

August 26, 1996

GALLERY 37

Location: Gallery 37
Date: August 27, 1996
Time: 11:00 a.m. - 12:30 p.m.
From: Jennifer Klein

I. PURPOSE

To showcase Gallery 37 and highlight the importance of the arts for children, particularly for at risk youth.

II. BACKGROUND

Gallery 37

Overview. Gallery 37 (named for the city block where it is located) is a model of cooperation between the arts community, business and government. It provides summer employment and training in the arts for students between the ages of 14 and 21. The students or “apprentice artists” are paid the minimum wage to work on visual arts, literary and performing arts under the guidance of professional artists. The program, which started with 220 participants in 1991, has more than tripled in size.

Diversity. Virtually every culture and Chicago neighborhood is represented at Gallery 37. Although admission to Gallery 37 is based solely on artistic ability and teacher recommendations, sixty percent of apprentice artists come from economically disadvantaged backgrounds.

Funding. Gallery 37 is funded by public and private sources. Public sources include Federal Job Training Partnership Act and Summer Youth Employment Program funds as well as state and local funds. Gallery 37 does not apply for National Endowment of the Arts grants. Private sources include donations from corporations, foundations and individuals. Proceeds from the retail store run by Gallery 37 also go back to the program.

A Model Program. Gallery 37 has been replicated in ten other American cities. Roxanne Qualls, the Mayor of Cincinnati, learned of Gallery 37 at a U.S. Conference of Mayors meeting and modeled a program in her city called “ArtWorks” after Gallery 37.

President's Committee on the Arts and the Humanities Report, *Coming Up Taller*

At a White House event that you hosted on April 27, the President's Committee on the Arts and the Humanities (PCAH) released a report, *Coming Up Taller*, which describes effective arts and humanities programs around the country for children. It features 218 model programs, including Gallery 37 and the Manchester Craftsman's Guild, which you visited in Pittsburgh. The report has been widely distributed to policy makers, opinion leaders, grant giving organizations and community leaders. Maggie Daley served on the PCAH subcommittee that produced the report.

Additional Government Role

Since the early 1980s, the National Endowment of the Arts (NEA) has supported programs that target at-risk youth through after school and summer classes, rehearsals and other activities. During the Clinton Administration, the NEA has partnered with other Federal agencies, such as the Departments of Labor and Justice and the Corporation for National Service to offer youth positive alternatives to destructive behavior, safe outlets for self-expression, and academic and job skills. The NEA recently published a book, *Part of the Solution: Creative Alternatives for Youth*, which describes effective local arts programs supported by the NEA. (As noted above, Gallery 37 does not apply for NEA funding.)

Manchester Craftsman's Guild

On June 8, you visited the Manchester Craftsman's Guild (Guild) in Pittsburgh. The Guild is a multi-cultural arts education and performance organization located in one of the poorest neighborhoods in Pittsburgh. Among other programs, the Guild runs an "Arts Apprenticeship Training Program" that teaches ceramic art, computer drawing, painting and photography to inner city youth from public schools. Seventy-four to eighty percent of participants in the Arts Apprenticeship Program go to college, compared to twenty percent in the rest of the community.

III. SCENARIO

- HRC arrives and is greeted by Maggie Daley, Lois Weisberg, Cheryl Hughes and Mayor Qualls.
- HRC and greeters tour four tents and the retail tent.
 - In first tent (wood carving), HRC watches students and meets one student.
 - In second tent (furniture painting), tour participants have brief discussion with six students.
 - In third tent (paper and bookmaking), HRC meets one student.
 - In fourth tent (portrait painting), HRC watches students.
 - In retail tent, HRC can purchase gifts and is presented with student artwork from Maggie Daley and Mayor Qualls.
- HRC, Maggie Daley, Lois Weisberg, Mayor Qualls join Quaraysh Ali Lansana and Jose Salinas in retail tent and proceed to stage.

- Maggie Daley gives welcoming remarks and introduces Jose Salinas.
- Jose Salinas gives brief remarks and introduces Quaraysh Ali Lansana.
- Quaraysh Ali Lansana reads preface to *"I Represent: A Collection of Literary Works from Gallery 37"* and introduces Mayor Qualls.
- Mayor Qualls gives brief remarks.
- Maggie Daley introduces HRC.
- HRC gives remarks.
- Maggie Daley gives brief closing remarks.

[The Gallery 37 Salsa Band will play at the beginning and the end of the program.]

IV. PARTICIPANTS

Greeters and Tour

Maggie Daley

Lois Weisberg, Commissioner of the Chicago Department of Cultural Affairs

Cheryl Hughes, Director of Gallery 37

Roxanne Qualls ("Quell"), Mayor of Cincinnati

Tent 1

Instructors -- David Philpot; Milton Mitzenberg; Kofi Setorgi

Student -- Talonie Crittenden

Tent 2

Discussion participants -- students Carolyn Armor; Jadie Robinson; David Handschuh; Paula Green; Jessica Juarez; Katie Oleszkiewicz.

Tent 3

Student -- Jason Chew

Event

HRC

Maggie Daley

Jose Salinas, "Apprentice Artist" (18 year old student participating in Gallery 37)

Quaraysh Ali Lansana, "Lead Artist" (teacher)

Lois Weisberg

Roxanne Qualls

Audience

Approximately 600 people. VIP and arts community lists attached.

V. PRESS

Tour of first tent (wood carving) -- closed.

Tour of second tent (furniture painting) -- open.

Tour of third tent (paper and bookmaking) -- closed.

Tour of fourth tent (portrait painting) -- expanded pool press.

Retail tent -- closed.

Event -- open press.

VI. REMARKS

Prepared by Nicole Rabner.

DRAFT

FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR "GALLERY 37"
AUGUST 27, 1996
CHICAGO, IL

Jen -
revised, for
yr review ☺
Wd love a Gallery 37
story...
Nicole

Acknowledgements:

Thank you. I am delighted to be at Gallery 37. I want to thank the many artists, parents, businesses and community volunteers who help to sustain Gallery 37. But in particular, I want to thank Maggie Daley, whose personal commitment and dedication to Gallery 37 has made it into what it is today.

I am so glad to be back in Chicago. Indeed, there is no more fitting place to celebrate the power of the arts to empower and transform communities. Chicago has a rich tradition of understanding the role that the arts can play in bringing us together -- enriching life and strengthening communities. Yesterday, I participated in the dedication of the Jane Addams Park, named for the founder of Hull House, the extraordinary project that brought education, good nutrition, music and the arts into the lives of thousands of boys and girls and men and women living in one of Chicago's poorest neighborhoods. Even then -- nearly a century ago -- Chicago's communities recognized the power of the arts to uplift everyday life and empower its citizens -- particularly its young people.

Gallery 37 carries forward this great tradition. I just visited several tents and saw firsthand the extraordinary work that Gallery 37 does -- bringing together youth from many backgrounds and all kinds of neighborhoods to learn creative skills, training, and at the same time share a common experience. The young people here not only beautify the city of Chicago by, for example, creating murals for public spaces, but they sell its artwork to help support the organization and thereby learn the economic benefit of the arts as they create them.

My husband often says, "Children need something to say yes to." And what better to say yes to than architecture, metal jewelry making, bookbinding, papermaking, painting, creative writing and journalism, public art, furniture painting, textile art and urban landscaping -- all the things that Gallery 37 has to offer.

Maggie Daley and I serve together on the President's Committee on the Arts and the Humanities. This past April at the White House, the Committee released a report that documents arts and humanities programs in communities across America that offer opportunity for children and youth to learn new skills, expand their horizons, and develop a sense of self, well-being and belonging.

The report, called *Coming Up Taller*, offers compelling evidence that the arts and humanities provide young people with creative, productive, and safe outlets for their energy. The Committee's report cites numerous instances of children whose school work, social habits, and outlooks on life have improved with exposure to arts and humanities programs. Gallery 37 is one of the 218 programs featured in the report.

Let me share with you a few of the stories:

-- 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 Theatre Company*, which works with students after school on a year-round basis. The students wrote, and improvised and performed plays, including 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 graduated from high school this past 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 the arts.

I have seen some of these success stories for myself. In June, I visited the Manchester Craftsman's Guild, which is a multi cultural arts education and performance organization located in one of the poorest neighborhoods in Pittsburgh. In a community that overall sends 20% of its students to college, the Manchester Craftsman's Guild sends between 74-80% of its participants to college.

[INSERT GALLERY 37 Example]

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.

You know, every day, through the media, particularly television, we hear so many negative 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.

But there are so many more positive stories to tell. There are so many young people and children, who despite the odds, are going forward with optimism and confidence in their own lives. We all must do our part to make sure that the positive stories get told -- the examples of children -- who might otherwise have been written off -- discovering joy and fulfillment and discipline and confidence. Often the way they are doing that is through artistic and intellectual expression.

