current enthusiasm for building prisons to lock people up," Bill said, "I would challenge them to build centers like this one to set children free."

While those who oppose public funding for programs like the Manchester Craftsmen's Guild have not succeeded in abolishing the National Endowment for the Arts and other federal cultural programs, their crusade will continue. And that means that all of us who care about the arts -- and what the arts can do for children -- have to work as hard as we can to protect a 30-year bipartisan commitment to making the arts more accessible to more Americans.

That historical commitment represents a belief that the arts have the power not only to improve our aesthetic surroundings but to improve our society as well. Learning about culture, after all, is fundamental to understanding our own heritage and the diverse world in which we live.

I find it particularly ironic that those who bemoan America's loss of values (particularly those arising from Western civilization) are often the first to recommend cutting public funds for the arts. Without federal support for arts programs, countless children would never be exposed to Sophocles, Shakespeare or Mozart -- or the painting of Georgia O'Keeffe, the music of Wynton Marsalis and the dance of Arthur Mitchell.

Today, funding for the NEA costs every American 32 cents a year, less than the price of a candy bar. For those who wonder whether it is money well spent, ask yourself this question: Would you rather see a child pick up a paintbrush or a pistol? Would you rather see a child pick up a guitar or a gun?

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May 21, 1996

27TH STORY of Level 1 printed in FULL format.

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Asheville Citizen-Times

February 16, 1996, Friday

SECTION: Local; Pg. 3B

LENGTH: 446 words

HEADLINE: EDUCATOR: SUCCESS IS WANTING IT BAD ENOUGH'

BYLINE: By Barbara Blake, STAFF WRITER

BODY:

It's not often that an out-of-town luncheon speaker in Asheville gets a standing ovation at the end of his address - especially a speaker who defines "at-risk" kids as "any kid enrolled in a public school system."

But about 200 business people, educators, artists and community leaders were on their feet Thursday after an inspiring presentation by William E. Strickland Jr., a champion of inner-city youth in Pittsburgh and, some would say, a worker of miracles.

Strickland, who founded two programs in a "poor, black neighborhood with a bad reputation," came to Asheville to help kick off the 1996 fund drive for the Arts Alliance at the Radisson Hotel, and spoke again Thursday night in Diana Wortham Theater at Pack Place.

The luncheon audience sat spellbound in the pitch-black Radisson ballroom as Strickland showed slides of his one-of-a-kind programs - the Manchester Craftsmen's Guild, an arts education program for inner-city public school students, and the Bidwell Training Center, which provides technology-based job training for ex-steel workers, welfare mothers, single parents and other disadvantaged people in the Pittsburgh area.

One was a slide of a ceramic pot, created by a high-school boy some considered a social and academic loss. "Four-year scholarship," Strickland said briskly, moving on to the next slide.

"Another four-year scholarship," he said, as the audience viewed a stunning black-and-white photograph on the screen. "This one picture got him a four-year scholarship."

Named one of the "100 Visionaries Who Could Change Your Life" by the Utne Reader, Strickland is a ceramic artist and frequently lectures on arts and economic development. He founded the Manchester Craftsmen's Guild in the basement of a row house, and has expanded both programs into multimillion dollar operations.

Under Strickland's direction, young people learn about visual art, music, computers, gourmet food, self-respect, self-esteem and hope. Adults convinced their futures would be based in welfare and futility compete successfully -

Asheville Citizen-Times February 16, 1996, Friday

after 12-month programs in various technologies - with other adults who have four-year degrees.

Much of the funding for his programs comes from grants and foundations; Strickland is nationally known and has support from major corporations and organizations who belief in his work.

"It's about a vision of how life can be," he said earnestly. "The arts is about life and love and affection and sunlight. It's all about self-esteem, and about hope.

"And if anybody tells you you can't succeed with a project in a black neighborhood in a bad part of town, tell them you can if you want to bad enough."

GRAPHIC: Photo of William E. Strickland Jr. appeared with article

LANGUAGE: ENGLISH

LOAD-DATE: April 5, 1996 ,

CERAMIC STUDENT BIOGRAPHIES

Dorian Fancher

Dorian is a Freshman at Oliver High School who is involved with the Arts Collaborative project which integrates Arts and Student Development with Academic courses at Oliver. Dorian has received the most Ambitious Student Award for Spring Semester in 1996. He has also participated in the Apprenticeship training program at MCG for Ceramics. Dorian was a participant in an environmental workshop at Slippery Rock University and has exhibited his work at the MCG Accomplishment Show.

Samantha Griffin

Samantha is a Freshman at Oliver High School. Recently, Samantha was accepted into the Indiana University Summer Academy where she received a full tuition scholarship to study ceramics. She is a participant in the Arts Collaborative project as well as the Apprenticeship Training program at MCG for ceramics. Samantha was chosen for the MCG to Montana trip for the Summer of 1996. She was also a participant in an environmental workshop at SRU.

Nina Cheshnovich

Nina is an immigrant from Moscow and a Junior at Alderdice High School. She is a participant in the Apprenticeship training program in ceramics at MCG. Nina was selected to visit several Galleries and Art Schools in New York City with MCG. She has participated in the All City Art Show and the Accomplishment show at Manchester Craftsmen's Guild.

Andy Karaman

Andy is a High Honor Role Freshman at Oliver High School. Andy has participated in the Pat Ward Williams photography workshop and the Environmental workshop at Slippery Rock University. He also accompanied MCG to New York City to visit the Galleries as well as several Universities. Andy is a participant in the Apprenticeship Training program at MCG and has exhibited his work at the All City Art Exhibit as well as the MCG Accomplishment Show.

Withdrawal/Redaction Marker

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001

BIO'S - STAGE PARTICIPANTS

Clifford Bridges

A forty eight year old married Afro-American with four dependents. Graduate of Penn Hills High School and a Veteran of the U.S. Army. Enrolled in the Chemical Laboratory Technician Program at Bidwell Training Center and graduated in May of 1992. Currently employed by Bayer Corporation as a Associate Laboratory Technician. Formerly employed by the Westinghouse Electric Corporation as a Molder and the Cott Manufacturing Company, was laid off by both companies.

