



# ARTS CORPS

*The first three years...*

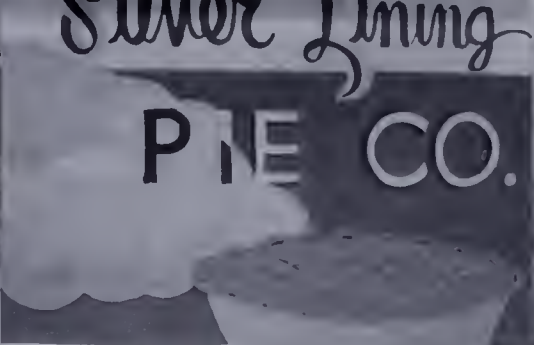




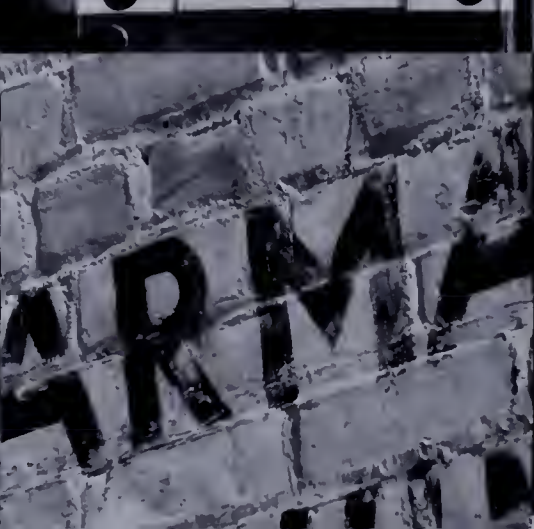
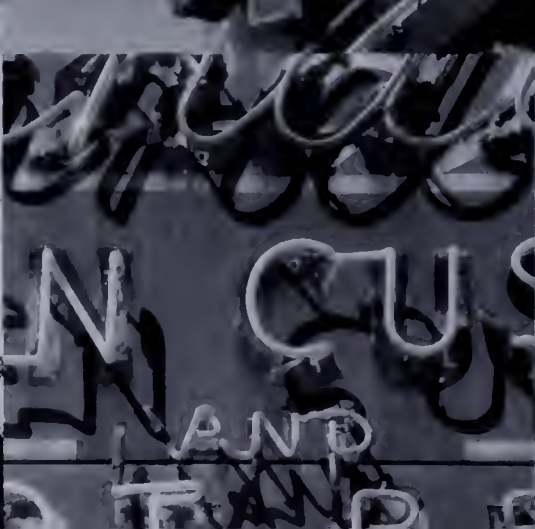
CHISHOLM TRAIL



HAMBURGER




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THE ARTS HAVE LONG BEEN AN INTEGRAL AND VIBRANT PART OF OUR NATION'S CULTURAL HERITAGE. IN ITS MANY FORMS, ART ENABLES US TO GAIN A DEEPER UNDERSTANDING OF OURSELVES AND OF OUR SOCIETY. PROVIDING US WITH A UNIQUE WAY TO LEARN ABOUT PEOPLE OF OTHER CULTURES, IT ALLOWS US TO DISCOVER ALL THAT WE HAVE IN COMMON. AT ITS BEST, ART CAN BEAUTIFY OUR CITIES, ENCOURAGE ECONOMIC DEVELOPMENT AND SOCIAL CHANGE, AND PROFOUNDLY AFFECT THE WAYS WE LIVE OUR LIVES.

WILLIAM JEFFERSON CLINTON  
THE WHITE HOUSE





Arts Corps  
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# ABOUT ARTS CORPS



Arts Corps was established to bring the arts to America's rural and inner city areas, creating opportunities for both artistically underserved communities and the country's finest graduate students in the arts. Arts Corps was born when a partnership between the two was created during the summer of 1992. Since then, nearly 60 local arts agencies across the United States have spent six weeks of the summer working with talented artists in a variety of disciplines: dance, folk arts, literature, media arts, music, theater and visual arts.

As artists, the Arts Corps students perfect their art forms and bring their talents to others in the community; as students, they learn from the unique qualities communities have to share. They are also able to share their talents with those in correctional facilities, hospitals, juvenile delinquency centers, safe houses and alternative schools. The residencies give a student the chance to experience life in another part of

the United States, learn new approaches to his or her art, and be inspired by new surroundings, cultures and friends.

Arts Corps students reach into every corner of a community and touch many lives. In turn, the community and those in it donate time and energy to the Arts Corps program: local arts agencies host the students and incor-

porate the residencies into summer programming; families in town offer housing; businesses provide supplies and equipment; and performances take place in local schools, parks, recreation centers, town halls, public libraries and art centers.

Three years after its inception, Arts Corps has reached 58 communities in more than 39 states in the country. The residents of these communities—ranging in number from 200 to 3 million—have had experiences described by participants as life-changing. And this is just the beginning.

## KEY TO MAP

- ★ Arts Corps sites
- Participating Schools



## JANE ALEXANDER

### CHAIRMAN OF THE NATIONAL ENDOWMENT FOR THE ARTS

THESE ARE THE STORIES OF PIONEERS. The graduate students who have participated in the Arts Corps program are the first group of artists to go to live and work in residencies in new and different communities to share their skills, to teach and learn, to connect through the arts. A poet from the Iowa Writers' Workshop goes to Scottsbluff, Nebraska; a dancer from Ohio State lives and works with the people of Winfield, Kansas; a filmmaker from the State University of New York at Buffalo teaches the people of McCormick, South Carolina, how to use video to tell the story of their town.

Arts Corps is a telling example of how the arts widen horizons, give us insight into our lives, and bring us together to build community. For the artists who were selected to be the first members of the Corps, the experience has proven to be enriching for their careers, their

artistry, and their personal growth. For the people in towns like Kodiak, Alaska, and Hopkinsville, Kentucky, and Duncan, Oklahoma, having a working artist in residence adds depth to their lives. Arts Corps benefits all who participate, coloring the harmony between artist and community, contributing inwardly to character, and outwardly to culture.

Arts Corps is one of the more measurable success stories of government leadership and partnership - particularly the good work of the National Assembly of Local Arts Agencies - to make the arts happen for people. The true signs of its achievement are the dozens of artists and thousands of people in small towns who will never forget that summer when they came together and were touched by the power and beauty of human expression that can only happen through the arts.



# ROBERT L. LYNCH

**PRESIDENT & CEO OF THE NATIONAL ASSEMBLY OF LOCAL ARTS AGENCIES**

IN EVERY STATE, EVERY COMMUNITY, every corner of the United States, citizens come together and work to create a climate in which the arts can thrive. Sometimes these citizens create organizations called local arts commissions or municipal offices of cultural affairs. These local arts agencies support and develop cultural activities for the citizens, for their children, for their neighbors, and for their communities.

Over the last three years, nearly 60 such organizations have enthusiastically accepted into their respective communities a gifted graduate student artist carefully selected through the painstaking review process of the National Endowment for the Arts. These local arts agencies, primarily located in very rural areas, have provided eager audiences, challenging settings, small town hospitality and great respect for the creative energy of the visiting artists. The program that makes this wonderful match happen

is Arts Corps. The result has been an overwhelmingly positive response from both the participating communities and the visiting artists.

The presence in such small communities of a visiting creative force again and again inspired an outpouring of energy and community camaraderie. It often launched a number of newly motivated budding young artists for the communities as well. The graduate students who participate in Arts Corps step into communities each rich with a unique cultural heritage. The student artists not only give to the community but in turn discover new cultures, new art concepts, new landscapes and are enriched by what they find.

Arts Corps is a small jewel of a program that changes lives. The National Assembly of Local Arts Agencies is proud to work with the National Endowment for the Arts to bring this project to Americans throughout our country.





D



# A N C E

## MONMOUTH, ILLINOIS

### MONMOUTH AREA ARTS COUNCIL

#### MICHELE OWENS-PEARCE, STUDENT

Michele Owens-Pearce brought enriching experiences in dance to the residents of Monmouth, a town of 19,000 located in the rural western part of the state. Michele, a student of the University of Utah, worked with the Buchanan Center for the Arts, and Midge Mason, executive director.

"I worked with children, seniors, and individuals with disabilities - groups I had not previously had the opportunity to work with. This reaffirmed my belief in dance as a means of nurturing and empowering the self - for any population. The residency also brought meaningful movement experiences to these groups that have not danced before.

"Through people with disabilities performing in a community concert, heightened awareness and education about disability

issues was provided. Watching these individuals perform reveals their creativity, artistry and humanity. For many of these performers, it was the first time that they had ever performed on stage or received applause and support from the community at large.

"The friendships and professional relationships that I created in Monmouth will remain with me for the rest of my life."

This was a wonderful experience that I will draw from for a long time—it challenged and strengthened me. As a teacher, speaker and choreographer; it opened my mind to the potential of community spirit.

**-Jane Setteducato**

## SPENCER, IOWA

### SPENCER AREA ARTS COUNCIL

#### JANE SETTEDUCATO, STUDENT

With a desire to expose the community to modern dance, Jane Setteducato traveled to Spencer, a town of 12,000 residents located in the Northwest portion of the

state. A student of Bennington College in Vermont, Jane worked with the Spencer Area Arts Council, and its director, Debbie Johnson.

"At the YMCA, I am teaching students modern dance. They've been exposed to ballet, tap, jazz and gymnastics but no modern, very



little anatomy and a little creative movement. I also teach a class for adults with an emphasis on modern and body awareness.”

Jane’s love of modern dance even reached high school football players. “We’re trying an athletic approach with the football players that integrates (sneakily) dance ideas: warm-up with stretching, an aerobic segment, anatomically informed strength work, and alignment. We may eventually try to get them to move with the music.