The President is extremely proud that his Administration -- primarily through the National Endowment for the Arts and the National Endowment for the Humanities -- has consistently supported creative alternatives for young people.

Clearly our nation today faces great challenges and difficult choices when it comes to how we allocate resources, whether federal, state and local dollars. But I hope that, as we establish priorities for a new millennium, Americans will appreciate that the very small amount of public support given to the arts and humanities is a down payment 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.

This is what Mayor Daley and Maggie Daley have done so well in Chicago through the Department of Cultural Affairs and wonderful programs such as the one we celebrate today, Gallery 37.

I would like to thank all of you: to the young people here, for your creativity and enthusiasm and for the example you set for all of us; and to the adults who support and sustain Gallery 37, for your resilience in the face of opposition and misunderstanding, for continuing to believe in America's children, and for understanding the roles that the arts and culture play in our individual and collective lives.

Thank you very much.

**GALLERY 37
BUDGET INFORMATION**

The combined support of public and private funding sources is the key to the Gallery 37 success. The public/private partnership allows the project to overcome obstacles that have hindered other summer jobs programs. Multiple funding sources allow the program to be supplemented when one source cannot cover all of the costs. In 1996, Gallery 37 paid each apprentice artist a salary of \$800. The public/private breakdown is as follows:

PUBLIC FUNDING SOURCES (state, local and federal) are the backbone of the program. These sources cover: 1) salaries for apprentice artists whose family income level is below the federal poverty guidelines; 2) salaries for teaching assistants (emerging artists not the lead instructors; 3) city agencies that provide services and assist with site development (i.e., construction, security, planning, site clean-up, landscaping and equipment; and 4) programmatic monies from state and federal arts agencies.

The Job Training Partnership Act (JTPA) These are the federal dollars given through a state job training coordinating council then to a local or regional "private industry council" (PIC). These monies are to fund job-training for the nation's unemployed, dislocated and disadvantaged workers*.

Summer Youth Employment Programs (SYEP) is a component of the JTPA program. Designed for eligible youth 14-21 years of age, from many families with an annual income below the poverty level (as determined by the local PIC). This program offers a minimum wage of \$4.25 per hour for a summer job training program. The total available hours of work varies per location.

Sixty percent of the Gallery 37 apprentice artists and 50% of the teaching assistants are funded by this program. In Chicago, the maximum number of hours an apprentice artist can work is 20 hours per week for eight weeks, 160 total.

SYEP also funds adult supervisory positions, in Chicago they are paid \$9.00 per hour for 25 hours per week. In most summer jobs programs in the nation, these are the primary supervisors and instructors. At Gallery 37, this position is termed "teaching assistant," and they are supervised by the teaching artists who are funded by private dollars. We believe that there is an important distinction between a teaching assistant and a teaching artist, thus it is necessary to raise the additional funds to hire the more experienced and established teaching artists. The creation of the more advanced position of teaching artist to mentor the teaching assistant has been a key point of Gallery 37's success.

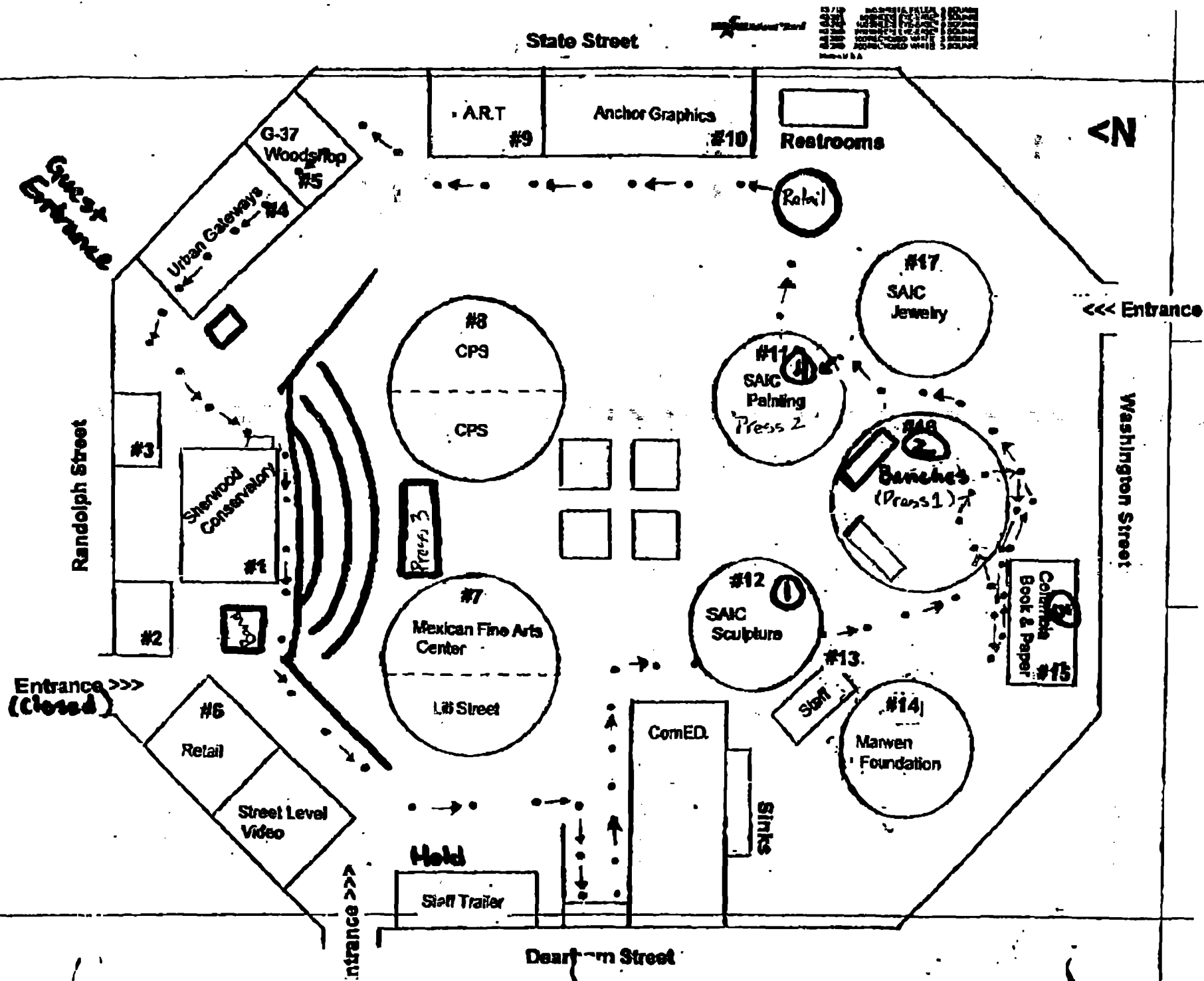
PRIVATE FUNDING SOURCES (corporate, foundation and private) provide: 1) salaries from apprentice artists, whose family income

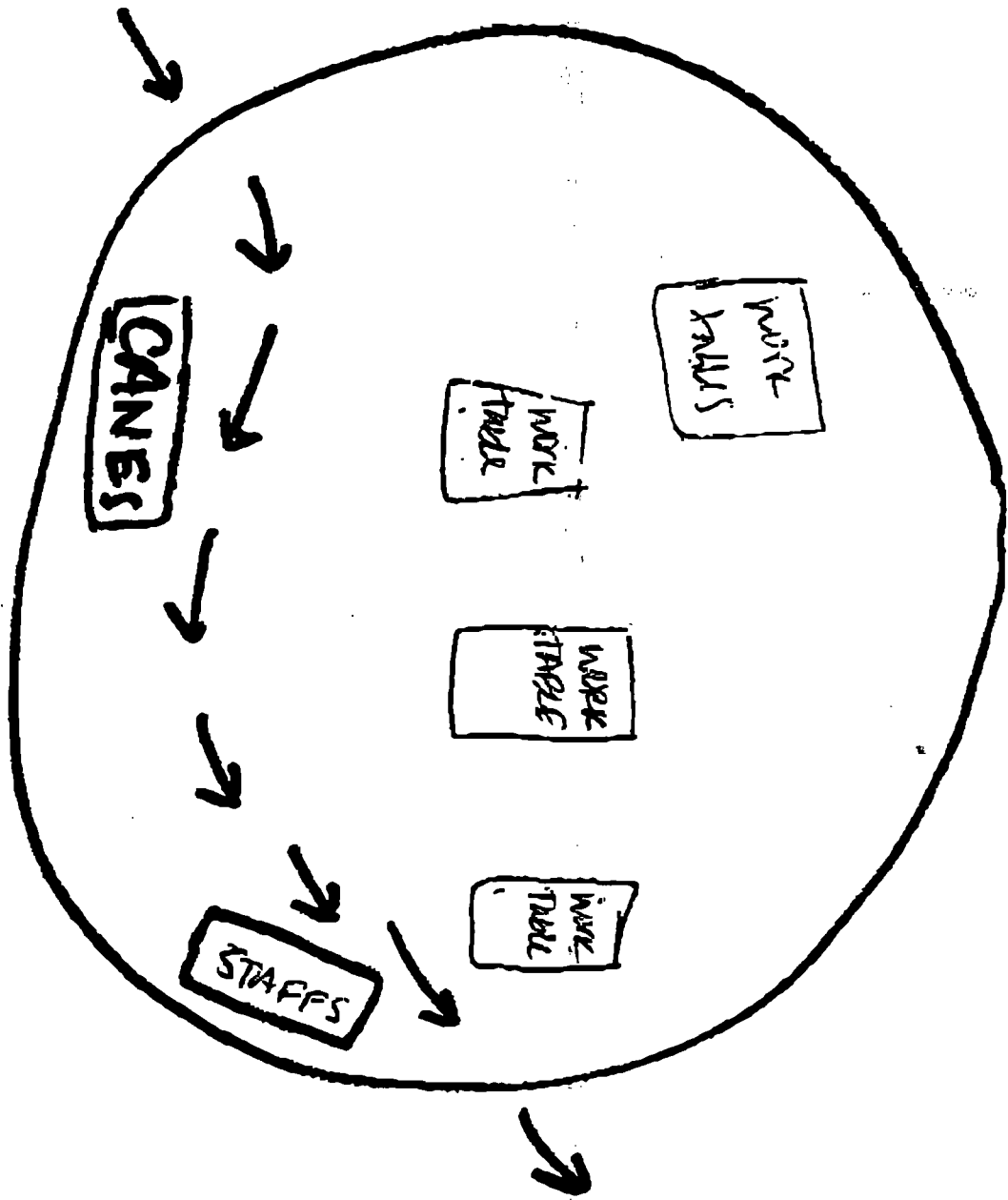
level is above the federal poverty guidelines, allowing the program to have a broad socio-economic mix; 2) art supplies and instructional materials and equipment; 3) salaries for established professional artists serving as instructors.

