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COUNCIL OF THE CITY OF PHILADELPHIA

PUBLIC HEARING

BEFORE THE COMMITTEE ON PARKS,
RECREATION & CULTURAL AFFAIRS

- - -

Room 400, City Hall
Philadelphia, Pennsylvania
Tuesday, December 5, 2000
9:40 a.m.

- - -

BILL NO. 454 - Designating the picnic area located
within the 29th Street and Chalmers Avenue
Recreation Fields and Facility as the Van R.
Thomas Memorial Picnic Area.

RESOLUTION NO. 563 - Authorizing the Committee on
Parks, Recreation and Cultural Affairs to hold
public hearings on the benefits of arts and
cultural programs.

- - -

PRESENT:

COUNCILWOMAN BLONDELL REYNOLDS BROWN Chair
COUNCILMAN RICHARD T. MARIANO, Vice Chair

COUNCILMAN JAMES F. KENNEY
COUNCILMAN W. THATCHER LONGSTRETH
COUNCILMAN FRANK RIZZO
COUNCILWOMAN ANNA C. VERNA
COUNCILMAN MICHAEL A. NUTTER

- - -

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I N D E X

3	BILL 454	PAGE
4	Ralph Winder, Board Member, North Penn Civic Association-----	5
5	Jane Golden, Director, Mural Arts Program, Department of Recreation-----	11
6	RESOLUTION 563	
7	Thora Jacobson, Director, Samuel S. Fleisher Art Memorial-----	16
8	Shelly Dorfman, Executive Director, Institute for the Arts in Education-----	21
9	Janis Norman, Chair, Philadelphia Arts in Education-----	25
10	Peggy Amsterdam, Executive Director, Greater Philadelphia Cultural Alliance-----	38
11	Danielle Rice, Senior Curator of Education, Philadelphia Museum of Art-----	43
12	David Haas, Board Chairman, William Penn Foundation-----	47
13	Jane Golden, Artistic Director, Mural Arts Program-----	52
14	Tessie Varthas, Department of Art Education, Philadelphia School District-----	58
15	Emily Taylor, Teacher, Philadelphia School District-----	65
16	Robert Capanna, Executive Director, Settlement Music School-----	72
17	Debora Kodish, Director, Philadelphia Folklore Project-----	77
18	Mark Stern, Project Director, Social Impact of the Arts Project-----	83
19	Beth Feldman Brandt, Executive Director, Stockton Rush Bartol Foundation-----	87
20	Melissa Talley-Palmer, Representative, Village of Arts and Humanities-----	93
21	Heidi Warren, Managing Director, Village of Arts and Humanities-----	97
22	Gayle Isa, Executive Director, Arts Initiative--	100
23	Jesse Bermudez, Executive Director, Asociacion de Musicos Latino Americanos-----	105
24	Rashaan Lucas, Educator, Urban Bridges, St. Gabriel's-----	113
25	- - -	
	PUBLIC MEETING-----	119
	- - -	

1 BILL NO. 454

2 THE CHAIRWOMAN: Good morning. The
3 City Council Committee on Parks, Recreation and
4 Cultural Affairs is now in a Public Hearing to hear
5 testimony on Bill 454 and Resolution 563.

6 Joining me are members of the
7 committee: Councilman Rizzo, Councilman Longstreth,
8 Councilman Kenney, Councilman Mariano, and also in
9 our presence is Councilman Nutter.

10 We want to first thank the young
11 performers from Settlement Music School who joined
12 us to add some ambiance to our proceedings.

13 Their names you should know were
14 Sarah Green, Catherine Falk Sullivan and Jacqueline
15 Arington. And we thank the Settlement Music School
16 for allowing that and assisting us to make that
17 happen.

18 I will ask David to read Bill 454.
19 And as he is preparing to do that, I want to ask
20 Councilman Nutter to prepare to speak on this bill,
21 if he will. And I will also ask Ralph Winder to
22 please come to the witness table and prepare to
23 testify.