D.O.B.:

(b)(6)

SS#:

Sex: Male

James Reed

A forty four year old divorced Afro-American with one dependent. Graduate of Lincoln High School in San Diego, California and a Veteran of the U.S. Army. Formerly employed by the Fabiana Coffee Shop as a server. Enrolled in the Business Travel Program and graduated in October, 1992. Currently employed by the American Express Travel Services as a Travel Counselor.

D.O.B.:

(b)(6)

SS. #:

Sex: Male

Melvin Robinson

A thirty six year old Afro-American and a graduate of Perry Traditional Academy. He is single with no dependents. Has a disability (loss of partial left arm) and has not held gainful employment. Enrolled in the Culinary Arts Program and graduated in July, 1995. Currently employed by Bidwell Food Services Inc. as a Cook.

D.O.B.:

(b)(6)

SS. #:

Sex: Male

Lori Hale

A twenty four year old single white female with no dependents. Graduated from North Catholic High School in 1990. Currently enrolled in our Pharmacy Technician Program. Student has completed 30 weeks of dialectic training in Pharmacology and is in her second week of a 6 week externship program with Allegheny General Hospital. Her goals are successful completion of the program and securing gainful employment.

D.O.B.:

(b)(6)

SS:

Sex: Female

The President's Committee on the Arts and the Humanities (PCAH)

The President's Committee on the Arts and the Humanities published its report, "Coming Up Taller: Arts and Humanities Programs for Children and Youth At Risk." The study describes what makes programs for at-risk youth effective, how they are designed and supported and includes 218 examples of programs from all over the United States. The study was funded entirely by the private sector. The President's Committee hopes that this study will convince local, state and federal leaders, and private contributors, to support these programs, and to create more of them. (Study in front pocket)

National Endowment for the Arts

Since the early 1980's, the National Endowment for the Arts has been supporting and encouraging programs that target at-risk youth by offering classes, rehearsals, and other activities after school, on weekends and during the summer. The NEA has also partnered with other federal agencies, such as the Department of Labor and the Department of Justice and, more recently, the Corporation for National Service in an attempt to offer youth positive alternatives to destructive behavior, safe outlets for self-expression and self-definition, and disciplines that provide academic and job skills. The NEA recently published a book, "Part of the Solution --- Creative Alternatives for Youth," which describes local arts programs supported by the NEA that have made a positive difference in the lives of children and their families.

Format

Upon arrival you will tour the facility with Bill Strickland, visiting with students as you go along (descriptions attached). Next you will meet with Board members and program participants before proceeding to the discussion. The discussion will be open to students, teachers, and community leaders.

III. PARTICIPANTS

-HRC

-Bill Strickland, founder of Manchester Craftsmen's Guild

-Mayor Tom Murphy, Mayor of Pittsburgh

-Cong. Coyne

-K. Leroy Irvis, Chair of Board, Manchester Craftsman Guild

-7 students (see descriptions attached)

IV. SEQUENCE OF EVENTS

- HRC to tour facility and observe and observe kids doing arts and crafts
- Meet & Greet with Board Members
- Meet & Greet with Program Participants
- Proceed to discussion area
- Mayor Murphy, Cong. Coyne and K. Leroy Irvis are announced onto stage
- Bill Strickland and Hrc are announced onto stage and proceed to seats
- Bill Strickland delivers remarks and introduces HRC
- HRC to deliver remarks
- Open discussion with kids, teachers, community leaders
- Optional interaction with audience
- HRC exits stage left

V. PRESS

Tour: Pool press.

Meet & Greets: Closed press.

Discussion: Open press.

VI. REMARKS

Talking points provided by June Shih.

William E. Strickland, Jr.

William Strickland presently serves as Executive Director of the Bidwell Training Center, Inc., located in Pittsburgh, Pennsylvania. The center concentrates on the provision of technology-based job training for dislocated and disadvantaged citizens of the region. Mr. Strickland has developed programs in conjunction with IBM, Heinz USA, Bayer USA, PPG Industries, and Alcoa, among other corporations.

In addition to his responsibilities at Bidwell, he serves as Executive Director of the Manchester Craftsmen's Guild, an arts apprenticeship training program for inner-city public school students. This training has resulted in the successful placement of minority students in undergraduate school programs.

Mr. Strickland is a practicing ceramic artist and lectures frequently on the subject of arts and economic development. He holds a Bachelor of Arts degree from the University of Pittsburgh, where he is also a candidate for a Master of Arts degree in Diplomatic History. Mr. Strickland was an airline pilot with Braniff International and holds a captain's rating and full certification on turbo jet aircraft as second officer, a position he held with Braniff for more than a year.

STAGE STUDENTS - PARTICIPANTS**COMPUTERS****Ramar Poole**

SSN:

Date of Birth:

:

Age: 17

Ramar Poole

Ramar Poole is a senior at Perry Traditional Academy and has been accepted to two Universities already. He had been coming to the Guild for three years. He enjoys designing self-portraits, doing photo studio work and his last achievement was to explore sound editing for a virtual installation. He participated in several visiting artist programs including a recent environmental sculpture project led by John Roloff. For his excellence, he was selected to participate in the Art to Arizona Leadership trip and to visit Colleges in New York and Philadelphia as a reward.

Sam Massey

SSN:

Date of Birth:

Age: 15

Sam Massey

Sam Massey is a Junior at Schenley High School. Sam has attended Manchester Craftsmen's Guild for three years and has been a stand out in the Computer Imaging and Drawing studios. He has attended Summer Academies at Slippery Rock University and Slippery Rock University of Pennsylvania and this summer he will attend the Governor's School for the Arts at Mercy Herst College.