The Commissioner and the Gallery 37 Committee select local arts agencies to participate as Gallery 37 Teaching Organizations. These organizations are subcontracted and receive a program grant between \$8,000 - \$15,000 for curriculum development, instructor salaries and instructional supplies. The Gallery 37 Director works as a liaison between the Commissioner, Gallery 37 Committee, and each teaching organization to facilitate the educational components of the projects. Continuing evaluation, curriculum development and administrative input is solicited from the teaching organizations.

Gallery 37 teaching organizations are selected from a diverse group of arts organizations and agencies ranging from major institutions to local community based operations. Together with the Department of Cultural Affairs, this consortium of organizations share the common goal of building bridges for communication and understanding among social and ethnic groups using the common languages of visual, performing, literary and media arts.

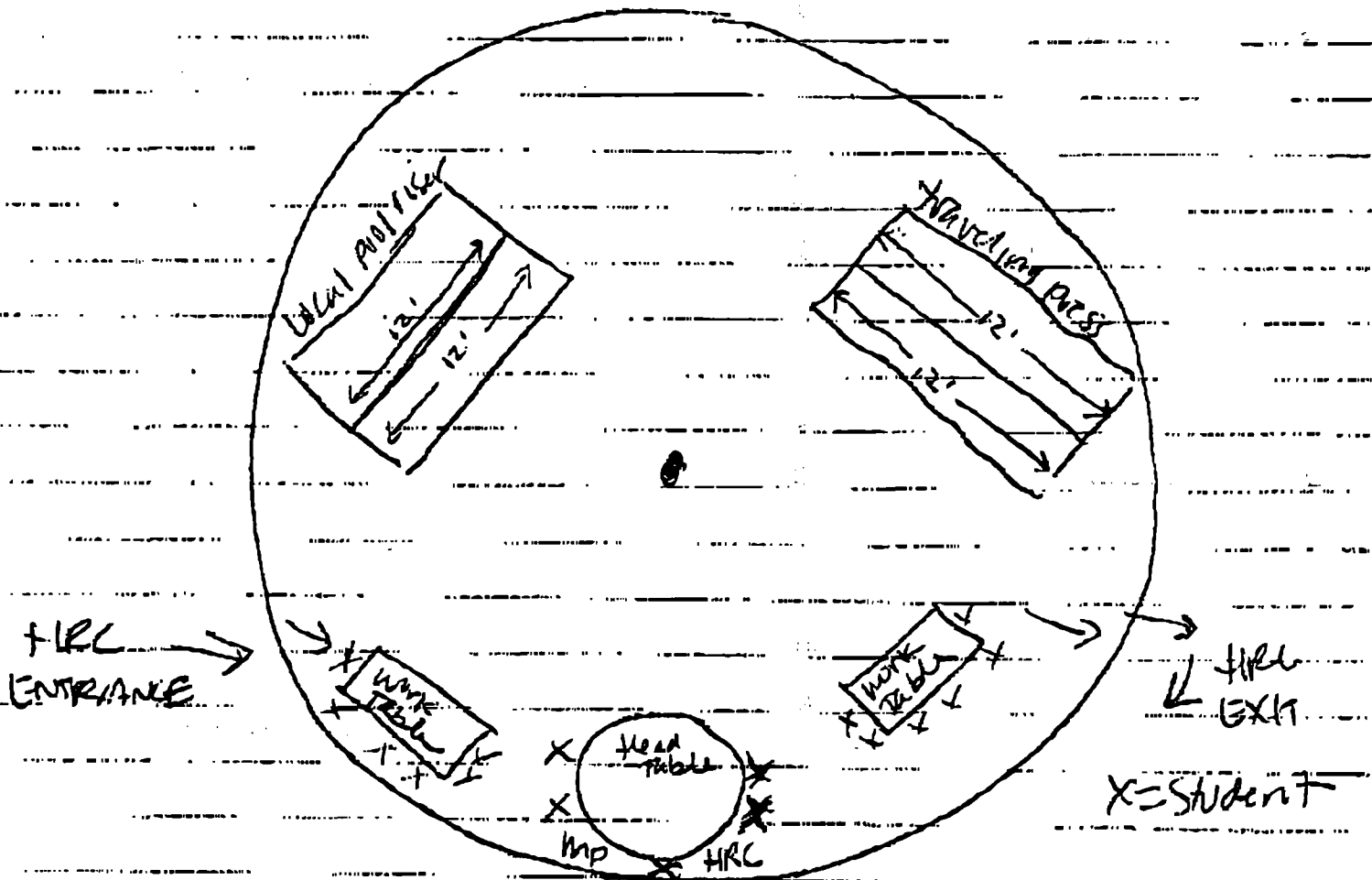
*A directory of private industry councils is available through the U.S. Department of Labor, or through the National Association of Counties, (202)393-6226.



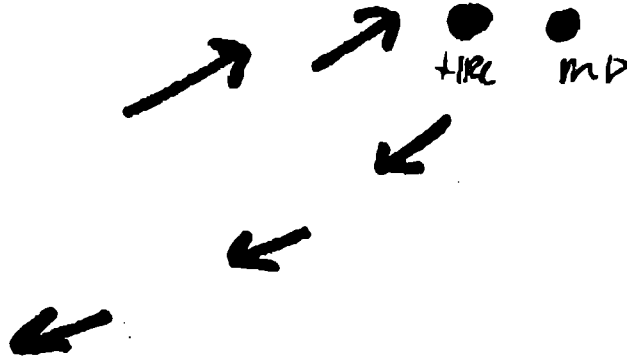
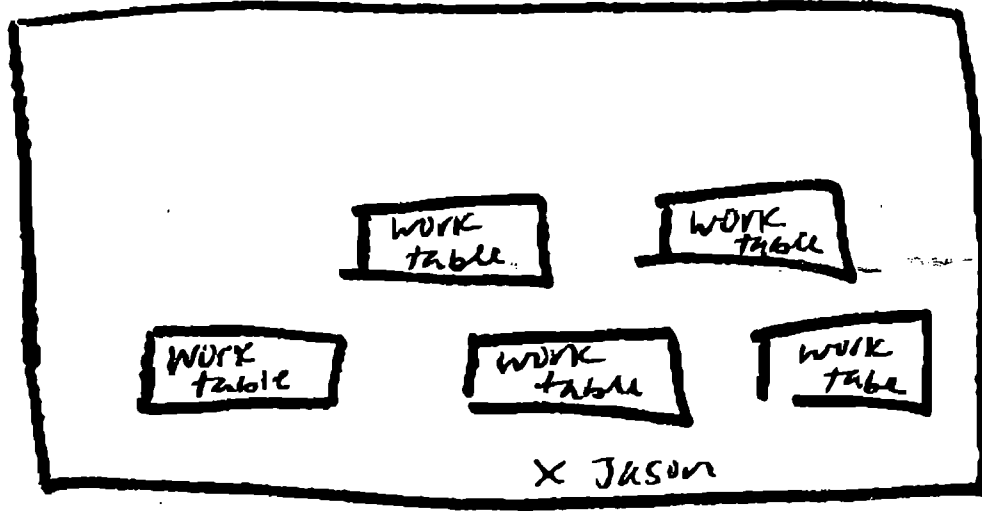