“And the work with the seniors at the senior center is amazing. I’m so excited to talk to them and hear specific stories about their lives and use it as source material for future work - stories about floods and human tragedy and how people rise above hardship.”

#### **WINFIELD, KANSAS**

##### **WINFIELD ARTS AND HUMANITIES COUNCIL**

##### **KRIS CROSS, STUDENT**

“My goal was to plant seeds for ways that dance could continue in the area after my residency ended.” With that, Kris Cross set out to the community of Winfield, a town of 11,400 residents located near the Oklahoma border.

She worked with the Winfield Arts and Humanities Council and Ruth Ann Yeary, its executive director.

Kris, a student of The Ohio State University, worked on a variety of projects. Her major project consisted of creating a multi-generational movement piece, reflective of the community. There were 18 people in the cast, ranging in age from 9 to 73 years. Only one member had any formal dance training. “I was fortunate to work with a diverse group of community members. The cast consisted of people from all walks of Winfield.”

#### **MARKSVILLE, LOUISIANA**

##### **ARTS AND HUMANITIES COUNCIL**

##### **OF AVOYELLES PARISH**

##### **BROOKE KIDD, STUDENT**

Brooke Kidd, a student of The American University, traveled to Marksville, a town of 5,500 residents located in the center of the state. She worked with the Arts and Humanities Council of Avoyelles Parish and Linda Borderlon, its executive director.

As part of the council’s summer arts camp for youth, Brooke choreographed for the music-theatre production “Oliver.” She also conducted community





dance classes for senior citizens, youth groups and developmentally disabled individuals.

Historically, the area is known for the Tunica-Biloxi Indians, one of the oldest tribes in the United States. For a final performance, Brooke created a community dance celebration that took place on the ceremonial mound at the Marksville Prehistoric Indian Site Park titled, *Sacred Bayou: A Dance Story About Life and People in Louisiana*.

The event featured several women from the Tunica Reservation and members of the community. The dance honored the sacred space and the heritage of Native American dance styles.

“I was reminded once again that dance is a fun, valuable and powerful means for community cohesion and expression. This is extremely important to me as I have come to know that human connections - and ways we can make them happen - are of utmost importance, for all communities, large or small.”

**NORFOLK, NEBRASKA**

**NORFOLK ARTS CENTER**

**JANE TRAINER, STUDENT**

Jane, a student of University of Illinois at Champaign-Urbana, traveled to Norfolk, a town of 22,000 residents located in the heart of northeast Nebraska. She worked with the



Norfolk Arts Center and Georgia Wyatt, its assistant director, to help local residents record and express their impressions about life through dance.

I think this is a wonderful project that brings emerging artists into a community to share and expand their craft. I discovered new ways of explaining what I do and was able to convince people to dance.

**-Brooke Kidd**

One of the main products of Jane's stay was a concert titled, *We Can Dance If We Want To*. The performers were from a wide spectrum of the community: high school football players, the girls' basketball team, drama and dance students and senior citizens. For the seniors, Jane choreographed a piece with five

women to the sound of Elvis Presley's *Love Me Tender* and a large group piece involving three rocking chairs, social dance steps, and line dancing.

“I discovered that Norfolk's town slogan is: 'A Slice of the Good Life.' I found this opportunity to be enriching and full of learning activities. The community responded so fully that I was actually over-stimulated. It was an incredible affair....”

**JAMESTOWN, NORTH DAKOTA**  
**JAMESTOWN FINE ARTS ASSOCIATION**  
**MARTHA HESS, STUDENT**

Martha Hess set out to teach workshops that encouraged members of the community to share their own creative voices and discover new ways of seeing the world through dance. A student of the Texas Women's University, Martha traveled to Jamestown, a town of 15,500 residents located in the southeast section of the state. She worked with the Jamestown Fine Arts Association and Lola Serklund, its executive director.

Her students used text, visual art, and music as well as sights and sounds from their surroundings as part of their dance making process. They also incorporated words into their dancing that were excerpted from their own poems, stories and conversations.

"Something in each lesson reaches somebody. The children enjoy the music, the movement, the sound of instruments, or they find it fun just to watch. The learning process involves more

than one sense to capture things," Martha stated. "We need to feel textures, hear sounds and see things along with movement."



**MINOT, NORTH DAKOTA**  
**MINOT AREA COUNCIL**  
**OF THE ARTS**

**KRISTI SPESSARD, STUDENT**

"To strengthen dance in the Minot area." This was the goal for Kristi Spessard's residency in Minot, a community with 34,000 residents. The Minot Area Council of the Arts offers programming to the surrounding area, encompassing almost a quarter of the state. So strengthening dance in the 'Minot area' was no small feat.

Kristi led workshops for dancers, school teachers, and groups of artists. She also worked with young skaters, dancers, and developmentally disabled individuals. A student of The Ohio State University, Kristi teaches dance with a mix of movement, voice and music. "I love to teach," Kristi says.

"It's one of the most rewarding aspects of dancing. You keep learning about yourself and dance when you teach."



Additionally, Kristi traveled to other regions in North Dakota to learn about how arts and culture interact with economic development in rural areas, such as at a Native American pow wow. Julie Hornstein, executive director of the local arts agency says, "Kristi's presence and leadership served as a catalyst for encouraging contact, improving communications, and promoting understanding among individuals interested in dance as well as between dance and the other arts."



**LANCASTER, PENNSYLVANIA  
CULTURAL COUNCIL  
OF LANCASTER COUNTY  
REBECCA LOTT-REDDICK,  
STUDENT**

"When I first arrived, I asked the children if they had ever attended a dance performance. One little girl said that she had seen the 'Nutcracker.' The other children had only watched MTV and that was the depth of their experience with dance," Rebecca Lott-Reddick recalls.

A student of The Ohio State University, she traveled to Lancaster, Pennsylvania, a city of 55,550 residents located in the southeast part

of the state. She worked with the Cultural Council of Lancaster County and Cynthia Hummel, its executive director, to strengthen and increase students' involvement with dance.

The major component of her residency was to fill a void in a local school's arts curriculum as a dance specialist. Her role as a dance professional was to introduce the staff and faculty to dance and movement in the classroom and to collaborate on programming with the physical education teacher.

Rebecca also worked with groups of children at area recreation centers. "The children loved working in groups and performing for one another. I tell the students that dance or movement is part of everyday life. Just getting up and walking somewhere can be a dance."

**MADISON, SOUTH DAKOTA  
COMMUNITY AND COLLEGE  
ARTS ASSOCIATION  
KAREN STOKES, STUDENT**

Karen Stokes, a student of the University of California at Los Angeles, traveled to Madison, a town of 6,350 residents, located near the south-

The following words best describe the adventure:  
Mississippi/Missouri floods, meeting flood victims, open land, open hearts, hot days, warm smiles, gravel roads, deer, snakes, Wichita's "Cow Town", cook-outs, Irish dancing, coffee at the bookstore, "you don't lock doors here?", goodbye tears, long drive home, Mississippi mud fields, memories. The Land of Oz is real. Thanks.

**-Kris Cross**

east border of the state. There she worked with the Community and College Arts Association to broaden the community's interest and participation in dance.

Karen taught a variety of classes to children, teenagers and adults, including seniors and developmentally disabled individuals. The children worked on rhythm, tempo, and keeping time; teenagers and adults were taught different styles and techniques. During her modern dance for senior citizens class, participants began by sitting in chairs, stretching and warming up. In her movement and dance class for individuals with disabilities, Karen had the class focus on basic manipulation of the joints and muscles.

"There is a place for dance in a rural community like Madison. There were teachers, parents, children, and adults who



all were interested in dance. I learned as much from the community as they learned from me. It was challenging, interesting, and enjoyable. I believe those who came in contact with the program will have a new and positive perspective on dance in the future."

**CORSICANA, TEXAS  
NAVARRO COUNCIL  
OF THE ARTS  
ANN FOLEY, STUDENT**

Through dance, Ann Foley explored themes such as racism, self-image, spirituality, attachment and loss, confinement and freedom. A student of the University of California at Los Angeles, Ann traveled to Corsicana, a town of 23,000 residents located south of Dallas. She worked with the Navarro Council of the Arts and Sylvia Bonin, its executive director.

"My project took the form of a workshop in experimental movement techniques for teens at the



Corsicana State Home, a correctional facility for juvenile offenders. I approached the workshop as a dialogue among equals, where everyone was allowed to contribute what they felt they could. My role was to encourage and inspire the students to look deeper inside themselves to find an authentic source of movement. This allowed them to express a full range of feelings and develop their unique personal styles and creative potential.

"This experience strengthened my sense of identity and self-esteem by showing me what I have to offer as an artist and humanist. I underwent a transformation in my own character and goals and became convinced of the great need for practical applications of the arts in our country."

**WOODSTOCK, VERMONT**

**PENTANGLE COUNCIL**

**ON THE ARTS**

**MERYL PRETTYMAN, STUDENT**

Meryl Prettyman, a student at the University of California at Los Angeles,



What words describe dance?  
 Music and movement  
 Laughter  
 Fluid and smooth  
 Jumping  
 Beauty  
 Expression  
 Rhythm and feeling  
 Body language  
 Art  
 Earth  
  
**-Kris Cross**



traveled to Woodstock, a town of 3,800 residents located near the New Hampshire border. There she worked with the Pentangle Council on the Arts to expose new forms of dance technique to the community through teaching, choreography and performing.

"I taught at the local dance school in Woodstock which, each summer, has a Summerdance workshop for children. I taught the children many different movements and incorporated them into a large group piece that was performed. The children ranged between 8 and 14 years of age and were a diverse group. It was very challenging for me to put together a hip hop dance for such a large group of children.

"I can now appreciate all the hard work that goes into running a busy arts agency. Pentangle does a lot for this community and being there to work with them was very enlightening. It is safe to say that I had an excellent experience in Woodstock!"