24 THE CLERK: Bill No. 454, Designating
25 the picnic area located within the 29th Street and

1 BILL NO. 454

2 Chalmers Avenue recreation fields and facility as
3 the Van R. Thomas Memorial Picnic Area.

4 Councilman Michael Nutter.

5 COUNCILMAN NUTTER: Thank you, Madam
6 Chair and members of the committee.

7 It is with great pride, but a
8 continuing sense of loss, that brings us here today
9 to name the memorial gardens after Van R. Thomas, a
10 great person in the Philadelphia community who spent
11 many, many years working not only in North
12 Philadelphia and Allegheny West and many parts of my
13 district, but was well known to many people
14 throughout the city for his community and political
15 activism.

16 And it was a tragedy to all of us
17 earlier this year that Van completely unexpectedly
18 passed away.

19 And his work at 29th and Chalmers and
20 the ballfield out there and the picnic grove area,
21 we felt that the least that we could do to honor his
22 memory and his family was to name this area after
23 him, because of all the work that he had done in
24 transforming this particular area into what it is
25 today and working with Ralph Winder and many others

1 BILL NO. 454

2 in the community.

3 We worked in partnership to have city
4 resources change an area that for many, many years
5 the community had wanted something to happen. And
6 finally we were able to make some things happen in
7 Phase I. We have a Phase II planned.

8 And so it is with great pride that I
9 introduce this bill and ask the committee's full
10 consideration hopefully with a vote out of committee
11 today.

12 No better person could be honored
13 than Van Thomas with his kind of tribute.

14 Thank you, Madam Chair.

15 THE CHAIRWOMAN: You are absolutely
16 welcome, Councilman Michael Nutter.

17 Before I give my own personal
18 comments regarding what I think is a well-befitting
19 tribute to Van, we will ask Ralph Winder, if you
20 will, to please state your full name for the record
21 and provide us with your testimony.

22 MR. RALPH WINDER: Ralph Winder. I
23 am the Chairperson of the Resident's Coalition and a
24 Board Member of the North Penn Civic Association.

25 I would like to, first of all,

1 BILL NO. 454

2 commend you, Councilwoman Blondell and the
3 Settlement School for the extent musical rendition.

4 I felt I was in the Philadelphia
5 Orchestra for a minute listening to the musical
6 piece by the Settlement group. And I thought it
7 added a nice little class to this hearing.

8 As far as my testimony today, I would
9 like to thank the Council for allowing me to come
10 here this morning to speak on behalf of this bill
11 and to honor a very dear friend of mine and a close
12 colleague in the community, brother Van Thomas.

13 Van and I and members of the
14 Resident's Coalition in North Penn, as Councilman
15 Michael Nutter has said, have worked for over
16 20-some years in this community trying to transform
17 our neighborhood from an area that was looked down
18 upon in terms of some of the uncleanness, the
19 trash that was sometimes in the streets, in terms of
20 abandoned buildings and lots that exist in this
21 community.

22 And oftentimes these conditions are
23 not the fault of the community and the people, as
24 much as it is a combination of the fault of city
25 services not being given and the fault of the people

1 BILL NO. 454

2 who in some cases not taking care of their
3 responsibility.

4 But Van was a tireless worker in that
5 sense. He was a brother who would wage a war
6 against dirt in our community, who would go out on
7 the streets with sound cars and ask the people to
8 arm themselves; but not with guns and knives, but
9 with shovels and brooms and hoses, and to attack the
10 filth and dirt that existed in our neighborhood.

11 Van was the kind of person who would
12 be just as comfortable going into a club or a bar
13 and pulling out the brothers and sisters to
14 community meetings, as much as he would sitting in
15 high places, in rooms with high politicians and
16 corporate owners, and trying to get them to
17 recognize their need to support the people in our
18 community.

19 The brother was just a beautiful
20 person. He loved his community. He loved his
21 family.

22 In fact, my testimony today is on
23 behalf of members of his family, some who were not
24 able to be here, but who asked me to speak to the
25 fact that they thank this Council very much for

1 BILL NO. 454

2 considering this bill and for honoring a person who
3 others in that community can look up to and who can
4 use as an example that even they, in little minority
5 communities that exist throughout our city, could
6 rise to the heights of being respected and honored
7 by a city as great as this City of Philadelphia.