TENT #1

TEST #2

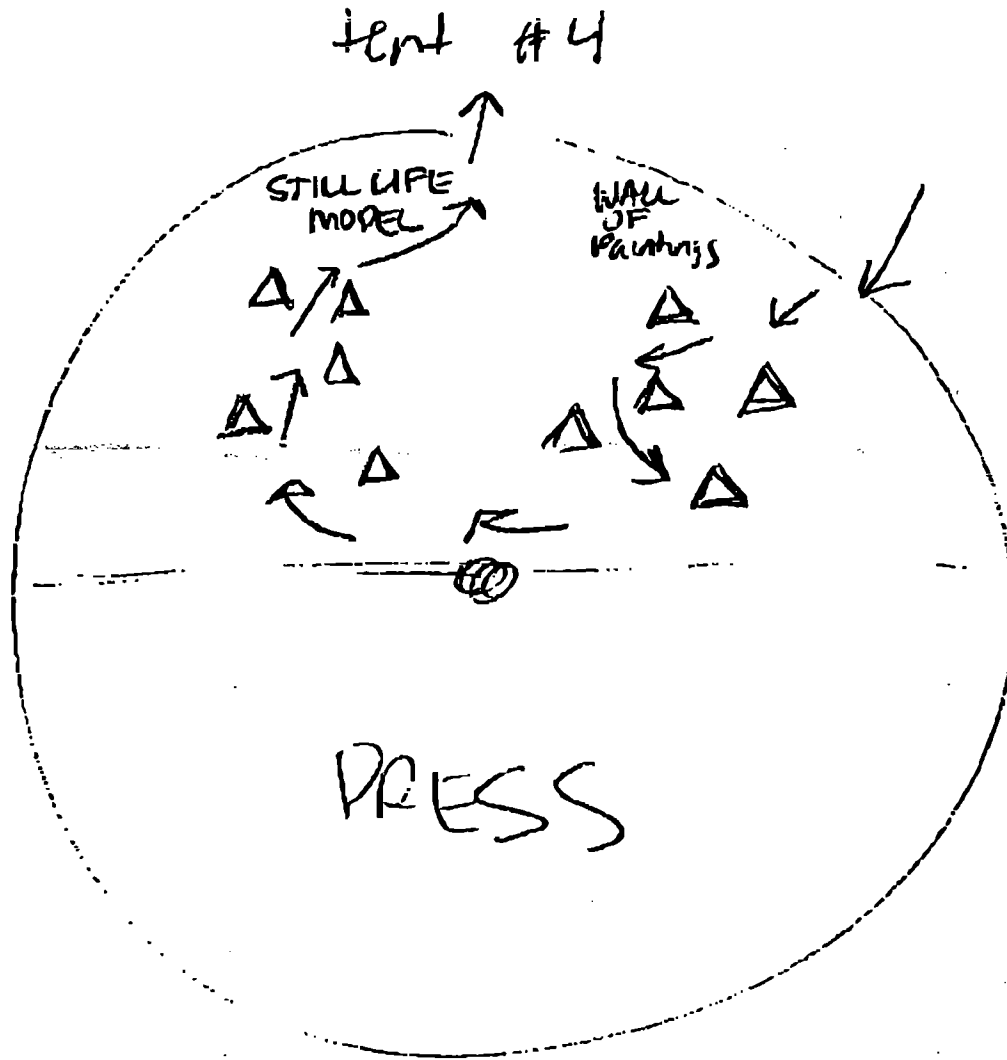


TENT # 3



△ = Students
at easels

Easels for the
still life
painting will
be on
an angle
15°



Contact:
Cheryl Hughes w/ Mayor's office
312-744-7131

DRAFT as of: August 20, 1996 at 7:51 AM

from Liz Boyer

Hillary Clinton's Visit to Gallery 37
Tuesday, August 27, 1996

Overview

Gallery 37 provides Chicago high school students with on-the-job training in the visual, literary and performing arts to help teach them the job and life skills they need to succeed. Apprentice artists are paid to work 20 hours a week, creating art that is displayed in public venues around the city or sold in the Gallery 37 Store.

Mrs. Clinton's visit to Gallery 37 on Tuesday, August 27, will be a chance for her, and the media covering her activities, to see a successful national model of a public/private partnership providing training and jobs for children in the arts.

Tour

The event begins with a tour for Mrs. Clinton by Mrs. Daley of 3-4 of the larger tents alive with artistic activity and each with strong visual impact. [The selection and sequence of tents TBD.] At the first tent, Mrs. Clinton and Mrs. Daley can talk to and interact with a group of young artists. This first stop can be a preset media opportunity with platforms for cameras, microphones and a direct feed for sound.

As Mrs. Clinton tours the second tent, staff will move the media so they are in place for her stop at the third tent, where she will again stop in to see what the artists are creating. Any conversation here will be freeform, without microphone, that the media can observe and photograph candidly. As Mrs. Clinton views the fourth tent, the media will be led to the press position for the brief program.

Program

The 20 minute program will be an opportunity for Mrs. Clinton, Mrs. Daley and others [TBD] to offer remarks about the program and the importance of arts education and job opportunities for youth. The 400 apprentice artists can join the audience of Gallery 37 invitees [organizations and names TBD by Gallery 37] to hear Mrs. Clinton address the group.

Additional potential participants in the program could include:

- Jane Alexander
- the Mayor of Cincinnati, where they have a duplicate of the Chicago program
- one of the apprentice artists to describe the impact Gallery 37 has had on them.

Retail shop

Following the program, Mrs. Clinton may wish to browse privately in the retail tent. If so, she could exit the stage and work a rope line leading her to the retail shop. At the end of the line, we propose shielding her path into the tent with a mural designed by the artists that will also serve as a creative cut-away shot. As she browses, the audience can exit at the opposite end of the site and clear the area before Mrs. Clinton returns to her awaiting car.

NEWS RELEASE**NEW AFTER SCHOOL PROGRAM TO PROVIDE JOB TRAINING IN THE ARTS**
Gallery 37 To Conduct Art Workshops in 16 Chicago High Schools

Mayor Richard M. Daley has announced that the Chicago Public Schools, in partnership with Gallery 37, has launched a new after school program to provide job training in the arts in 16 Chicago high schools. The art workshops, which are now in session, will run through the end of the school year.

Gallery 37 After School is an initiative of Paul Vallas, Chief Executive Officer of the Chicago Public Schools, who envisioned an arts education and job training program modeled after Gallery 37.

Mayor Daley stated, "Gallery 37 has demonstrated the value of providing meaningful employment and jobs skills in the arts. The program has served as a model in cities throughout the United States and in several foreign countries. We are pleased to see Paul Vallas not only adapt the Gallery 37 model into an after school program but also to form a partnership with Gallery 37 to see the program implemented."

Paul Vallas stated, "We are really excited about being a part of this. We are particularly impressed with the workplace skills such as critical thinking and measuring that the program teaches children."

Like Gallery 37, the after school program will use independent arts organizations to develop and implement the arts curriculum, employing Chicago arts professionals as teaching artists. Operating on a budget of \$432,000, the program will pay 340 apprentice artists (20 in each school) a stipend of \$400 for 140 studio hours of work. In addition, it will employ 30 to 35 teaching artists to provide training in the visual, performing and literary arts.

The Chicago School Reform Board of Trustees approved \$150,000 in funding for Gallery 37 After School, and the City Council will be asked to approve a \$150,000 matching grant when it meets on Tuesday, March 26. Additional funding includes a \$30,000 grant from the Polk Bros. Foundation, and \$6,000 from the participating high schools.

Initiated by the Chicago Department of Cultural Affairs in 1991, Gallery 37 provides on-the-job training in the arts, operating for eight weeks each summer on State street between Randolph and Washington. It also operates satellite programs in several Chicago neighborhoods. In 1994, Gallery 37 earned the City of Chicago the First Place City Livability Award of the U.S. Conference of Mayors. In its first five years, Gallery 37 has employed 3,500 Chicago youth as apprentice artists, and several hundred arts professionals as teaching artists.

(OVER)



FACT SHEET: 1996 GALLERY 37 AFTER SCHOOL PROJECTS

Arts of Living High School
21 North LaSalle

The Guild Complex — *Word Pop—Images and Words* is a workshop that will combine the images and sounds of popular culture with discussion and writing exercises. Apprentice artists will view and discuss the images as a subject, and then write about their impressions of films, videos, paintings, live performances and other images. There will be no restrictions on the styles or forms of writing, participants will be able to write poems, essays, image-inspired prose and other writing forms. The workshops will consist of viewing images, discussing the subject and writing exercises. A collection of the writing will be compiled, along with images, to present at the end of the workshops, which will culminate in a public reading in the Guild Complex literary series. The goal of the project will be to present the compilation of writing in published form for sale in the Gallery 37 Store and distribution in school libraries.