# OLK ARTS

## EMPORIA, KANSAS

### EMPORIA ARTS COUNCIL

#### AMY CORIN, STUDENT

"I believe that anyone can sing," states Amy Corin. Amy, a student of the University of California at Los Angeles, traveled to Emporia to prove her point. Emporia, located one and a half hours from Kansas City, is a community with 25,500 residents.

"I proposed to develop two music ensembles that would allow students to learn and to perform 'old-time American' music. One ensemble is for young people and the second is for adults. The ensembles provided an opportunity for both singers and instrumentalists to perform."

Amy also expanded her knowledge of musicology by talking with older people about songs of their youth or songs that have been passed down through their families. Musical traditions say so much about the culture of America, she says. "Tradition is the way people translate the world."

## HOPKINSVILLE, KENTUCKY

### PENNYROYAL ARTS COUNCIL

#### AMY DAVIS, STUDENT

Amy Davis, a student of the University of North Carolina, worked with the Pennyroyal Arts Council in Hopkinsville and Sandra Killigian, its executive director.

Hopkinsville is a community of 30,000 residents located in the southwest corner of the state.

Amy sought out carvers and quilters, fiddlers and singers, and others who learned their skills through hands-on training. Through interviews and photographs, Amy documented and identified the

folk traditions in the area.

The Pennyroyal Arts Council also hoped that the project would be a first step in using local folk artists in future programming. Events could include folk art exhibits, local history exhibits using family photos and stories, and musical concerts.





to leave the flooded  
s and cities in the mid  
Eastern Shore

L



Comments

THE WINTER'S TALE

III.

Perdita.

In Viola and Perdita the distinguishing traits are the same—sentiment and elegance; thus we associate them

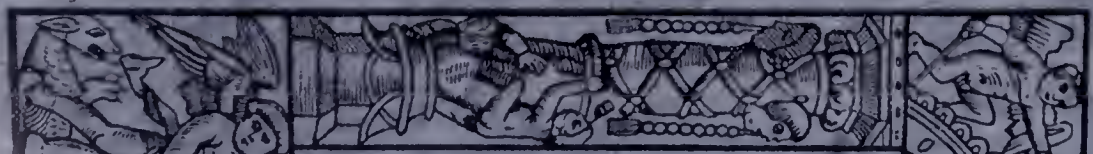
THE WINTER'S TALE

of the nymphs of Arcadia, or the Chloris of the Italian pastorals, who, however graceful, when opposed to Perdita seem to mere poetical abstractions; as, in Spenser, fictitious Florimel, which the subtle encl moulded out of snow, "vermeil-tinctured," a with an airy spirit that knew "all wiles wits," fades and dissolves away, when placed real Florimel, in her warm, breathing, human

Perdita does not appear till the fourth; whole of the character is developed in the single scene (the fourth) with a completeness which leaves nothing to be required—nothing plied. She is first introduced in the dialog herself and Florizel, where she compares her state to his princely rank, and expresses her idity and her sense of the distance which sep from her lover, she breathes not a single w could lead us to impugn either her delicacy c nity.

Mrs. JAMESON: Characteristics of  
IV.  
Leontes

Leontes is chiefly  
that he stunn  
thinks



THE  
WANDERING  
OF  
PEOPLES  
A. C. HADDON



# LITERATURE

## CATALINA, ARIZONA

### TUCSON/PIMA COUNTY ARTS COUNCIL

#### MARY ELLISON, STUDENT

Mary Ellison, a student of Colorado State University, traveled to the desert to help students document the oral histories of local residents in Catalina. Mary worked with the Tucson/Pima County Arts Council and Dian Magie, its executive director.

"When I first learned that I would be traveling to the Southwest to do a project documenting the history of a rural town, I was both anxious and excited. Never having been to Arizona for any length of time prior to this trip, I was unaware of what Arizona would have to offer. I was unaware of the extreme temperatures that people have to endure, and also unaware of the strength of the individual spirit in the people of this desert. I am happy to say that I can appreciate both in a new way, especially the latter."

"I just want the community to use me. I'm living in an apartment now that looks over a parking lot. I'm happy at the prospect of living in a cabin that's on the Feather River. They said bring a mountain bike, your fly fishing pole and we're ready to put you to work. I'm ready."

**-Daniel Voll**

Mary worked with youth to document stories, as well as set up a small literary magazine, *Nightlights in the Desert: A History of Catalina*, in which the students took on the roles of managing editor, reporter, photographer, and historian. "The history of Catalina included in this magazine is by no means complete....The fact of the

matter is, the history of Catalina is still being written."

## LOS ANGELES, CALIFORNIA

### CITY OF LOS ANGELES

#### CULTURAL AFFAIRS

#### DEPARTMENT

#### DIANNE SEE, STUDENT

A student of the University of Arizona, Dianne See traveled to Los Angeles and worked with the City of Los

Angeles Cultural Affairs Department, and its general manager, Adolfo Nodal.

Dianne presented writing classes to children at various community centers. "In each class there was time to brainstorm, to write, to share, and to discuss the writings. I use realistic writing as a way to get the stu-



dents interested in a certain subject. Once they feel comfortable with this, I encourage them to create their own story.”

Dianne worked with students on areas such as their senses, speaking, emotions and physical feelings. “Being mad, angry, scared, happy, having the students act out their feelings. For example, they will recall something that made them feel very happy. Everyone can get up and act that out. Does that mean jumping up and down? Telling their parents? Laughing?”

Dianne had them write down their physical reactions, as well as their imagined scenarios that could also evoke such feelings. “The purpose is to get the students to write from these physical feelings, to try to connect the emotions with something tangible, whether it is laughing until your stomach hurts, wanting to punch someone, or wanting to hug someone.”

#### QUINCY, CALIFORNIA

#### PLUMAS COUNTY ARTS COMMISSION

#### DANIEL VOLL, STUDENT

Daniel Voll, a student of the University of California at Irvine, traveled to the Northern

Sierra Nevada mountains and the town of Quincy, population 5,000. There he worked with the Plumas County Arts Commission and Roxanne Burney, its executive director, and introduced his writing and his teaching to the community.

Daniel taught at an alternative high school designed to keep at-risk students from dropping out of school. “Our work included creating contemporary film scenarios and dramas based on Hansel and Gretel, Biblical narratives, and classical mythology. A week was spent working with students in small groups as they began





drafting the movie and soundtrack of their own lives.” He also worked with a group of youth from the nearby Maidu Indian tribe.

One of Daniel’s most intriguing projects was directing and producing a 30-minute documentary on 83-year-old Lilly Baker, a renowned Maidu storyteller and basketweaver. “She is the last of the full-blooded Maidu, and this documentary is part of an effort to preserve the oral narrative tradition of her tribe. The documentary includes Lilly’s storytelling and her gathering organic materials from the fields for her basketweaving.”



**TWIN FALLS, IDAHO**  
**MAGIC VALLEY ARTS COUNCIL**  
**SCARLETT SAAVEDRA, STUDENT**

Scarlett Saavedra, a student of the University of Alabama, traveled to Twin Falls, a city of 53,600 residents located near the southern border of the state. She worked with the Magic Valley Arts Council, and Karen Fothergill, its executive director.

Scarlett undertook several projects to serve community members who are interested in writing. The Pen Pals Project, a “creative writing school on the road,” gave Scarlett an opportunity to meet with students in their own homes and surroundings. She then matched up the writers with one another, forming pen pals. The project operated through the mail, prompting writers to continue exchanging work, ideas and comments with one another. Another project was a journal writing workshop for writers and would-be writers. Scarlett introduced diary writing techniques that could help the students begin

their own personal writings.

Scarlett also spent several weekends with members of the Basque community, recording oral histories, folk songs and stories. She made recordings in Basque and an English translation of conversations with the oldest living Basque sheep herder in Idaho and with an individual who is recognized by the Basque as the foremost compiler of Basque songs.

**SALISBURY, MARYLAND**  
**SALISBURY - WICOMICO**  
**ARTS COUNCIL**  
**KEITH LEE, STUDENT**

Keith Lee, a student of the University of Indiana, Bloomington, traveled to Salisbury, a town of 17,000 residents located near the eastern shore of the Chesapeake Bay. There, Keith worked with the Salisbury-Wicomico Arts Council and Davina Grace Hill, its executive director, to bring his writing and teaching to the community. He also gathered oral histories from area residents and



**What is imagination?**

Thinking  
My spark  
My mind wandering  
Feelings being expressed  
Freedom  
Creating something in my mind  
Thoughts that explore  
My heart, mind and eyes talking  
to each other  
A message from my brain  
Life

**-comments  
from community members**



encouraged his students to use local and oral history in their creative works.

He taught summer school students, worked with students at a Bible summer retreat program, and facilitated a remedial school reading program. Many short stories and poems were collected from these classes and arranged into an anthology of students' writings and artwork, titled *Uncomfortable Steps*.

"These works represent the raw creativity of students who live on the Southern Eastern Shore," Keith stated. "I hope that each of the students I met, and all students in Wicomico County, will continue to write about the historical and cultural richness of the area."

**SCOTTSBLUFF, NEBRASKA**  
**WEST NEBRASKA**  
**ARTS CENTER**  
**PETER RICHARDS, STUDENT**

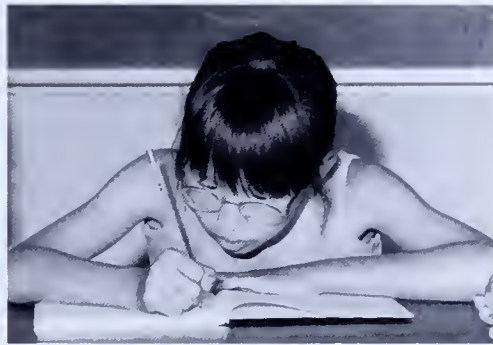
A student of the Iowa Writers' Workshop, Peter Richards traveled to Scottsbluff, a community of



20,000 residents situated on the North Platte River near the Wyoming border. He worked with the West Nebraska Arts Center and Lanny Fiegenschuh, its then executive director. There he conducted writing and reading exercises for youth at the Scottsbluff Detention Center and the Scottsbluff Youth Center. These exercises were designed to build self-esteem, as well as provide a safe and productive outlet for some of the feelings held by these children.