This past year, along with fellow student Vincent Krausse Sam designed an Internet site for the Pittsburgh Urban Leadership Foundation. Sam twins sister Sunni and Sherie attended Manchester Craftsmen's Guild throughout their high school years and are presently entering their Junior years at Penn State University. Sam aspires to a career in the arts, working with Graphics, Computers and Mixed Media.

PHOTOGRAPHY

Student Biographies

Rican Ranson

Rican is a student at CAPA (Creative and Performing Arts) High school. He has been attending the Photography apprenticeship program at the Manchester Craftsmen's Guild (MCG) for at least a year. During this time he has been working with issues of identity by placing his silhouette in various urban environments. Aside from Photography Rican is also interested in creative writing. This summer he will be attending the Governor's School of Pennsylvania, where he was accepted for both creative writing and photography.

Kiersten Stanton

Kiersten is a sophomore at Schenley High school and has been attending the Photography apprenticeship program at the Manchester Craftsmen's Guild since her freshman year. While at MCG Kiersten has completed various extensive projects. Presently she is working on a project that deals with the ways in which violence is ingrained in society. To present this issue she has begun by photographing her cousin (age four) playing with his friend. The two boys play at being gangsters and imitate the attire, the gestures, and the motions of teenage gang members. In addition to attending the after school apprenticeship program Kiersten worked in the Shady Lane School project in which MCG students worked as mentors to the pre school kids guiding and assisting them through the completion of an art project.

Monica Godfrey

Monica is a junior at Schenley High school and has been attending the Photography apprenticeship program at the Manchester Craftsmen's Guild for three years. Currently Monica is working in a project that documents the daily lives of her father and brother. Her images point to both the similarities and differences between the two men from different generations. In addition to attending the after school program Monica also participated in the Shady Lane School project acting as a mentor to pre school children. Monica will graduate from high school next year and plans to continue her photographic work at the university level.

Abby Benson

Abby is a freshman at Perry Traditional Academy and this is her first year as a participant in the Photography apprenticeship training program at the Manchester Craftsmen's Guild. Although Abby has only been attending the program for a few months she has already developed a portfolio. Abby's images are abstractions of form that range from dew on leaves to wet pavement. Abby has been accepted as an alternate into the IUP (International University of Pennsylvania) Summer Art Program.

Withdrawal/Redaction Marker

Clinton Library

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002. list	Photography [Personally Identifiable Information] [partial] (1 page)	c 06/1996	b(6)

COLLECTION:

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Jennifer Klein
OA/Box Number: 13523

FOLDER TITLE:

Gallery 37 [2]

2014-0536-S

kc1396

RESTRICTION CODES

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

P1 National Security Classified Information [(a)(1) of the PRA]
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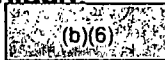
Freedom of Information Act - [5 U.S.C. 552(b)]

b(1) National security classified information [(b)(1) of the FOIA]
b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

[002]

Gabriel B. Tait

Graduated from Perry Traditional Academy in Pittsburgh. During his middle school and high school years he attended Manchester Craftsmen's Guild Photography Program. He received a Governor School scholarship to attend Slippery Rock University and maintained that scholarship for four years. In his Junior year he entered and won third place in the Black Journalist of America competition in Texas. Upon graduation from Slippery Rock University, Gabe was immediately hired as a Staff Photography for a newspaper located in South Carolina. Currently, Gabe is working as a Staff Photographer for the Detroit Free Press Newspaper in Detroit, Michigan.

D.O.B.:**SS#.****Sex:****Male**

COMPUTERS

Vincent Krauss

Vincent Krauss is a Senior at Letche High School. He first began attending drawing classes at Manchester Craftsmen's Guild as a Sophomore at David B. Oliver High School. With the development of the computer imaging studio at Manchester Craftsmen's Guild, Vincent quickly emerged as a leading student participant. In June of 1995 he provided invaluable technical and creative work to Manchester Craftsmen's Guild's first Internet exhibition, **Selections from Accomplishment XIII**. During his last year of high school, Vincent has concentrated on the development of additional Web Pages. His proficiency with writing hypertext mark up language won him a commission to design the home page for the Pittsburgh Leadership Foundation along with fellow MCG student, Sam Massey. Vincent has also mentored new students in the computer center and participated in numerous projects with visiting artists. Following graduation, Vincent aspires to a career in the Navy SEALs, and ultimately in government service and security.

Dana Krieger

Dana Krieger is a Junior at Schenley High School. Her favorite classes are biology, art and foreign languages. She started coming to Manchester when she was in 8th grade for Drawing and Painting classes. She enjoys coming to the Guild for enhancing her creative potential, develop her personality and release stress from school. She participated in the Shady Lane Project mentoring children in painting and ceramics, the Matress Factory Project developing virtual art installations. She was selected for a College Trip to New York and Summer Academy in Indiana University.

Amber Perkins

Amber Perkins is a Junior at Schenley High School. She started coming to Manchester Craftsmen's Guild a year ago to Photography and Computers. She participated in the Shady Lane Project mentoring children in painting and ceramics, was assigned the MCG Web Page computers graphic design, did her own Web Page and tutored other students on design and programming in the Web. She designed the Accomplishment Exhibition Logo, exhibited her poetry on the Web, has a children Alphabet book in process and participated in the NFTE Business Program (National Foundation for Teaching Entrepreneurship). She was also selected for a College Trip to New York and Summer Academy in Indiana University.

Nicole Ivy

Freshman at Perry Traditional Academy. First started coming at MCG as a Middle School student at Greenway. Worked in Photo and Computers, hopes to go with MCG to Montana this summer. Aspires to become a physician, perhaps specializing in surgery. She has just completed her first year here in the Health Careers Initiative program which has allowed her to gain apprenticeship experience in Physical Therapy. This summer will be completing fifty hours of community service in a hospital service.