Austin High School
31 North Pine

Urban Gateways: The Center for Arts in Education: Lead artist Angelina Amankwa and teaching assistant Erin Shakoor. The After School furniture painting workshop that will allow the apprentice artists to experience and learn a variety of art forms reflecting the dynamics of contemporary art. The apprentice artists will develop skills in design and painting by using decorative motifs derived from diverse cultural communities in the city of Chicago. This multi-cultural approach will teach the young people to freely use their culture and images to honor and do justice to the reality of their families and communities by seeking to constructively transform them through an arts process, resulting in painted furniture products.

Cogan High School
939 W. 79th St.

Mexican Fine Arts Center Museum — This project will focus on the refurbishing and creation of functional art. The apprentice artists will explore artistic and practical techniques for refurbishing furniture to serve a functional yet aesthetic purpose for the enjoyment of the consumer. All aspects of furniture rehabilitation and restoration will be taught, including techniques of color, design, paint chemistry and finishing. The Mexican Fine Arts Center Museum will encourage the apprentice artists to reflect various Mexican folk art designs and motifs on the refurbished furniture.

Chicago Agriculture
807 West 111st

Lull Street Learning Center — The emphasis of this After School project will be on learning the basics of working in clay. Apprentice artists will be introduced to ceramic surface treatments such as under glazing and glazing techniques, along with surface design such as textures, carving and the integration of two dimensional surface with a three dimensional form. The focus of this curriculum will be on the creation of smaller objects. Objects to be created will include: picture frames, mirror frames, cylindrical forms, box forms created from tiles, candle stick holders and table art. This project will teach apprentice artists about working with the medium of clay and the promotion of self expression within a structured framework.

Enger High School
1220 South Wallace

Lead Artist: Bill Close, The Art of Sound Sculpture, exploring percussive strings and drum building

Age Park High School
530 South Rockwell

The Guild Complex — *Word Pop—Images and Words* is a workshop that will combine the images and sounds of popular culture with discussion and writing exercises. Apprentice artists will view and discuss the images as a subject, and then write about their impressions of films, videos, paintings, live performances and other images. There will be no restrictions on the styles or forms of writing, participants will be able to write poems, essays, image-inspired prose and other writing forms. The workshops will consist of viewing images, discussing the subject and writing exercises. A collection of the writing will be compiled, along with images, to present at the end of the workshops, which will culminate in a public reading in the Guild Complex literary series. The goal of the project will be to present the compilation of writing in published form for sale in the Gallery 37 Store and distribution in school libraries.

Marlan High School
552 South Michigan

Muntu Dance Theatre of Chicago — Apprentice artists will learn movement and songs focusing on a particular country and ethnic group in West Africa. In addition, the artists will use percussion instruments such as bells, rhythm sticks and hand drums to teach basic rhythms. The After School sessions will be sequential, with each one building on skills and information from previous sessions. Through this project, the apprentice artists will develop techniques and skill in the discipline of African dance and music. The instruction will focus on understanding and mastering fundamental principles, including: the use of the body and breath in executing movements and rhythms; the relationship between movement and music; the terminology of the discipline; and releasing each individual's creativity.

Yde Park High School
220 South Stony Island

Randolph Street Gallery — "Painting Our Voice Loud," an interdisciplinary approach to the painting medium, will incorporate, in a critical process, issues of identity through the exploration of drawing, collage, silkscreen, photocopy-transfer and acrylic painting techniques. Themes that will be investigated include representation of self in media and cultural tradition through the depiction of form. The focus of the studio workshop will be on creating expressive and representational works. Apprentice artists will benefit by acquiring job skills including carpentry, math, building, sketching and framing canvasses, formal presentation and exhibition of art, photographic slide documentation for portfolios and marketing of their work.

Jennedy High School
325 West 56th St.

Lead Artist: Phil Schuster – Ceramic artist and sculptor Phil Schuster will conduct an intensive educational and training program in the fine art of relief sculpture in clay. Apprentice artists will learn skills involved with transposing one dimensional drawings into two and three dimensional relief sculptures. Apprentice artists will learn skills required to create and manufacture ceramic artifacts for sale in the Gallery 37 Store.

High School
Drexel

Lead Artist: Lisa Evans – Apprentice artists will explore methods, media, history and concepts involved in creating low relief sculpture. Media explored throughout the course will primarily involve wood, plaster, sheet copper, styrofoam, sand clay and wax, which will allow students to work quickly and spontaneously through many ideas but are also versatile enough to allow for individual interpretation and in-depth exploration. Most of the final results will be realized in plaster, wood, sheet metal, bronze and aluminum.

akeview High School
115 N. Ashland

Street-Level Video and Live Wire Youth Media – The Street-Level Video and Live Wire Youth Media project will use the media arts to address the sources of urban problems, their economic implications and actual success stories of individuals who have escaped a life of poverty. This documentary and investigative video project will help urban youth examine the items and attributes that are of value to them. The final product will be a 30-minute video that will be both instructional and empowering. Through traditional video documentary methods as well as experimental approaches to production, the apprentice artists will attempt to invent a new paradigm for urban community that reflects their own vision of life in the future as well as the needs of all community members. The completed video will be shown on Chicago Cable Access Channel 20 during the summer of 1996, and the video will be submitted to other public television stations for possible broadcast.

adblom High School
0 South Wolcott

Chicago Botanic Garden – The Garden Installation Program will introduce apprentice artists to the process behind incorporation of gardening and art. Apprentice artists will explore mosaic and stained glass construction of garden boxes, glass blocks, urns and pots. A large scale hanging garden and hydroponic projects will transform the school greenhouse. Neighborhood garden plots will be created in boxes.

burz High School
31 North Milwaukee

Lead Artist: Judy Petacque – Textile artist Judy Petacque will introduce apprentice artists to the basic concepts of composition and design through work in paper collage. Utilizing multi-cultural sources, apprentice artists will layout designs and translate them into printed silkscreens. Apprentice artists will acquire skills in textile design, color separation, silkscreen preparation and printing techniques. Prints will be created for individual framing and as greeting cards, scarves and place mats.

h School
30 North Glenwood

Anchor Graphics – This printmaking workshop will create limited edition prints. During the first week, an Anchor Graphics Artist/Printmaker will guide the students through a basic drawing fundamentals class. The next week will begin the main themes and techniques of the workshop. Apprentice artists will create self portraits in linocut, using hand printing and mechanical printing methods. Apprentice artists will learn how to print editions and will then reprint the images using monotype techniques, producing prints that are first printed in color and then printing the key or linoblock on top. In the next phase, the apprentice artists will explore drypoint printmaking. In this medium, the group will explore myth, landscape and portraits. The final phase will be collographs, a printmaking medium in which the surface is built up and then printed like a drypoint print. The prints will be fantasies, based on dreams or memories and printed in multicolor. During the exploration of different mediums, the printmaking project will hold critique sessions weekly, during which time the apprentice artists will discuss their work and the printmaking experience, and share their conce about the images and the techniques being explored. All prints will be available for sale in the retail store.

ilding High School
8 W. Washington Blvd.

Lead Artist: Melanie Liss – In the project proposed, the students will make two- and three-dimensional mosaic objects reflecting their own individual sensibilities. They will make bowls and flat framed pieces which will be displayed and sold in the Gallery 37 store, as well as a group mural that will be permanently installed in the school. They will be required to plan and draw out designs, make color choices, and cut down ceramic tiles into small mosaic tessere (pieces) with tile nippers. Over the course of fourteen weeks, students will gain experience in direct and indirect methods of mosaic, learn about the various mortars and glues and learn how to grout and finish off their pieces professionally. Students will also participate in slide shows and discussions about mosaics from all around the world, both historical and contemporary, including the mosaic work of other teens in Chicago and the many historical Chicago mosaics.

stinghouse High School
1 West Franklin

The School of the Art Institute of Chicago – This painting workshop will introduce apprentice artists to the traditional medium of egg tempera and the contemporary medium of acrylic paint. The basic fundamentals of painting and drawing will be stressed throughout the program with a special emphasis on the history of these two mediums through slides and personal exploration. Specific techniques of each medium will be taught stressing their similarities and differences, especially with regard to color mixing and application. The resulting products will include two paintings, hand painted wooden eggs and wooden boxes.

MEMORANDUM

TO: Marsha Scott / Stephanie Fall - This is good stuff!