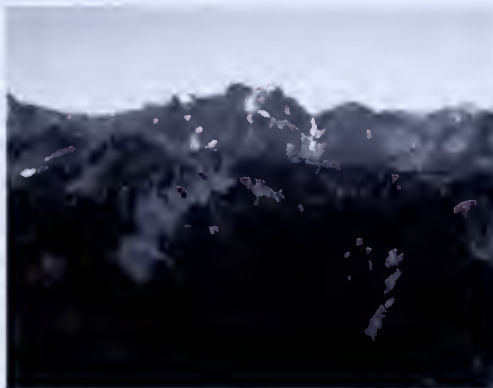
Peter also worked with the Eagle Star Dance Troop, an organization that features the talents and culture of the Lakota youth who reside in the area surrounding Scottsbluff. He encouraged the students to write stories and poems from the oral histories they gathered from their parents and grandparents.

A poetry magazine, *Ph' Ka Ská Wak Pa*, was developed which highlights some of the participating youths' poetry. The title is taken



**Spirits**  
 Up in the sky  
 down on the tornado  
 jumping all around and  
 yelling at people  
 Now close your eyes and clear  
 your mind  
 and picture only the tornado  
 the sound of the buffalo running  
 the sound of their feet with  
 sounds of thunder  
 darkness and lightning  
 and the sound of the wind that  
 shall bring us fright.

**-from *Ph Ka Ska Wak Pa***



from the Lakota Sioux name for the North Platte Valley region of Nebraska.

**TWISP, WASHINGTON**  
**METHOW ARTS ALLIANCE**  
**DAVID KAJGANICH,**  
**STUDENT**

David Kajganich, a student at the University of Iowa, traveled to Twisp, a town of 1,500 residents located in the northeastern part of the state. There he worked with the Methow Arts Alliance and Laura Fine-Morrison, its executive director, on a series of classes, workshops, readings, and other related events for community members who have an active interest in writing and literature.

"The most involved element of the project was a series of summer-long courses on the writing of poetry, fiction, and non-fiction," David described. "The courses were designed for adults of any experience level and included several weeks of basic instruction in critical read-

ing skills as well as lectures and exercises in the fundamentals of composing.

“To say that the residency was a success is clearly an understatement. For those participants who were just beginning to write, the vast amount of support and guidance enabled them to make speedy progress through the first, and often most difficult, stages of working at their craft. Directly stated, no writer in the valley was forced to work in isolation, and the benefits of this, the sense of collective mission and validation, was electrifying.”

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**LEWISBURG, WEST VIRGINIA**

**CARNEGIE HALL, INC.**

**KAREN OFFITZER, STUDENT**

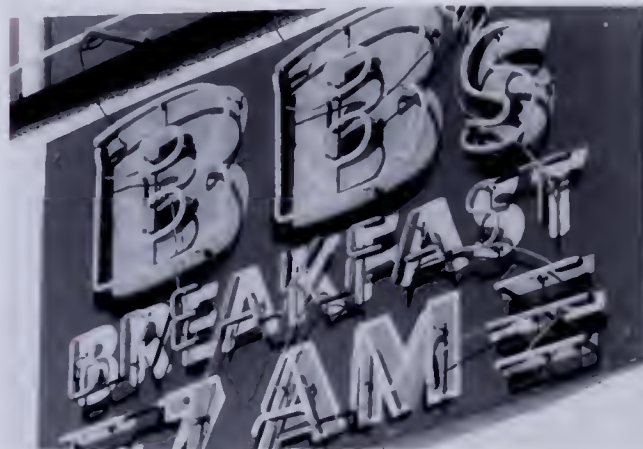
Karen Offitzer, a student of the University of Arizona, traveled to Lewisburg, a town of

3,800 residents located near the southeast border of the state. There she worked with Carnegie Hall and its staff.

Karen worked at a public library with nine children between the ages of 9 and 15. They learned about storytelling by writing their own short stories based on pictures they had selected from a book. The students also learned how to critique each other's stories and offer an author positive comments and suggestions.

Karen's favorite workshop was held at a local prison, where she worked with 35 women between the ages of 18 and 58. “Word traveled back to me that the psychiatrist at Alderson Prison was very pleased with the effects my workshop had on

Thank you!  
For ideals that if used by me  
will bring more understanding  
and joy to my life and members  
of my family. The old saying  
'Give a man a fish, he eats for  
a day. Teach a man to fish  
and he eats for a lifetime.'  
I feel you have given me  
a gift for life.  
Thank you.  
  
-to Scarlett Saavedra from  
one of her students





the women. Not only did they begin the process of recording the important events of their lives and improving their writing skills, I was told that friendships blossomed and cooperation among the women improved during and after our workshops.”

**AMERY, WISCONSIN  
NORTHERN LAKES CENTER  
FOR THE ARTS  
SANDRA TEICHMAN,  
STUDENT**

Sandra Teichman, a student of Florida State University, traveled to Amery, a town of 2,700 residents located in the northwestern part of the state near the Minnesota border. Sandra worked with the Northern Lakes Center for the Arts and LaMoine MacLaughlin, its executive director, on an oral history project working with many individuals from many backgrounds in telling, gathering and writing oral histories.

Sandra describes the participants' work: “Judy is



*“I will never forget the incredibly good people of this area of Idaho and the lovely paradox of literally thousands of springs gushing out of the canyon’s sides, beneath the high desert blooming with delicate wild flowers. A back-country pilot flew me over the Sawtooth Range into Stanley and McCall and a local cowboy poet taught me to ride cutting horses.”*

**-Scarlett Saavedra**

going to work on Chippewa Indian stories, Shannon on stories about death, Dan on Little Falls stories, Helen on the former occupant of her home, Jim on the old hotel, and David on his Sarah story....

“Dan gives us the names of several people who have stories: Clifford Adams, who worked for the power company, a pole climber and a person who knows some of the Smoky Sylvester stories; Diek Olson, who can tell about the Dillinger gang locking some bank employees in the vault during a bank robbery....I ask Dan if he too doesn’t have some stories. He smiles at me, and he says he probably does even though he is only 50 years old. He then tells a little one, remembering the last steam train to pass through Amery and then another little one about playing penny-ante poker with other kids while waiting for the papers to be dropped for their paper routes....”

NO

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Original Master



# EDIA ARTS

## **FORT PAYNE, ALABAMA**

### **BIG WILLS ARTS COUNCIL**

#### **MICHAEL O'REILLY, STUDENT**

"In doing research on Fort Payne, I learned that close by was where Sequoyah had lived when he developed the first alphabet for the Cherokee language. I have long been fascinated with the story of Sequoyah and some of the strange and distinctive characters he developed for his alphabet."

Michael O'Reilly, a student of Temple University in Philadelphia, wrote this before stepping foot in Fort Payne, a town of 14,000 residents located in the foothills of the Appalachians.

"I plan to build a Cherokee language machine using electronic sound equipment. There are 86 symbols/syllables in the Cherokee language. If I sample each syllable and assign it to a particular key (like a musical note), I will be able to take a piece of written Cherokee, play the sounds in their proper order and then have the comput-

er play them back with the appropriate spacing and speed.

By working with a computer and sound equipment Michael created the alphabet keyboard. "There are very few people in the Cherokee community who have ever heard Cherokee spoken, and fewer still who actually

speak it. I intend to get this system up and running and then invite the community to listen in."



## **KODIAK, ALASKA**

### **KODIAK ARTS COUNCIL**

#### **MARICEL PAGULAYAN, STUDENT**

Maricel Pagulayan, a student of the American Film Institute in Los Angeles,

traveled to Kodiak, to explore ways in which the emerging immigrant populations of Filipinos, Latinos and Native Americans there can build greater bridges of understanding through the celebration of art. Kodiak is a town of 6,400 residents located on Kodiak Island in the Gulf of Alaska.

“With the assistance of community groups, three promising media artists were selected to participate in an extended training program. I introduced basic recording techniques with tape decks, microphones, and cables as well as interviewing techniques, voice work and newswriting basics for radio. The stories I hear from the students revolve most around the issues of family. The family is the center of existence in immigrant families, rather than the self.”

**BLYTHEVILLE, ARKANSAS  
ARTS COUNCIL  
OF MISSISSIPPI COUNTY  
LONG CHENG, STUDENT**

Long Cheng, a student of Temple University in Philadelphia, traveled to Blytheville, a city of 23,000 where he worked with Rae Glidewell, executive director of the Arts Council of Mississippi County.

The focus and purpose of Long’s project was to create a documentary video that would promote the resources of Blytheville and the surrounding area, and become a decisive marketing tool for the Arts Council of Mississippi County, the redevelopment commission, and the Chamber of Commerce.

In addition to his promotional videos, Long worked on a short documentary based on his time in Blytheville. “The documentary will focus on cultural comparisons between China and America - the big city and small town America.

The motivation for me to make this documentary is that I am very impressed by the southern charm and slow-paced lifestyle, which reminds me of when I was in China, but is quite contrary to American big cities.”