CULINARY CLASSROOM

Dina Nesbit

Former veteran of U.S. Army. I was one of the last members of the Womens Army Corp. I have a few years of college. I worked for US Air, Inc. for 16 years and was laid off. My dream is to become a chef. Fortunate for me Bidwell is my first stop. Since I was laid off was able to attend Bidwell courtesy of the commonwealth. I am single and have no children.

David Hughes Jr.

19 years old and is presently working at a local restaurant.

In Davids free time he works with a music group called "Project Change", a group of gospel singers, jazz performers and hip hop artist. They travel to different communities and give people a positive message with their performance.

Chef Cynthia Tuite- pronounced (2 tea)

Single parent of a 9 year old daughter, 35 years old.

I've worked at Bidwell for 8 years as an instructor and presently the director of the Culinary Arts Program. I feel very fortunate to work at a school that really cares about its students. I want to try to help people who need a positive change in there life.

I have been cooking for 17 years and it has been very hard as a female at times. I am now the first female Vice Pres for the American Culinary Federation Pittsburgh Chapter in there 52 year history. I have tried to make the kitchen a

equal place for both women and minorities.

Debi Arnett

Married - One daughter, Ashlee 5 years old.
Husband, Jim Arrie.
Former telemarketing manager, over 10 years, laid off.
Am working part time now. Always enjoyed cooking at home. Parents formerly owned a diner in Bradford, PA where I worked part time. Very interested in Supervision/Management

Dennis Curfman

37 years old, unemployed, single.

Grew-up on a farm here in PA. Joined the Air Force where he served 4 years. He worked in construction and as a truck driver for the next 11 years. Dennis always loved to cook so he obtained employment in a kitchen. He was laid off and this brought him to Bidwell.

4/25/96

DRAFT SPEECH - Bill Strickland
Art for At-Risk Youth Event

I would like to add my voice to that of the first lady's and the others' heard today in celebration of the enormous power of the arts and human imagination in providing real life choices for young people caught in a downward spiral. My own experience speaks directly to this point. Many years ago, I was a young person in an inner city high school whose life was transformed by a public school teacher who trained me in ceramic art. Through my apprenticeship, I learned about clay and, as importantly, I learned that I could achieve recognition from my peers and from the community through creative activity. My teacher also introduced me to the architecture of Frank Lloyd Wright, the importance of jazz music, the necessity of good food and for beautiful objects in the environment.

In Pittsburgh, I have reproduced my apprenticeship experience by building a facility designed by a student of Frank Lloyd Wright that features a music hall devoted to jazz, a culinary arts program devoted to food and its presentation, and a ceramic art and photography program that is devoted to reclaiming inner city children. For nine years in a row, approximately 80% of these children who are at-risk of failing at life, go on to college. The antidote for these "at-risk" children, we have discovered, is to surround them with good architecture, good food, and good

teachers who are allowed to function in well equipped environments and who will not accept anything less than the best that the human imagination can provide. During the nine years of operation, we have never had a police call, never had a fight, never had a drug or alcohol incident with any of the hundreds of students we work with. The school is located in the middle of one of the worst neighborhoods in Pittsburgh but, there are not bars on the windows, no cameras in the building and no security during the day. The arts and humanities are vital to life and by embracing both, I believe we can literally change the fate of thousands of children from one of failure to one of achievement and we can do so in our lifetime.

Thank you.

**FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR THE PRESIDENT'S COMMITTEE ON THE ARTS AND HUMANITIES
"COMING UP TALLER" REPORT ON AT-RISK YOUTH
THE WHITE HOUSE
APRIL 26, 1996**

It is a pleasure to have all of you at the White House for an occasion that gives us so much to celebrate.

Let me first thank Sheldon Hackney, Jane Alexander and Diane Frankel who, through thick and thin, have remained tireless in their efforts to promote our nation's rich cultural legacy.

On behalf of the President, let me also convey deep appreciation to the members of the President's Committee on the Arts and Humanities, who have devoted considerable time and attention over the past year to helping children discover their creative potential through art, words, and ideas. I ask each of you to please stand so that we may recognize your efforts.

Finally, I'd like to take this opportunity to commend the countless artists, teachers, museum professionals and community leaders across our country who are offering our children positive alternatives to lives of despair and destruction. These men and women believe in the promise of every child -- and in the power of the arts and humanities to transform children's lives. Their dedication and expertise have given thousands of children new hope and confidence in their own futures. I'm delighted that some of these fine artists and educators are with us today.

Every day, through the media and television, we hear bad news stories about America's children. We hear about children floundering in a sea of confusion, frustration, anger, and violence. We hear about children growing up in environments that are so impoverished -- economically and spiritually -- that they cannot resist the lure of drugs, gangs, and other forms of destructive behavior.

Today, it gives me great pleasure to talk about a good news story -- a story being seen and heard across the country that reminds us of the progress we can make if we are willing to invest our children with the attention and nurturing they need and deserve.

What we are witnessing in every corner of America are examples of children -- children who might otherwise have been written off -- discovering joy, fulfillment, discipline and self-confidence through their own artistic and intellectual expression.

The study that the President's Committee is releasing today

-- called "Coming Up Taller" -- offers compelling evidence that the arts and humanities provide young people with creative, productive, and safe outlets that can save their lives and enrich their souls.

Children, my husband often says, need "something to say yes to." Children can say yes to music, dance, painting, poetry, writing, drama, history, photography and other forms of creative expression. Programs in the arts and humanities give children reasons to believe in themselves. They give children ways to understand each other and the world in which they live. They give children channels to cope with the challenges of their lives.

The Committee's study -- which, by the way, was funded entirely through private sources -- cites numerous instances of children whose school work, social habits, and outlooks on life have improved with exposure to arts and humanities programs.

It would take far too long for me to relate every story, but let me mention a few:

-- One teenager, at risk of dropping out of high school, became involved with an artists-in-training program sponsored by the Opera Theatre of St. Louis. Now she has a full scholarship to college and is in her second year studying voice.