FROM: Judy Gold

SUBJECT: FLOTUS/CONVENTION IDEA SUMMARY-non cultural
(Lois Weissberg is forwarding you the three
cultural ideas under separate cover)

DATE: July 17, 1996

In addition to the kids convention '96 idea that we discussed earlier which we feel is an excellent choice as it takes place on a Sunday at Whitney Young High School, if that does not meet the scheduling requirements, the following sets forth additional possibilities for any of the Convention days.

As you know Chicago Cares (the city's largest hands-on volunteer organization) has invited the visiting first families to participate in their community service projects during the convention. In addition to the initial ideas provided to you, the following sets forth their top choices for the First Lady:

1. *Kids Create at The Chicago Christian Industrial League.* Project with children and families at Illinois' largest transitional homeless family shelter. This project focuses on educational and recreational activities that boost the childrens' self esteem. The First Lady would meet the children, parents and Chicago Cares volunteers. Volunteers participating in this program have the opportunity to join the younger children ages 6-10 or the older children ages 11-15 as they enjoy indoor and outdoor summer activities. There are about 30 children participating and 10 volunteers from Chicago Cares.
2. *Inspiration Cafe.* At this project the First Lady would join volunteers providing friendship and sustenance as they cook, clean and serve meals to homeless individuals who are ready and motivated to make a positive change in their lives. This is not a regular soup kitchen but a multi-service restaurant where clients are dignified by their interaction with volunteers in a real-world restaurant setting. This project was created by a former Chicago female police officer
3. *Read to Me with Cabrini-Green Youth Programs at the Harold Washington Public Library/or Cabrini Field House.* Volunteers will have the opportunity to discover all the treasures hidden within the covers of a good book. Children benefit from the encouragement and individualized attention they receive from the volunteers. This program is designed for ages 3-7 because it fosters the love of reading at an early age, building the childrens' self esteem, social skills and attention span at their most formative age.
5. *Build a Book at the House of the Good Shepherd.* Meet the authors at the House of the Good Shepherd for this summertime book club. The children living in this shelter for families who are victims of domestic violence will write their own short novels with creative illustrations and unbelievable plots. If they have finished the book by this point, they could share the

stories with the participants. This project is about the enjoyment of writing and reading.

6. *Discovering our World.* Join young elementary school aged children in interactive educational activities. Visit a Chicago Public Elementary School and join the students for interactive educational activities. Together, new worlds can be discovered by building a model solar system, learning about continents and making paper mache globes or studying the environment and what students call discovering our world.

Chicago Cares is an award-winning, not-for-profit volunteer service organization dedicated to improving the quality of life for disadvantaged individuals in Chicago by activating busy working people into community service. Founded in May, 1991, Chicago Cares creates, manages and leads hands-on group volunteer projects which address the critical social, educational and environmental needs of the Chicago community.

With its unique model, which takes into account volunteer interests and availability, Chicago Cares has attracted over 5,000 volunteers who currently participate in over 90 hands-on group volunteer projects monthly. Since its inception, Chicago Cares has led over 4,000 group community service projects, accounting for over 150,000 volunteer hours. Over 100 new volunteers join Chicago Cares each month.

By providing its volunteers with easy access to hands-on community service, Chicago Cares is able to expose tomorrow's managers and decision makers to the critical issues faced by our community today. The Chicago Cares experience instills in volunteers a civic awareness and an understanding and appreciation of need which can lead to an active commitment to solve community problems when faced with them in the future.

Please call either Leslie Bluhm (312)715-4052 or Judy Gold (312)715-4925 to discuss this matter further. We would also be delighted to involve you or members of your staff in any of our community service projects. As you know, volunteering is a wonderful team-building experience and a great way to get to know the city.

Thank you for your time and consideration of this proposal. It would set a wonderful example and be a great honor to have our nation's leaders rolling up their sleeves to help make Chicago a better place to live and work.

In addition to the above projects, there is a brand new women's health facility at Northwestern Memorial Hospital headed by Dr. Lauren Streicher (312/654-1166) who is a very active supporter of the Administration and strong advocate of the importance of women's issues. Northwestern Hospital is conveniently located on Chicago's Lake Front and the new facility would be well worth a visit.

MEMORANDUM TO STEPHANIE FOSTER

FROM: Marsha Scott
DATE: July 16, 1996

SUBJECT: Scheduling Ideas for the First Lady

1. Sunday: The Whitney Young High School is hosting a Kids' Convention. 800-1,000 young people from grades 4-9 will attend a mock convention. The purpose is to explain the party process and raise awareness. It is sponsored by the Board of the Kohl Children's Museum, Chicago Public Schools, United Airlines, Dominick's (local food chain whose parent company is Ron Burkle's Yucaipa in California), World Book Encyclopedia. The hours are 1:45-5:45. It is a bi-partisan event with both the Governor of Illinois and the Mayor of Chicago planning to attend. They are also expecting the two Illinois Senators. There will be large local coverage and they are negotiating with CNN and C-SPAN. The First Lady would be given any role she wants during that time period. This is a favorite venue of the Daley folks. It features children and looks to the future. This school is a highly regarded magnet school with great diversity: 54% African American, 25% Hispanic and the rest Asian and White. Highlighting educational achievements while talking about the bi-partisan political process for electing a President works both our national politics and the local ones. Overhauling of the educational system is a major goal of Mayor Daley's administration. Doris Matsui is well aware of this project and has more details if needed.

X
2. Monday or anytime: Dedication of Jane Addams Park. The First Lady received invitations from the Mayor of Chicago and Lois Weisberg, Commissioner of Cultural Affairs, to keynote the dedication of this park. This is the first park in the history of Chicago to be dedicated to a woman. This is incredible given that this town has many beautiful parks - all named after men. Jane Addams is arguably the most famous woman from Chicago except for the First Lady. It is a three acre plot on the lakefront. A sculpture was commissioned and is ready to be placed at the dedication. The sculptor is Louise Bourgeois of New York. She is world famous but probably unable to travel because of age. She is 85. The ground breaking was held 1 year ago but they have held up the dedication ceremony to have it coincide with the Convention. This is the top priority request of both the Mayor's office and the Chicago '96 Host Committee. This coincides with Woman's Day and could be tied with HRC visiting the Women's Caucus at 11:00 or inviting them to accompany her to the park dedication. There are many ideas that could spring off this event.

3. Anytime: Gallery 37: This is a summer arts program for 600 young people, ages 14-2, which runs July - August 30. It has earned many awards including the First Place Livability Award from the US Conference of Mayors for the city of Chicago. Because of its' success its' operations have been extended year round and is a model for ten other cities. The city dedicated three acres across from Marshall Fields to house the tented, outdoor studio. Artists come from all over the world to work with the young people. Their work is then exhibited and sold and the Gallery 37 Store. Students are selected based on artistic ability and teacher recommendations. Sixty percent come from economically disadvantaged backgrounds. This is a place of real pride for both the community and the students and teachers who participate. A walk-through visit with the student artists' would garner large local and national news attention.

I will be happy to provide more suggestions if needed. Call me at 312-336-5243. Thanks

GatTery
37

2ND STORY of Focus printed in FULL format.

Copyright 1996 Chicago Sun-Times, Inc.
Chicago Sun-Times

July 10, 1996, WEDNESDAY, Late Sports Final Edition

SECTION: NWS; Pg. 17

LENGTH: 337 words

HEADLINE: Art in season at Gallery 37;
Young artists earn while they learn

SOURCE: JOHN H. WHITE

BYLINE: BY REGINA M. ROBERTS

BODY:

Equipped with a mirror, canvas and charcoal, Tiffany Williams, 15, sat under a huge tent with other apprentice artists Tuesday, sketching a picture of herself at Gallery 37.

"It's teaching me a lot, and you can get away from your neighborhood," said the West Side resident. Tiffany is one of 1,100 apprentice artists in the on-the-job training in arts program, which started its sixth season Tuesday.

Gallery 37 will be a prime example of cooperation between students, artists, government and private sectors when the Democratic National Convention comes to the city in August, Mayor Daley said at opening ceremonies.

"This is a tremendous success . . . a summer jobs program," he said.

Gallery 37 has extended into communities, park districts and, this summer for the first time, public schools. The program, which started out with 220 youngsters in 1991, now has 1,100 apprentice artists and more than 200 professional artists.

"This summer we have grown unbelievably," said Maggie Daley, the mayor's wife, who chairs the program. "We're 10 times as big."

Located in the vacant block bounded by State, Washington, Dearborn and Randolph, Gallery 37 was created to train high school students in the visual arts.

"The main thing is that the kids learn, and learn that their art has value," said Mary Rickard, spokeswoman for the Chicago Department of Cultural Affairs. "It's a self-esteem thing. It's a job."

Students are paid the minimum wage of \$ 4.25 an hour to create artwork. Classes include papermaking, furniture painting, ceramics, metal jewelrymaking, journalism, photography and other art forms.

"Gallery 37 has proven to me and others that our individual creations are the most important contributions to the people's awareness and understanding of ourselves," said Abra Johnson, an apprentice artist for three years.