**STUART, FLORIDA  
MARTIN COUNTY COUNCIL  
FOR THE ARTS  
BOB CLARK, STUDENT**

Bob Clark, a student of Florida State University, worked with the Martin County Council for the Arts and Mary Shaw, its executive director, to create an informational video. The video will be used by the local arts agency as a tool for promoting Martin County’s role in

the arts, as well as for describing the role of the local arts agency, the local cultural center’s offerings, the economic impact of the arts, and how local residents can become more involved in the arts.

“The arts council wanted my help in

“The residency instilled confidence in each of the participants, especially the youth, regarding their ability to take control of the television medium in order to express their own viewpoints and concerns - in turn becoming more ‘media literate’ in the age of technology.”

**-Don Bernier**





producing a presentation vehicle, which they plan to use as a way to inform and excite the local population about the arts events and opportunities in Martin County," Bob said. "It was decided that an 8 to 12 minute video, featuring the local artists discussing both their own work and the impact of the arts on the community, was the direction to take. Members of the arts council, equipped with this video and a large screen video projector, will show the video, and then answer questions and moderate discussions of the community's arts opportunities. Also, the video can be sent to any interested parties as a stand-alone presentation."

**MACON, GEORGIA**  
**MACON ARTS ALLIANCE**  
**KIMBERLY MCCALL, STUDENT**

The Macon Arts Alliance worked to create a video documentary on contributions African Americans have made to the city of Macon and the surrounding communities. Kimberly McCall, a student of Howard University in Washington, D.C., traveled to Macon to work with the local arts agency and its staff in order to do just that.

"I worked primarily on researching,

preparing interview questions, and setting up interviews with local educators, doctors, lawyers, businesspersons, and other community leaders who informed the project with their various perspectives on African American history and culture in Macon.



*"This experience cannot be intrinsically measured. I will continue to grow from this experience for an indefinite period of time. I feel that I was provided with a unique opportunity to interact with a community. The individuals I met have and continue to be an inspiration to me as an artist, but more so as a person."*

"Among questions included in the interview were: What was Macon like before white settlers arrived with their slaves? What type of culture did the Africans, who were brought to Macon as slaves, bring with them? Who were the key people that made these contributions...?"

"We'll have a better future if we learn from the past."

**ANACONDA, MONTANA**  
**COPPER VILLAGE MUSEUM**  
**AND ART CENTER**  
**DAVID ENGLESON, STUDENT**

"What I hope to accomplish during my stay here is a series of videotapes promoting the local arts agency, the town itself, and the region," David Engleson, a student of the University of Wisconsin-Milwaukee, said. He worked with the Copper Village Museum and Arts Center and Linda Talbott, its executive director.



“For the regional piece, we will give a brief history of the mining and smelting industries of the region, how they shaped the economy and lifestyles of the people up until their demise. The second piece will focus primarily on the town of Anaconda itself. The Anaconda Mining Company, through their immense smelting operations, made this town what it was, a prosperous, modern, booming town of a diverse ethnic population. When the smelting plant shut down in the early 80s, it left the town devastated. The third tape will concentrate on the Copper Village Museum and Arts Center. We will show how the center is working to gain

local support and increase the cultural awareness and activities in the community.

“These video pieces will help garner attention to all that is happening here and encourage more support from the state and region. It’s a beautiful area and the people are great.”

#### **MANCHESTER, NEW HAMPSHIRE**

#### **FEDERATED ARTS**

#### **MATTHEW MCELLOGOTT, STUDENT**

“For six weeks this summer we turned an empty office space in downtown Manchester into a public-access digital studio, and introduced a new medium to people who had never thought of the computer as a tool for art. We were able to set up a program to reach a solid cross-section of the community and provide them with what I believe to be a truly unique opportunity.” Thus began a new experience for residents of Manchester, New Hampshire, a city of 99,500 residents located near the southern border of the state.

Matthew McElligott, a student of the State University of New York at Buffalo, worked with





the staff at Federated Arts to provide digital imaging technology. He worked with five area artists, training them, and giving them the tools to create their own work. Matthew also worked with senior citizens and children and gave them the opportunity to experience the technology and create art.

“I have found that creating art on a computer is a very non-threatening route to becoming comfortable and literate with computer technology. Although a large number of participants had never used a computer before the program, by the end all had overcome initial fears and distrust and were able to speak articulately about basic computer procedures. This type of confidence carries over into many other aspects of daily life.”

**OLD FORGE, NEW YORK**  
**ARTS GUILD OF OLD FORGE**  
**CHERYL MILLER, STUDENT**

Cheryl Miller, a student of Columbia University, traveled to Old Forge, a town of 1,500 in the upper northern section of the state. She worked with the Arts Guild of Old Forge and Elizabeth McDowell, its executive director.

“My project had a few components, the major one a storytelling and video work-



shop designed for 4th to 8th graders. Starting with the basics of journal writing, I had the children write down their dreams as well as gather stories from their families and friends. From journal writing we then made the transition to storyboarding, which is drawing a sequence of pictures of how one would video the journal entry. The final product will be a group-produced video.



“With this step-by-step process, I hope the children will realize that film and the media is a construction, and it is highly selective. I hope that their perception is altered in such a way that they look at T.V. and movies differently. However, the main thing I hope the children receive from this workshop is the desire to tell stories, and the belief in the interest and importance of their own stories.”

**PORTSMOUTH, OHIO**  
**PORTSMOUTH AREA ARTS COUNCIL**  
**JOHN HARRIGAN, STUDENT**

One of John Harrigan's first comments about Portsmouth was that it was an incredibly active and supportive community. John, a

student of the State University of New York at Buffalo, worked with the Portsmouth Area Arts Council and the local arts agency's staff to share his knowledge of media arts with this community of 24,000 residents.

"I am working with a number of groups that serve the region on a variety of artistic levels in order to document community events. This documentary will serve as a record of regional activity, but within that record will be an indication of community spirit, energy, and activism. I have been going to rehearsals and public performances, including behind the scenes, opening many doors in the community."

John also taught video workshops for adolescents and adults. Coupled with this, he ran an outreach program where he taught video sessions in some of the small surrounding towns.

#### NEWPORT, OREGON

#### OREGON COAST COUNCIL FOR THE ARTS

#### MERYL PEARLSON, STUDENT

Meryl Pearlson, a student of Temple University, traveled to Newport, a town of



8,500 located on the Pacific coast. She worked with the Oregon Coast Council for the Arts and Sharon Morgan, the executive director there. "I couldn't have found a better place," Meryl said of the location. She worked with individuals and groups that were interested in learning more about video.

"I worked closely with Sharon to design a project that could impact many area citizens and sustain itself after my departure. Rather than create a documentary about a single organization or activity within the community, the goal of my project was to provide interested community members with the knowledge and resources necessary to create their own media.

"This experience has taught me quite a bit about making art that is meaningful to people, and about the role media plays in our lives. I am excited that the knowledge and skills I share with people can have a positive impact. My contact with the residents has not only reinforced my desire to continue teaching, but it will also affect the way my work is made and disseminated."





**GEORGETOWN, SOUTH CAROLINA**  
**GEORGETOWN COUNTY ARTS COMMISSION**  
**DANA BRISCOE, STUDENT**

"It's a dedicated person who will run around a strange county in 100 degree weather asking people she never met before to be in a film," commented a newspaper reporter from the *Georgetown Times*. This statement speaks of Dana Briscoe and her documentary film project in Georgetown, a city of 46,000 located on the Atlantic coast. The project was coordinated by the Georgetown County Arts Commission and Susie Shoman, director of the commission. A student of the Art Institute of Chicago, Dana brought her skills to the area.

"I spent my time learning as much as I could about the history of Georgetown County. The film will be about individuals but will focus on the cultural heritage," Dana says. Another aspect of the film highlights the historical ties of county residents to the rivers that flow through the area. "The rivers played an important role in the development of the county from the rice cultivation process brought over by African slaves, to getting goods to the market. Today,

the rivers are almost forgotten except for recreational use by boaters and fishermen. I found the material fascinating."

**MCCORMICK, SOUTH CAROLINA**  
**MCCORMICK ARTS COUNCIL OF THE KETURAH**  
**DON BERNIER, STUDENT**

Don Bernier, a student of the State University of New York at Buffalo, traveled to McCormick, a town of 1,500 residents located on the Georgia border. Don worked with the

McCormick Arts Council of the Keturah, and Patti McAbee, the executive director, to introduce community video-making to local residents. The project culminated with a video documentary titled, *McCormick County: Yesterday, Today & Tomorrow*.

"During the course of the six weeks, a group was introduced to video-making through several intense workshops. Before long, the students had settled on a few ideas for the video that primarily focused on their feelings about growing up in the rural South. They decided that the bulk of the tape would be a comparison of the older and younger generations in McCormick. The

"Community members cannot always financially afford to become involved in the arts. Many only understand art as a painting, dance or song. Arts Corps means bringing art to the people, young or old, rich or poor, and touching all our lives."

**-Susie Shoman**



issues to be discussed included racism, the educational system (both public and private), teenage life in the 1990s compared to that of older generations, identity of the local culture, and the future of young people in the county.

"I sensed an overwhelming feeling of group effort and satisfaction with people I had the pleasure of working with. Not only did the program spark an interest in video, but it allowed an opportunity to strengthen communication among people in the county."

**POST, TEXAS**  
**CAPROCK CULTURAL**  
**ASSOCIATION**

**CHARLENE GILBERT, STUDENT**

"To me, as an artist, this is an opportunity to be in a different place and have different experiences than I would normally have," says Charlene Gilbert a student of Temple University. "It's a nice change from Philadelphia. You just don't see the land the way you see it out here." Charlene traveled to Post, a town of 4,000 located 40 miles from Lubbock in "cowboy country."

She worked with the Caprock Cultural Association and JoAnn Mock, executive director of the local arts agency. "We needed some help

with production for our cable access channel," JoAnn said. "We were just thrilled that we could get someone of Charlene's caliber. She's already become an integral citizen of this town."