-- A sixth-grader growing up in a low-income area of Philadelphia joined *The People's Light and Theater Company*, which works with students after school on a year-round basis. The students wrote, improvised and performed plays, including works of Shakespeare. Today, the girl is one of the top students in the 12th grade and is hoping to become a lawyer. Her 19 classmates in the program will all graduate from high school this spring.

-- A four-year-old boy came to pre-school every day but never talked. One day, as part of an early childhood arts program, the boy drew a picture in class, and began to tell his classmates the story behind his picture. Since then, his development has flourished through arts projects.

Each of these cases illustrates the benefits that come when children are engaged in activities that teach new skills, build strong interpersonal relationships, emphasize excellence, and provide a stable, safe environment that enhances learning and growth.

The President is extremely proud that his Administration -- through the National Endowment for the Arts and its partnerships with the Department of Justice, the Department of Health and Human Services, the Department of Housing and Urban Development and the Corporation for National Service, as well as the ongoing work of the National Endowment for the Humanities and the

Institute of Museum Services -- has consistently supported creative alternatives for young people whose lives offer few opportunities for artistic and intellectual stimulation.

Clearly our nation today faces great challenges and difficult choices when it comes to how to allocate federal resources. But I hope that, as we establish our priorities for a new millennium, Americans will appreciate that the very small amount of public support given to the arts and humanities is a downpayment on our future. It is not only an investment in our young people -- it is an investment in the values we claim to honor and the cultural traditions in which our democracy has flourished for more than 200 years.

If we care about civility, character, and our democratic freedoms, then we ought to support the federal agencies and institutions whose mission is to make American culture available to the children who will be our nation's future workers and citizens.

In closing, and because this is National Poetry Month, let me pass on some eloquent words from Rita Dove, our national Poet Laureate from 1993 to 1995:

"If children are unable to voice what they mean, no one will know how they feel. If they can't imagine a different world, they are stumbling through a darkness made all the more sinister by its lack of reference points. For a young person growing up in America's alienated and disparate neighborhoods, there can be no greater empowerment than to dare to speak from the heart -- and then to discover that one is not alone in one's feelings. Once hope and self-esteem have been engendered, the work of redefining the future can begin."

Indeed, when we hear the extraordinary voices of the Chicago Children's Choir, or the words of the two young people who will talk to us today -- or when we learn from Bill Strickland about his experiences as a student and teacher in children's art programs -- we know that our rich cultural traditions are alive and well and safely guarded for the future.

Thank you for helping us celebrate the resilience of America's children, and the important role that American culture plays in our individual and collective lives.

Now, I have the pleasure of introducing a man we all admire as one of our nation's finest actors and citizens -- a man known most recently for being one of the best teachers ever to appear on the Hollywood screen -- Mr. Richard Dreyfuss.

###

Federal Arts, Humanities, and Museum Programs for Children and Youth At-Risk

"Children who pick up a paintbrush or a pen, a clarinet or a fistful of clay are less likely to pick up a needle or a gun. They've got better things to do." – Jane Alexander, Chairman

The National Endowment for the Arts, in partnership with state and local arts agencies, art organizations, foundations, the corporate community, and other government agencies, supports programs to benefit at-risk youth, their families, and their communities through involvement in the arts.

Project Support: In fiscal year 1995, the NEA granted approximately \$9.2 million for projects of direct benefit to youth through its Arts in Education, Expansion Arts, Arts for Youth, and State & Regional Programs.

Federal Interagency Partnerships: The NEA has partnerships with other Federal agencies specifically to support programs for youth at risk of drugs and violence. They include:

Pathways to Success, the NEA/Department of Justice partnership, funds programs after-school and week-end programs for at-risk youth that utilize the arts, job skills, education, and recreation activities.

Arts and Prevention, a cooperative initiative with the Center for Substance Abuse Prevention (CSAP) of the Department of Health and Human Services, promotes the inclusion of arts organizations in community drug prevention programs and services for youth.

WritersCorps, the NEA partnership with the Corporation for National Service, supports 75 writers to work with inner-city youth and their families in the Bronx, San Francisco, and Washington, DC.

Public-Private Partnerships: The NEA supports at-risk youth initiatives of national scope and significance in collaboration with community and corporate organizations. For example,

Vision 2000: Literary Arts for Change, a partnership with YMCA of the USA, expands the National Writer's Voice Project's training and program initiatives and literary centers for at-risk youth.

YouthArts Development Project, a consortium of local arts agencies and community groups from Portland, OR, San Antonio, TX, and Atlanta, GA, will develop and disseminate models for the training of artists who work in social service settings, and for the evaluation and documentation of arts-based at-risk youth programs.

"I am proud of the work the National Endowment for the Humanities is doing on behalf of at-risk young Americans. The social benefit derived from participation in the humanities is far too important to leave anyone out, least of all disadvantaged children who, with appropriate care, may discover how exciting learning truly is." – Sheldon Hackney, Chairman

One of NEH's highest priorities is to bring more Americans of all ages into an appreciation and understanding of the humanities. The NEH has in the past and continues to welcome applications for projects that offer at-risk youth the tools for lifelong learning by exposing them to books, museums and art. For example,

Crusade Against Crime (St. Louis, Mo.): This community organization creates opportunities, through a collaboration between the St. Louis public library and the St. Louis public schools, for children and their parents or guardians to read children's literature together and discuss ethical and moral issues.

The Vermont Center for the Book (statewide): This organization provides reading and discussion programs for both newly literate adults and at-risk youth. Scholars and literacy tutors lead discussions about such themes as courage, friendship, home and Arthurian legends. The young people who participate also receive library orientation, library cards and encouragement to continue library use.

MOTHEREAD (nationwide): By engaging parents who are not skilled in reading literature to their children, this program helps those parents interpret the themes in the writings, explore the power of language and become role models for their children. Partners in this program, funded by several state humanities councils, include corrections departments, community-based agencies, daycare centers and pre-school programs.