8 For not only doing what some people
9 thought was the right thing, but for sometimes
10 challenging politicians and challenging government
11 and corporate business to do what was right in their
12 communities.

13 And we are glad to see that people
14 respect that type of behavior. We are glad that
15 folks have shown that regardless of what your
16 station in life is, whether you come from a small
17 minority community that is sometimes looked down
18 upon, that you can be honored by hard work.

19 And that your love for your community
20 and for your people can gain you the recognition
21 that we hope that this Council will vote today to do
22 for brother Van Thomas.

23 I thank you so very much. I think
24 Councilman Michael Nutter for all of your enormous
25 support that he has given.

1 BILL NO. 454

2 That area has been anchored by that
3 picnic area, by the transformation of that picnic
4 area from a weedy, dirty, trashy lot, into a
5 beautiful picnic area which was used almost every
6 day this past summer by people coming up there
7 having picnics, family reunions, birthday parties
8 and all types of social activities.

9 That area has been transformed into a
10 very social and recreational area that will be
11 complemented by other things that are also going on
12 around it; such as, the building of a stadium that
13 took place only in another area of that field, in
14 which the Councilman and the National Football
15 League and members of the Board of Education and the
16 city came together to build a beautiful stadium in
17 an area where the people of that community can have
18 recreation and social activity.

19 So without belaboring this point any
20 further, I would like to thank all of you, members
21 of the Council, members of my community, members of
22 Van Thomas' family, Sister Bonita who is sitting
23 over there also and also is a very hard worker in
24 our community. I would like to thank everybody and
25 hope you pass this ordinance.

1 BILL NO. 454

2 Thank you.

3 THE CHAIRWOMAN: Thank you very much,
4 Ralph Winder.

5 Are there any questions for this
6 witness?

7 Let me add my personal commentary.
8 My last memory of Van Thomas was about one year ago,
9 maybe 18 months ago, when we stood with Senator
10 Vincent Hughes and yourself and I at that stadium
11 area, and his vision for what he wanted to do for
12 the community.

13 So I have to underscore your
14 sentiment about his tireless devotion and deep
15 commitment to making a difference for the world
16 where he lives.

17 So hats off to you for making this
18 real for he and his family. Thank you very, very
19 much.

20 MR. WINDER: Thank you.

21 THE CHAIRWOMAN: If we could now call
22 Jane Golden, City Mural Arts Program, who will also
23 speak on behalf of Bill 454.

24 Please state your full name for the
25 record.

1 BILL NO. 454

2 MS. JANE GOLDEN: Jane Golden, and I
3 am the Director of the Department of Recreation's
4 Mural Arts Program.

5 Good morning, Chairwoman Reynolds
6 Brown and members of the City Council Committee on
7 Parks, Recreation and Cultural Affairs.

8 My name is Jane Golden, and I am here
9 today to represent the Department of Recreation and
10 Commissioner Victor Richard. Thank you for the
11 opportunity to appear before you today.

12 I am here to offer my support for
13 Bill 454, which would designate the picnic and
14 recreation area located at 29th Street and Chalmers
15 Avenue as the Van R. Thomas Memorial Picnic Area.

16 Councilman Nutter, the sponsor of
17 this bill, noted in his legislation that during his
18 lifetime, Mr. Thomas, an active force for positive
19 change in the community, was a leader in shaping the
20 recreational area located at 29th and Chalmers
21 Avenue.

22 Mr. Thomas, who served as the
23 President of the North Penn Civic Association for 20
24 years, worked tirelessly to create an attractive and
25 dynamic recreational space for the local

1 BILL NO. 454

2 neighborhood, and worked to keep it clean, safe, and
3 inviting for neighborhood residents, especially the
4 children and the youth.

5 It is a fitting tribute that this
6 area that Mr. Thomas worked so hard to create and
7 maintain be named in his honor.