"The Caprock Cultural Association asked me to conduct three two-week classes in video production," Charlene said. "The target populations for the classes are middle school children, high school students and adults. The last week of the project will be for advanced consultations and a screening of student work."

When she wasn't teaching, Charlene filmed her own documentary of Post.



**CHEHALIS, WASHINGTON**  
**LEWIS COUNTY CENTER**  
**FOR CIVIC ACTIVITIES,**  
**THE ARTS AND HUMANITIES**  
**DANIEL FRIEDLAENDER,**  
**STUDENT**

The main goal of Daniel Friedlaender's project was to set up a Media Explorer Post. A student of Columbia University, Daniel traveled to Chehalis, a town of 6,500 residents located 45 miles from the Pacific coast. He worked with the Lewis County Center for Civic Activities, the Arts and Humanities.

"The Post is designed to offer youth oppor-



tunities to work in diverse facets of media, offering both serious vocational and technical training as well as historical seminars. By producing and publishing their own work, the youth are gaining the necessary creative and technical skills needed to later pursue a career in media. The youth were from rural areas; they were given access to facilities and training previously unavailable. In fact, none of the students in the area have ever had the availability of media professionals and equipment for their instruction.

"I found this experience very enriching. I experienced an area of the country I was unfamiliar with and within the community I found new friends and contacts."

**JACKSON HOLE, WYOMING  
CULTURAL COUNCIL  
OF JACKSON HOLE  
BIRGITTE MORTENSEN,  
STUDENT**

"It's beautiful here."  
Birgitte Mortensen, a student



"I've always wanted to interact with rural communities. Arts Corps offers not only this essential interaction, but demands a critical, and ultimately enriching, dialogue between the student and the community. Knowledge and experience is exchanged and shared; I don't think this is a common dynamic in many 'artistic' circles today."

**-Daniel Friedlaender**



of Temple University in Philadelphia, was pleased by the landscape she saw in Jackson Hole, Wyoming. Jackson Hole is an isolated Rocky Mountain town of 5,500 residents. Birgitte worked with the Cultural Council of Jackson Hole and Candra Day, its executive director, to provide hands-on training in film and video to area residents.

Birgitte taught a video workshop for high school and college students, giving them the assignment of producing a video diary for their final project. Some of the students created their own short films. One taped interviews about individuals' grandparents and another combined visual images with poetry. "The students are coming in with varied degrees of experience, but basically we're starting from scratch. It's a very mixed group of students. I am really trying to get them to focus on self-expression through video, to help them become more artistic."

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# U S I C

## SELMA, ALABAMA

### SELMA-DALLAS COUNTY ARTS COUNCIL

#### WILLIAM KNOWLES, STUDENT

The Piano Man. After a summer with the Selma-Dallas County Arts Council in Selma, William Knowles' reputation was set. Through his teaching, performances and discussions, he was affectionately known to members of the community as the Piano Man.

A student of the University of Massachusetts at Amherst, William set out with the goal of exposing young people to the history and theory of jazz, highlighting it as a uniquely American art form. He taught hands-on fundamentals of music through basic percussion instruments, xylophones, recorders and voice. He also worked with advanced music students to improve their understanding of jazz performance and improvisation techniques.



William started his piano studies at age eight, when his great grandmother gave her piano to William's mother. But working with young students around the age of eight was a new experience for him. "A lot of the students seem to be somewhat familiar with jazz, but none of them seem to have heard

much of it before," William said. "We start out every day listening to tapes of different kinds of jazz...I also play for them a little. I think it's good for them just to hear the music. It helps them develop a taste for it."

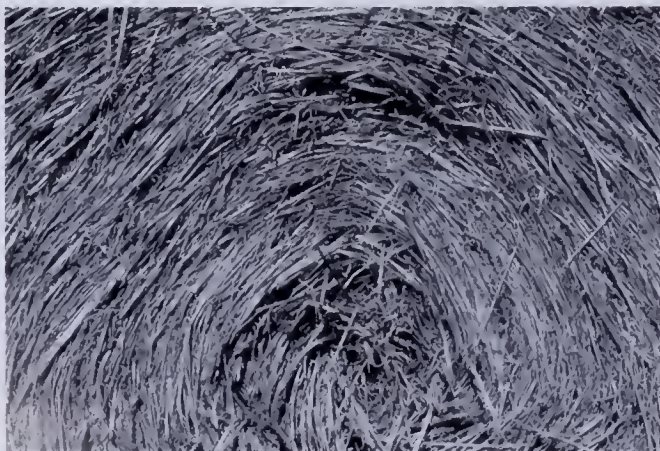
"I feel that I'm actually reaching some of the kids already. Some of them have already grasped the basic skills of music. We play games like 'Call and Response'...I call out 'shoo doop a loop' and they repeat it. We also play musical chairs with the younger children, using jazz music, of course."

**BLYTHEVILLE, ARKANSAS**  
**ARTS COUNCIL OF MISSISSIPPI COUNTY**  
**PAMELA GODFREY**

Making music with sticks and stones. A barbershop quartet. Traditional flute music. Pamela Godfrey, a student of Indiana University at Bloomington, covered the bases in Blytheville, a city of 23,000. She worked with the Arts Council of Mississippi County and Rae Glidewell, executive director of the local arts agency. Pamela tapped into the community's local history and current concerns, offering up a range of activities.

She spent a lot of her time working with children in the community who otherwise had not had the opportunity to participate in musical arts activities. "We are going to make music with our hands, our feet, sticks, pipes, you name it," Pamela said. "I want to expose the children to something they can always do - even if they can't afford an instrument."

Pamela also brought together another connection she had made with the community: she



succeeded in revitalizing a barbershop quartet chorus made up of local citizens. The quartet has now grown to nine members and is busy performing at local churches and civic clubs.

"Those of us who worked directly with her each day were inspired by her artistry, charmed by her delightful personality and motivated to continue in our struggle to bring quality art to our underserved rural area. The quality of this residency was outstanding," Rae said.

**PORTLAND, INDIANA**  
**JAY COUNTY ARTS COUNCIL**  
**SANGEETA SWAMY, STUDENT**

"My purpose was to share music with the community by bringing in new, fresh ideas in performing and teaching, and by encouraging kids to participate in the world of music." Sangeeta Swamy, a student of The Cleveland Institute of Music, arrived in Portland, with a clear sense of her mission. She worked with the Jay County Arts Council and Eric Rogers, its executive director.





“The placement of Sangeeta in residence with our organization provided a very special enhancement to our string program,” Eric stated. “We were able to provide additional classes, lessons and master ensemble sessions for many of our current students. We also reached hundreds of young people outside the program through Sangeeta’s demonstrations.”

“The most important goal I had was to make a real impact on the community of Portland and the arts council. This was very easy to do, as the staff and students were so enthusiastic and eager to make the summer exciting and productive,” Sangeeta says. “Most of the personal gain I achieved, besides the teaching and playing experience, is in the satisfaction of knowing that I made a difference in the community of Portland by helping their program add new dimensions.”

**GLASGOW, MONTANA**  
**FORT PECK FINE ARTS COUNCIL**  
**JOSHUA BAYER, STUDENT**

“My goal in Glasgow was to become involved with the artistic community and

enrich it in some way.” Joshua Bayer says. “I found that even though a strong musical atmosphere did exist, the opportunity to learn and play jazz did not. The interest was there, and so were the opportunities to perform. So, with the aid of the Fort Peck Fine Arts Council, a jazz program was established.

“Northeastern Montana is an area that does not have much in the way of jazz performances or studies,” Michael Meyer, of the Fort Peck Fine Arts Council explains. Glasgow is a town of 3,600 residents. A student of the University of Maryland at College Park, Joshua found Glasgow a challenge.

“Experienced jazz musicians were scarce in the area.” Joshua recalls. “I encountered an opportunity to create a jazz ensemble from the ground up.

“My experience in Glasgow was incredibly valuable in the fact that I had the chance not only to give something to the community, but to hone old skills while





learning new ones. There is a great wealth of talent in Glasgow, as well as a desire to learn not only jazz, but other forms of music and art as well. I am confident that new and existing artistic endeavors will continue to improve and develop in the area.”

Rock Hill, South Carolina, Rodney brought with him his love of choral vocal presentation. He inspired many of his students to use singing voices they didn't know they had.

The Academy, sponsored by the Gallup Area Arts Council, was directed by Roseanne Groger, its executive director. “We have a unique position here where we have such a wonderfully diverse community that is so strongly Native American,” Roseanne said. “One of our greatest assets in this area is the children. Making this investment in the children will come back ten-fold, maybe even a hundred-fold. To me, when you have happy children, you have a healthy community and I've seen

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**GALLUP, NEW MEXICO**  
**GALLUP AREA ARTS COUNCIL**  
**RODNEY CURRIN, STUDENT**

“Music is a vital part of our lives. It affects every emotion we have. Music is used to communicate... Without music our lives would be dull, senseless and boring.” With his philosophy in hand, Rodney Currin set out to teach music to 64 children at the Gallup Performing Arts Academy. A student of Winthrop University in

“Learning to play  
 ‘Mary Had a Little Lamb’  
 on the recorder (to me)  
 is not an important product.  
 But being able to distinguish  
 between blues, Dixieland,  
 big band, cool, be-bop and  
 Latin jazz through musical chairs  
 and other movement games -  
 that’s an immeasurable  
 product and an  
 understanding  
 of the jazz discipline  
 that the students  
 will remember.”

**-Buddy Palmer**



the children leave here happy. They're here because they want to be, even waking up at 6 a.m. to catch their buses."