NEH-funded museum exhibitions (nationwide): Museums in major cities receive NEH support for a variety of exhibitions offering excellent enrichment programs for schoolchildren, including guidebooks, classroom activity guides for teachers, hands-on learning stations and interactive computer activities.

*"Talk to any young person who has been involved in these programs and you will know its true: Museums are magical places." –
Diane Frankel, Director*

Museums, supported by the Institute of Museum Services, are integral parts of their communities. They use their collections and exhibitions to serve families, schools and at-risk children. IMS serves small and large museums of all types including history, art, and children's museums, zoos, botanical gardens and nature centers.

General Operating Support: In fiscal year 1995, IMS awarded over \$22 million for museums' general operating expenses. Many grantees report that these funds help strengthen programs for at-risk youth. For example:

San Diego Museum of Man, San Diego, CA, uses its *Life and Cycles and Ceremonies* exhibit as an integral part of the 6th grade curriculum to provide information about teen pregnancy prevention. Cross cultural perspectives on rituals surrounding birth, puberty, and marriage are also included in the displays.

Seattle Children's Museum, Seattle, WA, brings young people hands-on activities that teach tolerance and understanding of cultural differences. The program aims to improve self-esteem; empower children to resist substance abuse and gang involvement; provide access to resources that develop job skills and improve interpersonal behaviors through positive role models and mentorship.

Museum School Partnerships: IMS has awarded over \$1 million to strengthen partnerships. They include:

The Chicago Children's Museum, Chicago, IL, to develop parent networks at The Robert Taylor Public Housing Community. This public/private partnership aims to break down barriers that inhibit low income families from seeking enriching educational opportunities and gaining access to them.

At the Utah Museum of Natural History, Salt Lake City, UT, middle school students are trained to use museum resources and teach "hands-on science" to elementary students in "extended day" after-school programs. The project provides opportunities for both the middle school student teachers and younger participants to work in positive peer groups and to engage in activities that spark their interest in science and in learning.

National Award for Museum Service: The Institute of Museum Services makes annual awards to museums that are central to the life of their communities. This award celebrates museums that are woven into the fabric of a community through collaboration and through meaningful public outreach.

E X E C U T I V E O F F I C E O F T H E P R E S I D E N T

14-Aug-1996 05:11pm

TO: Jennifer L. Klein
FROM: Katharine M. Button
 Office of the First Lady

SUBJECT: names for chicago

Jen - here are two names from Sandy Crary for the Chicago arts event:

Ms. Terry Evans
600 South Dearborn
Apt. 2111
Chicago, IL 60605

~~Mr.~~ Richard *and Judith* Stern
Stern Joint Venture Co.
676 N. Michigan Avenue
Suite 3330
Chicago, IL 60611

These are both members of the National Council on the Arts
(Presidential appointees).

Thanks - Katy

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

1100 Pennsylvania Avenue N.W.
Suite 526
Washington, DC 20506
202/682-5409 Fax:202/682-5668

FACSIMILE COVER SHEET

DATE: August 22, 1996

TO: Melanne Verveer, Deputy Chief of Staff
Katy Button

FROM: Ellen McCulloch-Lovell, Executive Director *ELM*

FAX NUMBER: 202-456-6244

NUMBER OF PAGES TRANSMITTED (including cover sheet): 10

COMMENTS:

IF THERE ARE ANY PROBLEMS WITH THIS TRANSACTION, PLEASE CALL 202-682-5409.

August 22, 1996

MEMORANDUM

Melanne Verveer
Katy Button

FROM:

Ellen McCulloch-Lovell 

RE:

List for Gallery 37 event

Attached is the list of the Chicago board members of the Illinois Arts Alliance, run by Alene Valkanas; I would highly recommend their being invited to the Gallery 37 event. Also be sure to include Alene (I put her on the list.)

Two other strong friends, who I believe will be at the Convention are:

Ron Feldman (NCA Member) 

(o) 212-226-3232

(h) 914-238-4332

and,

Monte Friedkin

(o) 407-479-1882

(h) 407-487-7505

Melanne, I had a call from John Brademas today, who is concerned and angry over how the platform handles that arts and the humanities. Also, I urgently need your feedback on the Clinton record piece.

Sen has
list for invites
to event.

28

FAX TRANSMISSION

DATE:

Aug 21

TO:

Ellen Lovell

FAX #:

(202) 682-5668

PHONE #:

PAGES:

FROM:

Akene Valkanas
Illinois Arts Alliance / Foundation
200 North Michigan, Suite 404
Chicago, Illinois 60601
(P) 312/855-3105
(F) 312/855-1565

COMMENTS:

Ellen -

Attached is the complete
board list of the Arts Alliance.
Should space permit, I'm sure
the members outside Chicago would
appreciate our invitation - if
that is possible.

Akene

Chicago Board Members of the Illinois Cultural Alliance

Monroe Anderson
 Director of Station Services
 and Community Affairs
 CBS-TV
 630 North McClurg Court
 Chicago, Illinois 60611
 Office: 312/951-3727
 Fax: 312/440-0591
 Class of 1997

Nancy Carstedt
 Executive Director
 Chicago Children's Choir
 Chicago Cultural Center
 78 East Washington
 Chicago, Illinois 60602
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 Home: 708/390-8208
 Fax: 312/849-8309
 Class of 1996

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 Consolidated Communications Inc.
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 Fax: 217/235-3524
 Class of 1996

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 Class of 1996

Bill Brattain
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 Class of 1996

Kevin Consey
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 Home:
 Fax: 312/280-2687
 Class of 1997

Suzanne Brown
 Metropolitan Pier and
 Exposition Authority
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 Fax: 312/791-6595
 Class of 1995

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 Arts Consultant
 900 North Lake Shore Drive, #1409
 Chicago, Illinois 60611
 Office: 312/266-1461
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The Honorable Gayle M. Franzen
Chairman
DuPage County Board
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Class of 1997

Willard Boyd
President
Field Museum
Roosevelt Road at Lake Shore Drive
Chicago, IL 60605

Mort Kaplan
333 East Ontario
Apt. # 4512
Chicago, IL 60611

August 20, 1996

MEMORANDUM

Nicole Rabner or Katy Button

FROM:

Ellen McCulloch-Lovell

RE:

Arts patrons at the Convention
Clinton record brochure

President's Committee members Ann Sheffer, Phyllis Rosen, David Henry Hwang and Tony Podesta will be attending the Democratic National Convention and would be good candidates for invitations to Mrs. Clinton's appearances.