8 The Recreation Department proudly
9 supports this measure. Thank you for the
10 opportunity to testify on this matter.

11 And on a personal note, Mr. Thomas
12 was my supervisor at the Anti-graffiti Network. And
13 he was truly dedicated to kids and community, so I
14 am happy to be testifying today.

15 THE CHAIRWOMAN: Thank you very, very
16 much, Jane Golden.

17 Any questions for our witness?

18 Thank you very, very much.

19 MS. GOLDEN: Thank you.

20 THE CHAIRWOMAN: That concludes
21 testimony on Bill 454.

22 The clerk will now read the title of
23 Resolution No. 563.

24 THE CLERK: Resolution No. 563,
25 Authorizing the Committee on Parks, Recreation and

1 RESOLUTION NO. 563

2 Cultural Affairs to hold public hearings on the
3 benefits of arts and cultural programs and the
4 relationship in the development of the youth in the
5 City of Philadelphia, and to further investigate
6 potential opportunities to increase the availability
7 of arts and cultural programs in the City of
8 Philadelphia.

9 THE CHAIRWOMAN: I want to first
10 thank all of you for coming today.

11 I introduced this resolution because
12 I do feel deeply that more attention needs to be
13 brought to the concept of the value, tremendous
14 value, of arts, and the impact they can have and do
15 have in the lives of young people in our city.

16 As we as a city search for ways to
17 help our children become better, productive,
18 contributing adults, I don't think we should ignore
19 these facts discovered by Shirley Brice Heath, a
20 researcher from Stanford University.

21 Facts that say, compared with high
22 school students in a national sample, young people
23 in community-based arts programs are twice as likely
24 to win an award for academic achievement, 8 times
25 more likely to win a community service award, and 4

1 RESOLUTION NO. 563

2 times more likely to participate in a math or a
3 science fair.

4 They are 25 percent more likely to
5 report feeling very, very great about their
6 contribution, and 31 percent more likely to say they
7 plan to move on to higher education.

8 Young people in nonschool arts
9 programs are more than twice as likely as those in a
10 national sample to see themselves working also to
11 correct economic inequities.

12 It costs between 900 and 1100 dollars
13 annually to provide one child with arts
14 programming. And when you look at the other side of
15 that coin, it costs between 36 to 100 thousand
16 dollars to pay for a young person in trouble.

17 This study proves the value of arts
18 for young people. However, despite the fact that we
19 have some excellent programs throughout our city,
20 some of which we will hear about a little later this
21 morning, our youth still need more.

22 A report produced by the Philadelphia
23 Cultural Fund just this past week noted that
24 although more than 200 nonprofit cultural
25 organizations provide arts opportunities for young

1 RESOLUTION NO. 563

2 panel, Thora Jacobson, Shelly Dorfman, Jeanette
3 Silva, and Jan Norman. Please proceed to the
4 witness table.

5 Good morning. Please proceed.

6 The next panel up, just so that you
7 can prepare yourselves, are Peggy Amsterdam,
8 Danielle Rice, David Haas.

9 Good morning. Please proceed.

10 MS. THORA JACOBSON: Good morning and
11 thank you, Chairwoman Reynolds Brown and gentle
12 Council and committee members.

13 My name is Thora Jacobson. I am the
14 Director of the Samuel S. Fleisher Art Memorial, the
15 oldest community-based arts organization in the City
16 of Philadelphia and the nation's oldest and largest
17 free tuition arts school.

18 As I represent an evolved form of the
19 genre, I feel I can speak confidently about the
20 transformative power of the arts in the lives of
21 children and in the development of a community.

22 For more than a century, Fleisher has
23 sought to be an open door to the visual arts,
24 following the mandate of our founder Samuel
25 Fleisher, who believed that everyone should be able

1 RESOLUTION NO. 563

2 to enjoy and learn about art, no matter what their
3 social or economic circumstances.

4 Today this commitment to
5 accessibility extends far beyond our 100 year
6 tuition of tuition-free art classes. We design all
7 of our programs to appeal to a broad cross-section
8 of ages, skill levels, and cultural backgrounds.

9 In addition to accessibility, we seek
10 to be supportive, flexible, and nonhierarchical in
11 our approach to learning.