**WADESBORO,  
NORTH CAROLINA  
ANSON COUNTY ARTS  
COUNCIL**

**CARLOS BERMUDO, STUDENT**

Traditionally a jazz composer, arranger, performer and educator, Carlos decided to introduce something different to the residents of Wadesboro, and, with the help of Sharon Molica, executive director of the Anson County Arts Council, to their summer program. When he was told that his residency could have a strong emphasis on working with students between the ages of 6 and 16, Carlos was very pleased.

"Love for the arts was planted in the twenty-eight children Pamela had in her production. They helped her write, produce, build sets for, and perform in a musical play based upon the history of our county. On the night of her program, many of them begged her to stay or return next year to continue their experience."

**-Rae Glidewell**

A native of Spain, Carlos has a unique perspective on being a student, musician and resident in the United States. As he is still learning English and American ways, the students in his class were quick to want to learn about Spain, the Spanish language and culture. During the music classes, Carlos spent time with the students by playing his guitar and other music, talking about where he came from, and showing them videos

and pictures of Spain. "This experience was very successful and very unique," Carlos says. "I feel that the kids were very connected with me, so I will be back with this group of young people soon and we shall share some more experiences together."



**DUNCAN, OKLAHOMA**

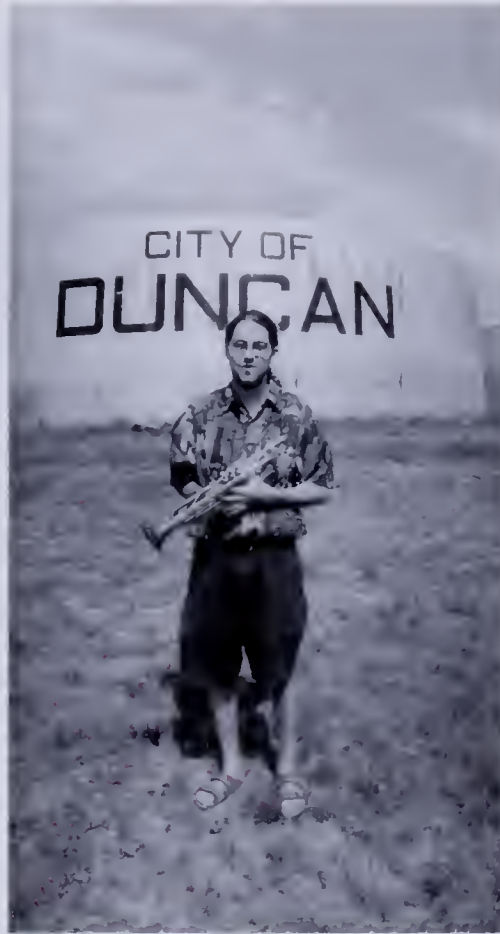
**DUNCAN ARTS**

**AND HUMANITIES COUNCIL  
BRANT TILDS, STUDENT**

"I played a gig in Los Angeles Fourth of July night until about 3:00 a.m., and had just enough time to drive back to my apartment, get my bags, and get to the airport for an 8:30 a.m. flight. There was a gun battle at the club I worked that night, so I had one more reason to be happy about leaving L.A."

So began Brant Tilds' journey to Duncan, a city of 21,800 residents. A student of the California Institute of the Arts, Brant joined forces with the Duncan Arts and Humanities Council and its executive director, Dianne Stewart.

Brant taught students about Latin American rhythms, had them play percussion instruments, sing, and dance. "The arts are a universal language, and in my teaching, research and performances, I have always attempted to bridge the gap



**"Thank you so much for extending this opportunity to us; it is such a boon to small communities who would never be able to afford a residency of this nature. I hope you will offer the same opportunity to other rural locations who are starved for this type of arts exposure."**

**-Dianne Stewart**

between what is considered high art and the indigenous arts in this country and around the world."

He also rehearsed and performed with the Lawton Community Band, as well as the Chisholm Trail Community Band in Duncan.

"It was really a wonderful surprise that people are so interested in the arts, and they really want more information about what's going on. I was stopped on the street literally every day by people with questions."

**SOMERSET, PENNSYLVANIA**

**LAUREL ARTS**

**CHRISTOPHER COOK,  
STUDENT**

"There is a tremendous amount of music making here," reported Christopher Cook, a student of Indiana University at Bloomington. "It's a vibrant community of the arts." While in Somerset, Pennsylvania, a community of 65,000 located in the southern part of the state, Christopher taught area residents music composition,



appreciation and performance.

By working with Laurel Arts, the Somerset community band, and other groups interested in music making, Christopher was able to both compose and perform for the community. "My residency is going wonderfully. I am pleased to be involved with the site hosts and the community at large. We are rehearsing a piece I composed for the community band. I'm also conducting, working with the brass section, and doing some arranging for a group.

"There's a real spirit of wanting to make music here. For example, the people who play in a community band are there because they have a sincere love for music. I am inspired when working with them."

**PAWTUCKET, RHODE ISLAND**  
**PAWTUCKET ARTS COUNCIL**  
**MEREDITH MITCHELL,**  
**STUDENT**

"I was able to participate in the Cultural Roots program which introduces



I remembered...  
To breathe in singing  
Why I like music so much  
That I am special  
How to play a trumpet  
My first day here  
How to sing a solo  
When we made friends  
That I could dance a Polka  
That our town is special  
My first time on stage  
Words my grandma taught me

**-comments**  
**from community members**



underprivileged children to the arts," says Meredith Mitchell, a student of the Indiana University School of Business. She worked with the Pawtucket Arts Council and its executive director, Katherine Valvoda, in Pawtucket. She taught vocal and instrumental classes one to two times per week in addition to private piano lessons.

"I gained valuable experience in teaching children, an age group I had not yet worked with. Children received hands-on exposure to both vocal and instrumental music - something unusual for their community. And, I learned a great deal about the Pawtucket community by conducting research for a needs assessment survey for the arts council.

"I found this experience to be very rewarding and positive. It was a wonderful chance to see another area of the country, and to work with a very different culture. I will never forget it!"

T

SC. III. ABOUT NOTHING

Or, if thou wilt hold longer  
Do it in notes.

*Balth.* No, no, no, no,  
There's not a note of music to be  
noting.

*D. Pedro.* Why, then, art thou  
that he speaks.

*Note.* notes, farsond, and not a  
*Bene.* Now, *D. Pedro.* art thou  
ravished!—Is it not strange that  
should hale souls out of their  
Well, a horn for my music, what art thou?

BALTHAZAR

Sigh no more, sigh no more,  
Men were drawing water  
One foot in sea, and one on shore,  
To one thing all their hearts were set,  
Then sigh not so,  
But let them pass,  
And be you blithe and bonny,  
Converting all your sorrows  
Into, Hey nanny, nanny.

II.  
Sing no more ditties, sing no more  
Of dumps so dull and dreary,  
The fraud of men was ever so,  
Since summer first was leavy,  
Then sigh not so, &c.

*Pedro.* By my troth, a good song,  
And an ill singer, my lord.  
*Pedro.* Ha? no; no, faith; thou singest  
for a shift.



# H E A T E R

## CHICAGO, ILLINOIS FREE STREET THEATER

### MATT BUCHANAN, STUDENT

Matt Buchanon, a student of the University of Texas at Austin, traveled to Chicago, a city of 2,784,000 located on Lake Michigan. He worked with Free Street Theater and Julie Glazer, the executive director, on a program called TeenStreet, a theater arts and job program for inner city youth.

“Eleven teenagers write and rehearse a thirty-minute original drama/music/dance presentation. We will tour this presentation to day programs, camps and local parks, performing for an audience of peers, younger children and adults.

“We have been conducting acting exercises, improvisational activities, and writing exercises to try to free up our students’ creativity and generate material for the presentation. But that is only part of the goal. For me, the most important thing I am doing is getting these

kids writing, and creating, and working out issues in their lives. All of the material we use in the presentation comes directly from the original work of the participants.

“These kids have a voice that deserves to be heard.”

The power of the theater is an...inestimably important force that can be used for education, empowerment and social change. Programs like this allow us to build bridges of understanding and communication between populations that might otherwise never connect at all.

**-Matt Buchanan**

## PORT GIBSON, MISSISSIPPI MISSISSIPPI CULTURAL CROSSROADS

### DENISE SAUNDERS, STUDENT

Denise, a student of the University of California at Los Angeles, traveled to Port Gibson, a town located near the Mississippi River in the southern portion of the state. She worked with the Mississippi Cultural Cross-

roads and Patty Crosby, executive director of the local arts agency, on a theater project that touched many members of the community, called *Daydreamin' and Brainstormin'*.

“Oral history plays an enormous role in the roots of this town. What better way than to take the history of the child and develop it for

all to see? Our children are the voices of tomorrow. Too many times that is forgotten. I wanted this piece to celebrate and nurture the birth and creation of the child.

*"Daydreamin' and Brainstormin'* encouraged them to explore their imaginations, tell their own stories, investigate fears, and express their emotions, hopes and dreams. I wanted to challenge the young audience with the task of putting their ideas, thoughts and personal histories on stage and paper."

**CAPE GIRARDEAU, MISSOURI  
SOUTHEAST MISSOURI COUNCIL  
ON THE ARTS**

**LEE SOROKO, STUDENT**

Lee Soroko, a student at the University of Texas at Austin, traveled to Cape Girardeau, a town of 34,500 residents located in the southeast corner of the state. He worked with the Southeast Missouri Council on the Arts and Beverly Strohmeyer, executive director of the local arts agency, on the council's theater workshops.

Lee conducted a workshop that used masks to help the participants reveal themselves in new ways. He describes the experience of



wearing the masks as "almost transcendental...your frame of reference is instantly different." The students used body movement to give their masks a unique personality. At the end of each exercise, the students wrote entries in journals which help build on the character of the mask.