PCAH members Lerone Bennett, Jr., the Executive Editor of Ebony, and John Bryan, the Chairman and CEO of Sara Lee, also live in the Chicago area and are supporters of the arts.

It is hard to judge who among the delegates has a special arts and humanities interest unless I call state directors for advice.

The other list to consult would be Andy Breslau's list of artists, writers and patrons who are helping the campaign. He is at 202-496-2766. Friends like Monte Friedkin, Ray Nasher and Ron Feldman are arts patrons and strong supporters.

If you want me to pursue this, please let me know.

Important: I have a writer willing to redraft the piece. I need more feedback from Melanne. I have been trying to reach her. }

Addresses of the PCAH Members Attending the Convention

Ann Sheffer
19 Stony Point Road
Westport, CT 06880
Home phone: 203-227-5522
Spouse: Bill Scheffler

Phyllis Rosen
President, P. Rosen, Inc.
18 East 85th Street
New York, NY 10028
Office phone: 212-472-7648
Spouse: Jack Rosen

David Henry Hwang
45 West 67th Street
Apartment 27/28 B
New York, NY 10023
Home phone: 212-501-8733
Spouse: Kathryn Lang

Tony Podesta
President, Podesta Associates, Inc.
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Washington, D.C. 20001
Work phone: 202-393-1010
Home phone: 202-387-7463

Lerone Bennett, Jr.
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Office phone: 312-322-9250
Spouse: Gloria Bennett

John Bryan
Chairman and CEO
Sara Lee Corporation
Three First National Plaza
Chicago, IL 60602
Office phone: 312-558-8502
Spouse: Neville Bryan



PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES

1100 Pennsylvania Avenue, N.W. Suite 526

Washington, D.C. 20506

(202) 682-5409 Fax (202) 682-5668

August 15, 1996

MEMORANDUM

TO: Katy Button, Office of the First Lady

FROM: Kevin Casey, President's Committee *Kevin Casey*

RE: Possible invites for the Educating Cities Conference

Susan Barnes-Gelt
Denver City Council
Room 451
City County Building
Denver, CO 80202
(o) 303-640-4402
Asst: Jan Fulsome
(PCAH Member)

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Executive Editor
Ebony
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(o) 312-322-9250
Asst: Beverly Coppage
(PCAH Member)

Madeleine Berman
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Franklin, MI 48025
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(PCAH Member)

Dr. John Brademas
President Emeritus
New York University
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New York, NY 10036
(o) 212-790-1350
Asst: Yvonne McGlue
(PCAH Chair)



John Bryan
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Sara Lee Corp.
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Asst: Randy White
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Maggie Daley
Chair
Chicago Cultural Foundation
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Chicago, IL 60602
(o) 312-744-6630
Asst: Alissa
(PCAH Member)

Richard Riley
Secretary of Education
U.S. Dept of Education
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Washington, DC 20202
(o) 202-401-3000
Asst: Sandy Rinck
(PCAH Member)

Richard Franke
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(o) 312-917-7778

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National Asso. of State Arts Agencies Chair
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Douglas Greenberg
President and Director
Chicago Historical Society
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Chicago, IL 60614-6099
(o) 312-642-5035 X 200



Dr. Adele Simmons
Executive Director
John D. and Catherine T. MacArthur Foundation
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(o) 312-726-8000



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(o) 312-922-0440

Mr. Sandy Boyd
President
Field Museum of Natural History
Roosevelt Road at Lakeshore Drive
Chicago, IL 60605
312-322-8863



Mrs. Michael Miles
1350 North Lake Rd.
Lake Forest, IL 60045
(h) unpublished
(American Council for the Arts Board Member)

Mr. Charles Benton
581 Ingleside Park
Evanston, ILL 60201
P: 708-328-4196



Ms. Peggy Barber
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Funds for America's Libraries
American Library Association
50 East Huron Street
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(o) 312-944-6780 X- 3217

Ms. Elizabeth Martinez
Executive Director
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(o) 312-944-6780

Ms. Deborah Leff
President
The Joyce Foundation
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(o) 312-782-2464



Ms. Lynn E. Allen
Director of Midwest Region
CARE
70 East Lake Street
Suite 1430
Chicago, IL 60601
(o) 312/641-1430

Mr. William Leisher
Executive Director of Conservation
The School of Art, Institute of Chicago
Michigan Avenue at Adams Street
Chicago, IL 60603
(o) 312-443-3600



Ms. Rebecca Riley
Director, Community Initiatives Program
John D. & Catherine T. MacArthur Foundation
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312-726-8000



Dr. Mikiso Hane
Professor of History
Knox College
Galesburg, IL 61401
(o) 309-341-7526
(NEH Council Member)

The Honorable Thomas C. Holt
Department of History
University of Chicago
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Chicago, IL 60637
(o) 312-702-8389
(NEH Council)

Mr. Frank Zuccari
Executive Director of Conservation
The Art Institute of Chicago
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Dr. Bruce M. Cole
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Bloomington, Indiana 47405
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(NEH Council)

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G.F. Else Professor of the Humanities
Dept of Classical Studies
University of Michigan
2016 Angell Hall
Ann Arbor, MI 48109-1003
(o) 313-764-0360
(NEH Council)

Dr. Theodore S. Hamerow
Dept of History
University of Wisconsin
Madison, WI 53706
(o) 608-263-1846
(NEH Council)

Dr. Harold K. Skramstad, Jr.
President
Henry Ford Museum and Greenfield Village
P.O. Box 1970
Dearborn, MI 48121
(o) 313-271-1620
(NEH Council)

I will be in touch soon with the additions to this list, and the names of possible Convention attendees.