Visitors can observe the apprentice artists at work and buy their art from 11 a.m. to 3:30 p.m. weekdays and can attend free art classes Saturdays through Aug. 30.

GRAPHIC: Mayor Daley chats Tuesday with apprentice artist Abra Johnson (left) and teaching artist Quraysh Ali at opening ceremonies for Gallery 37, a program in which young artists take classes and earn \$ 4.25 an hour.

LANGUAGE: English

LOAD-DATE: July 10, 1996

11TH STORY of Focus printed in FULL format.

Copyright 1994 Chicago Sun-Times, Inc.
Chicago Sun-Times

September 20, 1994, TUESDAY, Late Sports Final Edition

SECTION: NEWS; METRO BRIEFINGS; Pg. 4

LENGTH: 366 words

BODY:

CLINTON TABS MAGGIE DALEY: Maggie Daley's role as prime mover behind Gallery 37, the innovative summer arts program in the North Loop, won her a seat Monday on President Clinton's Committee on the Arts and the Humanities. Mayor Daley's wife was one of three Chicagoans named to the presidential panel, which is charged with promoting public understanding of the arts and establishing new partnerships between federal agencies and the private sector. Other appointees are John H. Bryan, chairman of the board of Sara Lee Corp., and Lerone Bennett Jr., executive editor of Ebony magazine.

61 YEARS IN GANG KILLING: The last of four gang members convicted of the drive-by murder of a 10-year-old boy and the wounding of three other youths on a South Side porch was sentenced Monday to 61 years in prison. Gilbert Taylor, 19, and two co-defendants were convicted last month in the June, 1991, slaying of Rashee Black. The victims were wounded by stray bullets as they sat on the porch of Black's home in the 7800 block of South Seeley. Taylor and Clark Brown, 17, who pleaded guilty and is serving a 55-year sentence, fired the fatal shots, prosecutors said.

BUSES FILL IN FOR EVANSTON L: From Friday evening through Monday, CTA shuttle buses will replace Evanston L service while a new train bridge is installed at Washington, just south of the Main Street station in the north suburb, transit agency officials said. The new 90-foot-long steel bridge is pre-assembled and will be set into place after the existing concrete structure has been demolished. The shuttle buses will carry riders between Howard Street and the Linden Avenue terminal in Wilmette, mainly on Chicago, Sherman and Ridge avenues and on Sheridan Road. Buses will stop at any safe location along the route. Service hours will be the same as for the Evanston L.

NEWBORN'S DEATH: The newborn baby girl found dead in an alley Saturday died of multiple blunt trauma, the Cook County Medical Examiner has ruled. Detectives were questioning residents near Albany and Madison to try to find the baby's parents. The child was wearing a T-shirt and was wrapped in a towel. The umbilical cord still was attached, police said.

LANGUAGE: English

LN-ACC-NO: METRO20091994

LOAD-DATE: September 20, 1994

14TH STORY of Focus printed in FULL format.

Copyright 1994 The Times Mirror Company
Los Angeles Times

July 17, 1994, Sunday, Home Edition

SECTION: Special Section; Part S; Page 15; Column 1

LENGTH: 388 words

HEADLINE: THE NEXT LOS ANGELES / TURNING IDEAS INTO ACTION;
LIVABLE L.A.;
HOW CAN WE BUILD A SENSE OF COMMUNITY AND IMPROVE THE QUALITY OF LIFE AWAY FROM
JOB, FREEWAY, POLICE STATION?;
SUCCESS STORY;
SCRUFFY BLOCK BECOMES 'ZONE FOR MINDS'

BODY:

Take a scruffy downtown block left vacant by the recession. Add hundreds of restless young people who need jobs and outlets for their creativity. And put them in contact with thousands of nearby office workers and shoppers in the summer heat.

Sound like a recipe for urban disaster? Not in Chicago, where that very mixture has created a dream come true.

The result is called Gallery 37, a project that is helping to revive a stretch of Chicago's State Street while giving local high school students summer jobs and training in the arts.

The young people and their teachers work under tents on a block (numbered 37 on municipal zoning maps) where older structures were demolished and plans for a high-rise office complex stalled. Entering its fourth year, Gallery 37 has proven so popular that any attempts to move it for eventual construction may meet with protests.

"It is a magical art factory, a fertile zone for minds, a golden opportunity, a wise and worthy investment," raves Sharmin Ghaznavi, one of 500 students in last year's program.

The U. S. Conference of Mayors also had high praise, recently giving Chicago a coveted "City Livability" award for Gallery 37. And New Orleans and Tucson are using the project as a model for their own versions, officials say.

The three-acre Chicago property is lent by the would-be developer. A mixture of federal, state, city and private funds helps pay the \$800,000 annual budget for salaries and supplies. (The program has political clout because its chairwoman is Maggie Daley, wife of Chicago Mayor Richard Daley.)

Rolled back into the funding is about \$140,000 from the students' artworks, which have been sold at a popular on-site retailing tent, and from commissions for painting murals and benches in Chicago.

Gallery 37 students are paid minimum wage, not bad at a time when any summer job is hard to find. They compete through auditions and portfolios for a chance to expand their artistic horizons at a time when budget cutbacks have devastated cultural classes in Chicago public schools.

Adele Simmons, president of the John D. and Catherine T. MacArthur Foundation, which helps support the program, urges other cities to examine Chicago's model. "If you want people to see the possibility of our nation's kids," she says, "just take them to Gallery 37."

LANGUAGE: ENGLISH

LOAD-DATE: July 29, 1994

Draft as of August 24, 1996

**Visit of First Lady Hillary Rodham Clinton
to the
Democratic National Convention**

EVENT: Gallery 37
DATE: Tuesday, August 27, 1996
TIME: 11:00 a.m. - 12:30 p.m.
LOCATION: Gallery 37, boundaries are State St., Dearborn St.,
Randolph St. and Washington St.
PARTICIPANTS: HRC, Maggie Daley, Mayor of Cincinnati
Roxanne Quill; Lois Weisberg, Commissioner of Cultural
Affairs; and Cheryl Hughes, director of Gallery 37
PRESS: Pool press and open press

SCENARIO: HRC arrives and is met inside a Gallery 37 entrance by Maggie Daley, Mayor of Cincinnati, Lois Weisberg and Cheryl Hughes. (Mayor Daley may also greet HRC.) They then proceed to five different tents. Maggie Daley will conduct the tour (this needs to be finalized). SEE ATTACHED DIAGRAMS.

The first tent (#12) they will go to is a wood-carving tent where 30 students will be working on staffs and canes. Maggie Daley will introduce HRC to the instructors -- David Philpot, Milton Mitzenberg and Kofi Setorgi -- and show HRC canes made by the students. They will then walk over to the staffs, where a student, Talonie Crittenden, will explain to HRC how the staffs are made. They will then proceed to the second tent (#16).

This is a bench-making tent. It will have the press pool and the local press pool. There will be several tables where about 20 students will be making and painting benches. HRC and Maggie Daley will first briefly stop at a table, which will have cluster mics, look at the artwork, and talk to students. Then they will sit at a table and have a discussion with five or six students about Gallery 37. There will be cluster mics on the table and lavalier mics on HRC's and Maggie Daley's chair. The discussion will last about 15 minutes. They will briefly stop at a third table, look at the artwork, and then proceed to the third tent (#15).

The third tent (#15) is a book and paper-making tent. HRC and Maggie Daley will talk to Jason, a student, about the projects. They will then proceed to the fourth tent (#11).

Draft as of August 24, 1996

The fourth tent (#11) is a painting tent. This tent will have the pool press only, using wild sound. HRC and Maggie will walk around and talk to the 15 students who will be painting still lifes and portraits.

The fifth tent is a retail tent. There will be no press in this tent. HRC will be able to purchase (with cash or check) the art in this tent. The student and the teacher in the program will meet up here with HRC and Maggie Daley. Maggie Daley and Mayor of Cincinnati will present two gifts to the FIRST LADY. Maggie Daley is presenting a bench and the Mayor of Cincinnati is presentation a piece of art.

HRC and Maggie Daley will then proceed and walk through tents # 4 and 5 to get to the stage. They will walk on stage left, and take their seats for a 20-minute long program. Gallery 37 Salsa Band will play at top of program and during the rope line. At the conclusion of her remarks, HRC exits stage left, works a rope line left to right, then departs.