"Theater is life in the immediate. There is an element of risk, and life. There are lessons in these workshops for everyone. As human beings we tend to be afraid of saying the wrong thing or making a fool of ourselves," Lee says, donning his mask. "When wearing a mask, everything is okay."

**BREVARD, NORTH CAROLINA  
TRANSYLVANIA COUNTY  
ARTS COUNCIL**

**BRIDGET CARPENTER, STUDENT**

"You're going to Brevard, North Carolina.' These are the words that began my odyssey." Bridget Carpenter, a student at Brown University, traveled to this town of 6,000 residents. She worked with the Transylvania County Arts Council and Virginia Ramsey, its executive director.

"Why I left my cozy beach apartment in Los Angeles to come to a southern town where I



don't know a single soul? I love theater. That's it. I write plays because I can't not write plays."

Bridget passed on her love for theater to students at a community center. They learned to write and perform improvisational plays based on familiar fairy tales, stage an African folk tale, and enact scenes without speaking. "It's important to give young actors and artists a sense of what they're working towards," Bridget states. "The creativity and enthusiasm in the community is overwhelming. What is really gratifying is watching these kids learn that theater isn't just messing around on stage, it's a discipline."

**DEADWOOD, SOUTH DAKOTA**  
**HISTORIC DEADWOOD**  
**ARTS COUNCIL**  
**NILO CRUZ, STUDENT**

A student of Brown University, Nilo Cruz traveled to Deadwood, a town of 2,300 residents located in the Northern Black Hills. Nilo worked with the Historic Deadwood Arts Council and the community on a stage presentation celebrating the history of the community.

"I have fallen in love with these vast expansions of

American land. I have met very interesting people, who have shared their personal history with this place, which makes it all the more interesting. My days are full of excursions to different locations since I'm working very closely with the director who is mounting this theatrical production. Here, everything is sparse, so we are always traveling great distances to go from one place to another."



**"I firmly support this program - a wonderful and adventurous opportunity - for its cross-pollination in acknowledging and promoting assistance both to the art world and rural communities."**

**-Nilo Cruz**

**MITCHELL, SOUTH DAKOTA**  
**MITCHELL AREA**  
**ARTS COUNCIL**  
**ELIZABETH MIDDLETON,**  
**STUDENT**

Elizabeth Middleton, a student at the University of Texas at Austin, brought her playwriting skills and her experience with children's theater to several projects in Mitchell, a town of 13,800 residents. In partnership with the Oscar Howe Art Center, and Pat Boyd, its executive director, Elizabeth worked with a variety of different individuals and groups in the community.

One of Elizabeth's most creative projects was a theater piece titled "The Work of Art." The performance project was based on interviews

with women artists of the region, and included both video segments and live performances.

Elizabeth also designed a children's theater program which included a writing workshop, creative drama workshops, and technical production for all ages.

**MORRISTOWN, TENNESSEE**

**ROSE CENTER AND COUNCIL FOR THE ARTS**

**KAREN COOVER, STUDENT**

Karen Coover, a student of the University of Nebraska, Omaha, traveled to Morristown, a town of 19,000 residents located in the eastern tip of the state. There she worked with the Rose Center and Council for the Arts and Bill Kornich, executive director of the local arts agency.

Karen worked on the community's production of "The Wizard of Oz" which featured more than 60 teenagers. She also contributed to a week-long series in the art center's summer arts camp, with 45 students between the ages of 11 and 14.

Her final project was a contemporary theater workshop designed to introduce innovative contemporary theater to high school



and college-age students who had previous experience in theater. This workshop focused on monologues, scenes, songs, audition packages, and contemporary theater performances.

**BEAUMONT, TEXAS**

**SOUTHEAST TEXAS ARTS COUNCIL**

**STEVE MAILLET, STUDENT**

Steve Maillet reached many segments of the community in Beaumont, a city of 114,000 located near the Gulf of Mexico. A student of Virginia Polytech and State University, Steve traveled to the area to work with the Southeast Texas Arts Council and Annette Bertanzetti, executive director of the arts council.

Steve directed shows for area theater camps using high school and college students; he conducted workshops for adults and youth; and he initiated an idea with a local theater department that will utilize theater in the local correctional facilities to assist in prisoner rehabilitation.

"I feel that this residency is of great value to myself and the community. Students learned about the nature of theater. These students at the very least will be an audience that demands true expression from their theater. The youth at risk with whom I worked are beginning to deal with how to move on from where they are and leave behind the troubles that brought them to the Center in the first place.

"Many people who had no knowledge of each other were brought together because of the residency. I saw first hand how theater can become a vital part of the life of a community."



**MONTPELIER, VERMONT**

**ONION RIVER ARTS COUNCIL**

**ROB HANDEL, STUDENT**

A student of Brown University, Rob Handel traveled to Montpelier, the state capital with 8,000 residents. He worked with the Onion River Arts Council and Janet Ressler, its executive director.

The main component of his project was a playwriting workshop for beginners through advanced playwrights. The goal of the workshop was for each participant to write a short play, and the process included short, fun writing exercises that focused on character, dialogue, structure and environment. The students learned the rules of play writing and found new ways to break them.

The participants also experienced how to be part of a writing workshop: how to help create a supportive environment and exchange useful feedback to fellow playwrights.

**METALINE FALLS, WASHINGTON**

**NORTH COUNTY THEATER**

**LISABETH SEWELL, STUDENT**

Lisabeth Sewell, a student at the University of Texas at Austin, traveled to Metaline Falls, a town of only 215 residents located near the Canadian border in the northeastern corner of the state. She worked with the North County Theater and Eva Gayle Six, its chief executive.

Lisabeth taught classes to elementary and junior high school students, some of whom drove from more than 60 miles away to attend



the classes. She had the students do a series of theater games and exercises and they became accustomed to the idea of 'creative dramatics' through 'play practice.' They worked on mime and improvisational activities, as well.

Lisabeth also conducted playwriting classes. The students learned some fundamentals about writing plays, and collaborated on a piece together. "I want to create a forum in which we can share ideas and writings. I hope to inspire and provoke new and different thoughts and ideas, and to give a sense of the various forms and structures available to the writers.

"Not a day goes by when someone (maybe a mother of one of our young students, or someone I meet who's heard about the program) doesn't say how appreciative they are that I'm here and how great the program is."



V

violet

red-violet

blue

violet

BLUE

blue-green

orange

RED

orange

YELLOW

yellow-green

1972





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### **NEA**

The National Endowment for the Arts is an independent federal agency created in 1965 to support the visual, literary and performing arts in order to benefit all Americans. For further information, please contact the National Endowment for the Arts, Local Arts Agencies Program, 1100 Pennsylvania Avenue, NW, Washington, DC, 20506; telephone 202.682.5431; fax 202.682.5613.

### **NALAA**

The National Assembly of Local Arts Agencies is a membership organization for local arts agencies, organizations and individuals interested in community arts development. NALAA defines a local arts agency as "a community organization or an agency of city or county government which provides financial support, services, or other programs for a variety of arts organizations and/or individual artists and the community as a whole." For further information, please contact NALAA, 927 15th Street, NW; 12th Floor, Washington, D.C. 20005; telephone 202.371.2830; fax 202.371.0424.



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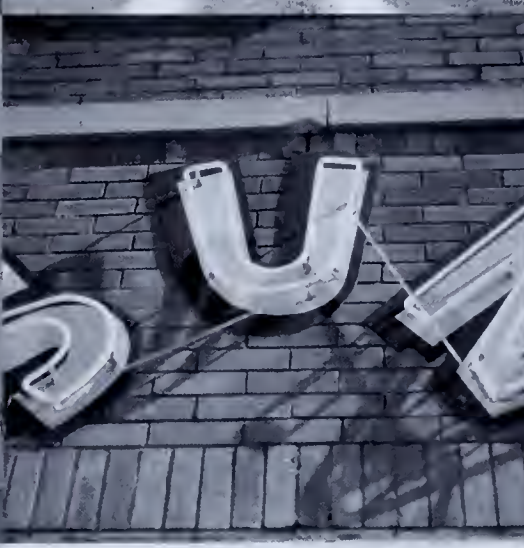
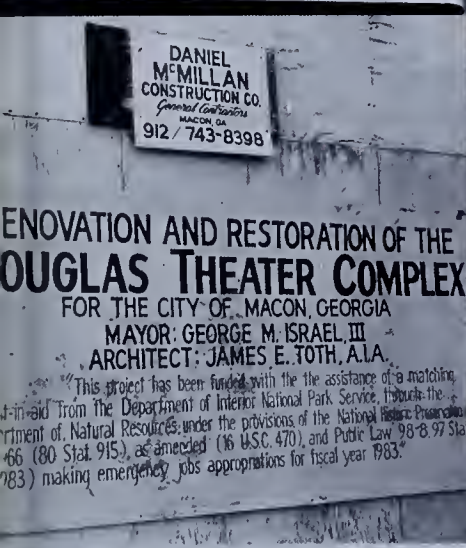
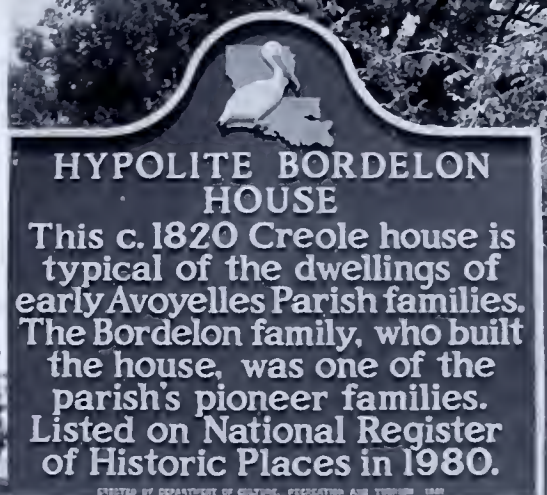
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