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

1100 Pennsylvania Avenue N.W.
Suite 526
Washington, DC 20506
202/682-5409 Fax:202/682-5668

FACSIMILE COVER SHEET

DATE: August 22, 1996

TO: Melanne Verveer, Deputy Chief of Staff
Katy Button

FROM: Ellen McCulloch-Lovell, Executive Director, *ELM*

FAX NUMBER: 202-456-6244

NUMBER OF PAGES TRANSMITTED (including cover sheet): 10

COMMENTS:

IF THERE ARE ANY PROBLEMS WITH THIS TRANSACTION, PLEASE CALL 202-682-5409.

August 22, 1996

MEMORANDUM

Melanne Verveer
Katy Button

FROM:

Ellen McCulloch-Lovell 

RE:

List for Gallery 37 event

Attached is the list of the Chicago board members of the Illinois Arts Alliance, run by Alene Valkanas; I would highly recommend their being invited to the Gallery 37 event. Also be sure to include Alene (I put her on the list.)

Two other strong friends, who I believe will be at the Convention are:

Ron Feldman (NCA Member)

(o) 212-226-3232

(h) 914-238-4332

and,

Monte Friedkin

(o) 407-479-1882

(h) 407-487-7505

Melanne, I had a call from John Brademas today, who is concerned and angry over how the platform handles that arts and the humanities. Also, I urgently need your feedback on the Clinton record piece.

FAX TRANSMISSION

DATE:

Aug 21

TO:

Ellen Lovell

FAX #:

202 1682-5668

PHONE #:

PAGES:

FROM:

Akene Valkanen
Illinois Arts Alliance / Foundation
200 North Michigan, Suite 404
Chicago, Illinois 60601
(P) 312/855-3105
(F) 312/855-1565

COMMENTS:

Ellen -

Attached is the complete
board list of the Arts Alliance.
Should space permit, I'm sure
the members outside Chgo would
appreciate our invitation - if
that is possible.

Akene

202 682 5668 P.04
Chicago Board Members of the Illinois Cultural Alliance

Monroe Anderson
Director of Station Services
and Community Affairs

CBS-TV
630 North McClurg Court
Chicago, Illinois 60611
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Fax: 312/440-0591
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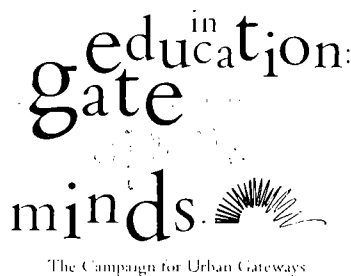
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President
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Roosevelt Road at Lake Shore Drive
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Mort Kaplan
333 East Ontario
Apt. # 4512
Chicago, IL 60611



105 West Adams Street, 9th Floor
Chicago, Illinois 60603-6204

312-922-0440
312-922-2740 fax

Convention File

Mrs. Nicholas Pritzker
Chairman
The Campaign for
Urban Gateways

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Maureen Buckley
Harvey B. Camins
Vivian J. Carter
William S. Kahn
Eric T. McKissack
Susan Pritzker
Paul H. Sunu
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Louise Shanks
Mrs. Philip C. Williams
Mrs. Jessie Woods

Gala Committee
Mr. & Mrs. Richard A. Ungaretti
Co-Chairs

Sandra Furey
Executive Director

Robert Alpaugh
Associate Executive Director

3/25 Patti -
I called Sandra and told
her this invite had been
forwarded to you + that
you wouldn't begin
to look at HRC's
convention schedule
until August
They received the
NEA award in '95
Ann Stock

March 21, 1996

Ms. Ann Stock
Social Secretary to Hillary Clinton
c/o The White House
1600 Pennsylvania Avenue
Washington, D.C. 20500

Dear Ms. Stock:

As you are well aware, the 1995 - 96 period has been one of celebration and high energy for all of us at Urban Gateways in Chicago. We started this, our 35th Year, with the receipt of the National Endowment for the Arts \$700,000 Challenge Grant. That was followed by the most rewarding of any honor bestowed on Urban Gateways, the receipt of the National Medal of the Arts from President and Mrs. Clinton. Our staff and volunteer Board of Directors, energized by the recognition of the Award and challenged by the NEA grant, has responded with a wonderful year of innovative programs in the Arts for our primary constituents, the children of Chicago Public Schools.

We will be hosting a Black-tie, fund raising Gala April 27th and are hard at work to meet the challenge Grant requirements with a variety of fund raising initiatives and contribution solicitation programs. At this point we have raised approximately 60% of the first years match. We are all confident we will meet the entire goal.

Anticipating a busy spring and summer, we are planning an event in late August to formally recognize our Board and other volunteers to thank them for their tireless devotion to the children served by our work. The event will be a reception held at Tiffany and Company, one of the sponsors of our Gala. By the way, Tiffany, Chicago is managed by

Mike Christ who worked with you at Bloomingdale's. In addition to thanking everyone for their support this year, we want to preview the challenges that lay ahead as we continue to work toward the completion of our Challenge Campaign.

We would like to invite the First Lady to attend the reception in late August. We have planned the event to coincide with the Democratic National Convention and know that a visit from Mrs. Clinton would motivate our group on to even greater accomplishments and continue the relationship so fruitfully begun during our visit in Washington last October.

I would be happy to supply all details of the event as necessary. The date of the actual reception is open, to allow for the demands of the first Lady's schedule.

I look forward to hearing from you regarding the feasibility of this visit.

Sincerely,

A handwritten signature in cursive script, appearing to read 'Sandra Furey', with a long horizontal flourish extending to the right.

Sandra Furey
Executive Director

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Arts in Education: The Gate that Opens Minds



Art
in
education:
the gate that
opens
minds.

The Campaign for Urban Gateways



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