PROGRAM as of 8/21/96

Welcome remarks by Maggie Daley; introduces student

Remarks by student; introduces instructor

Remarks and poem by instructor

Lois Weisberg introduces Mayor of Cincinnati

Remarks by Mayor of Cincinnati

Maggie introduces HRC

Remarks by HRC

Closing remarks by Maggie Daley

outstanding issues:

- seal on podium (Gallery 37 or city seal)
- student's names who will be sitting at the discussion table

TUESDAY, AUGUST 27, 1996

11:00 a.m. - 12 noon

**First Lady Hillary Rodham Clinton's Visit to Gallery 37
Speaking Program**

Maggie Daley

To act as Master of Ceremonies
Welcome everyone to Gallery 37
Introduce Gallery 37 apprentice artist

Gallery 37 Apprentice Artist

Name to follow

Maggie Daley

Thank Gallery 37 Apprentice Artist
Introduce Quraysh (CAR RESH) Ali, a Gallery 37
Lead Artist
Quraysh will read the preface to the book, *I
Represent: A Collection of Literary Works from
Gallery 37*

Quraysh Ali

Reads literary piece.
Introduce Mayor Roxeanne Qualls of Cincinnati
Mayor Qualls discovered Chicago's Gallery 37
during her first U.S. Conference of Mayors meeting
a few years ago. Since then, Mayor Qualls has
started *ArtWorks*, a program in Cincinnati based on
Gallery 37.

Mayor Qualls

Remarks

Maggie Daley

Introduce First Lady Hillary Rodham Clinton

Hillary Clinton

Remarks

Maggie Daley

Thank everyone for coming Gallery 37
Tell everyone to please enjoy the taped music by
Gallery 37's Latin Big Band

FOR INCLUSION IN GALLERY 37 BRIEFING:

President's Committee on the Arts and the Humanities report, *Coming Up Taller*

At a White House event that you hosted on April 27th, the President's Committee on the Arts and the Humanities (PCAH) released its report, *Coming Up Taller*, which documents model arts and humanities programs around the country for children. It describes what makes arts programs for at-risk youth effective and features 218 model programs, including Gallery 37 and the Manchester Craftsman's Guild, which you visited in Pittsburgh. The report has been widely distributed -- to policy-makers, opinion leaders, grant-makers and community leaders. Maggie Daley served on the PCAH sub-committee that helped shape the report.

Additional Government Role

Since the early 1980s, the National Endowment for the Arts has been supporting and encouraging programs that target at-risk youth through after school and summer classes, rehearsals and other activities.

During the Clinton Administration, the NEA has partnered with other federal agencies, such as the Departments of Labor and Justice, and, more recently, the Corporation for National Service 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 effective, local arts programs supported by the NEA.

Manchester Craftsman's Guild

On June 8th, you visited the Manchester Craftsman's Guild (Guild) in Pittsburgh, PA. The Guild is a multi cultural arts education and performance organization located in one of the poorest neighborhoods in Pittsburgh. In operation for 27 years, the Guild conducts classes in visual and performing arts in its own studios. Its Arts Apprenticeship Training Program at the Guild teaches inner-city youth drawn from public schools the technical and aesthetic elements of ceramic art, computer drawing, painting and photography. 74-80% of participants in the Arts Apprenticeship Program go onto college, compared to 20% in the community.

GALLERY 37 [CONF]

--Lynn Lockwood 312/744-2789

--Rick Jasculca

-Funding??

state/city, no federal (per JK)

-significance of the name?

-ages of kids?

PURPOSE:

To showcase Gallery 37 para underscore the importance of various arts programs in assisting at-risk youth.

BKGRD:

This example of a public/private partnership is featured in "Coming Up Taller", the report of the President's Commission on Arts & Humanities.

A year-round program for the performing and visual arts, serving students/youth.

The gallery is downtown, and is actually a large outdoor site of xxxx tents, where kids ages xx-xx hold performances and create quality, intricate?arts and crafts. Crafts are sold at the retail shop on site, which raises money/donates profits to XXXX.

Maggie Daley, who, as you know, serves on the President's Commission on the Arts & Humanities, is the Program Director??founder??

This successful program has been duplicated in 14 (ck) other cities, such as ----

Kids are paid?? \$5/hr.?

-- Funding

--describe how program replicated in other cities

--the breadth of work they do and talent

-- describe program layout (tour, perf.)

Program

A total of 950 people are expected in the audiende, including 600 kids and 350 adults

-Upon arrival, you will tour XX tents which house the various projects/a tent where projects from various tents have been gathered.

-HRC to watch performance

-testimonial from kid (name)

-remaks of Mayor from city where program has been replicated

-Magie Daley

-HRC

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

April 26, 1996

**FIRST LADY HILLARY RODHAM CLINTON
REMARKS AT ARTS AND HUMANITIES FOR
AT-RISK YOUTH EVENT
THE WHITE HOUSE**

Thank you all. Thank you very much. Thank you and welcome to the White House. And I want to start by thanking the Chicago Children's Choir because we were, Richard and the rest of us, in the Blue Room getting ready for the program. I'm going to ask them to sing again in the middle and the end of the program because I really appreciate their being here.

I want to thank so many people, but let me start with Sheldon Hackney, and Jane Alexander and Diane Frankel who, through thick and through thin, have remained tireless in their efforts to promote our nation's rich cultural and artistic legacy. And the good news is that a day after there was an agreement on the 1996 budget, we still can say that the United States supports the arts, and the humanities and our museums. And we're just so grateful for the constancy of effort that many of you brought to this struggle in encouraging members of Congress and others to understand that our country needed to have the kind of commitment represented by these agencies. So, I want to thank all of you for making that possible.

On behalf of the President, let me also convey our very deep appreciation to the members of the President's Committee on the Arts and the Humanities. Under the leadership of John Brademas, you have devoted considerable time and attention over the past year to helping children discover their creative potential through art, words, and ideas. And I would like to ask all the members of the President's Committee on the Arts and the Humanities, starting with Mr. Brademas, to please stand so that we can recognize and thank all of you for your work.

I would also 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, often amidst violence, and destruction, and despair. These men and women, many of whom are in this room representing thousands and thousands of others across our country, believe in the promise of every child, and in the power of the arts and humanities to transform children's lives. Your dedication and expertise have given and will continue to give

thousands and thousands of children new hope and confidence in their own future. And I am very grateful that those of you who could be here were able to join us today.

You know, every day, through the media, particularly television, we hear so many negative 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.

But there are so many more positive stories to tell. There are so many young people and children, who despite the odds, are going forward with optimism and confidence in their own lives.

I was in a school in Philadelphia a few weeks ago, and a young boy in seventh grade said, "You know, Mrs. Clinton, all we hear about are the bad kids; nobody really pays attention to us, and we're trying real hard to do the best we can." He said, "It must be like when an airplane crashes; everybody pays attention, and people forget about the thousands that land safely everyday." And I told him that I would do my part, as each of you is doing, to make sure that the positive stories get told. That we know that in every corner of America there are examples of children -- who might otherwise have been written off --- discovering joy, and fulfillment, and discipline and confidence. And often the way they are doing that is through 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 for their energy.

My husband often says, "Children need something to say yes to." And what better to say yes to than music, dance, painting, poetry, writing, drama, history, photography and other forms of creative expression.

The Committee's study -- which was funded entirely by 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.

I couldn't possibly relate every story. I hope you will read the report with the care it deserves. But for example, let me just 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. I'll have to talk to her about that decision. 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.

Clearly our nation today faces great challenges and difficult choices when it comes to how we allocate federal resources. But I hope that, as we establish priorities for a new millennium, Americans will appreciate that the very small amount of public support given to the arts and humanities is a down payment 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 it is to make American culture available to all children, not just those whose parents can introduce them, but every child in whom that spark can be lit if they are given the chance.

Now this is National Poetry Month, and there is probably no better way to express what we all feel and what brings us together here than to quote some of the eloquent words from Rita

Dove, our National Poet Laureate from 1993 to 1995. As Ms. Dove reminds us:

"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."

Well that is what we are about the business of doing, engendering hope and self-esteem and trying to redefine a better, more optimistic and confident future. 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 all of you for your resilience in the face of some opposition and misunderstanding, for continuing to believe in America's children, and for understanding the roles that our arts and culture play in our individual and collective lives.

We are so honored today to have one of our finest actors and citizens with us. Certainly those of us who have followed his career have appreciated so much of what he has brought to the screen, the way he has moved us, the way he has provoked us, but recently he has, through a particular movie, reminded us of how important the work teaching of young people is when it comes to the arts. I was asked recently what my favorite movie of the year was, and I said "Mr. Holland's Opus." Not only because it started in the 1960's, when I was in high school, so I sat there looking at those white socks and tennis shoes the girls were wearing, seeing the scenes in the hallways, living through all that I can recall, but also remembering what it was like when I was in high school and even the smallest school, in the poorest state - like my husband's school in Hot Springs, Arkansas - had a band, had an orchestra, had art classes, had drama classes, put on plays. And now I look around, and just as we saw in the movie, those are considered frills. They're being cut out. No one wants to go to the trouble or spend the relatively meager resources needed to give children a chance to flower in ways that will give them the positive direction that some many of them need. I'm really grateful for that movie, but I'm even more grateful for the support and the career of Mr. Richard Dreyfuss. Please join me in welcoming him here today. Thank you.