12 We respect and encourage risk taking
13 and diversity of expression as part of the learning
14 and growing process.

15 We know that most of our students
16 won't become artists, architects, or designers. But
17 in the words of one of our most illustrious alumni,
18 the world-renowned architect, the late Louis Kahn,
19 places like Fleisher -- and Philadelphia is blessed
20 indeed with many wonderful community-based arts
21 organization programs -- represent extraordinary
22 opportunity for learning and self-expression for our
23 children.

24 Kahn, who between 1911 and 1914
25 walked from his home at 7th and Poplar to 7th and

1 RESOLUTION NO. 563

2 Catharine on Saturday mornings for art classes said
3 in a testimonial to the Fleisher Art Memorial,
4 penned exactly 27 years ago today, he said, "The
5 city is essentially a meeting place. It is valued
6 by the character of its availabilities. Our way of
7 life is born of freedom which has inspired
8 availabilities, the like of which no nation has.
9 The character of this freedom is so great that even
10 a law must adjust to its unmeasurable qualities."

11 Fleisher and our sister organizations
12 in the city are among those meeting availabilities.

13 Community-based and after-school arts
14 programs are often the only exposure our children
15 have to the arts, as shrinking budgets for the
16 School District force very difficult choices on
17 principals and cluster leaders.

18 And even in the best of
19 circumstances, with excellent specialists in our
20 schools, access to the arts in Philadelphia is often
21 limited to once a week for 40 minutes.

22 Jessica Davis, Chair of the Arts
23 Education at Harvard University, talks about art as
24 turning ideas into things; musical, visual,
25 literary, and theatrical.

1 RESOLUTION NO. 563

2 Kids need to know that they are
3 capable of doing that, of concretizing and
4 distilling their ideas. Not just to meet the newly
5 created performance standards for the schools, but
6 to be in touch with their cultural heritage and in
7 charge of their own lives.

8 It is the arts, in any form practiced
9 regularly, with the encouragement, guidance, and
10 criticism of a working and caring artist, that often
11 makes a difference between a youngster who has a
12 sense of capacity and self-worth, can solve problems
13 and take risks, and one whose limited expectations
14 of themselves leaves them in a blind alley and a
15 dead-end job.

16 In the recent research, as you noted,
17 Chairwoman, of Shirley Brice Heath and Adelma Roach,
18 the effects of regular involvement in arts education
19 are impressive; to master a language, ability to
20 plan, engagement in community, confidence, and
21 self-discipline. They make learning real, and they
22 make your investment all the more powerful.

23 Many fine programs do this work in
24 the city now. But as you pointed out, they serve
25 too few children.

1 RESOLUTION NO. 563

2 And their efforts are often limited
3 by short-term grants that plunk an artist into a
4 program for a few weeks at a time, with too little
5 training and almost no followup.

6 Arts education is best practiced and
7 most transformative when it is a sustained and
8 reflective practice; when students can count on the
9 relationship, if not with a specific artist, at
10 least with the organization and the opportunity
11 represented by that relationship.

12 Arts education is also most effective
13 when the artists responsible for delivering the
14 program learn as much as they offer to the students,
15 and when what is learned is shared and connected
16 with schools and their arts specialists, family, and
17 other community-based organizations in a web of
18 learning and growth.

19 I am convinced that the measure that
20 you are proposing will go a long way toward making
21 arts education that sustained and reflective
22 practice.

23 Thank you.

24 THE CHAIRWOMAN: Thank you for your
25 presence and testimony.

1 RESOLUTION NO. 563

2 Shelly Dorfman, welcome.

3 MS. SHELLY DORFMAN: Welcome. Thank
4 you. Thank you for inviting us.

5 My name is Shelly Dorfman. I am the
6 Executive Director of the Institute for the Arts and
7 Education, which was founded in the belief that the
8 arts provide a much-needed component in the learning
9 experiences of young people, and that the arts and
10 cultural community and the educational community can
11 work together in partnership for that purpose.

12 It is the institute's conviction that
13 while the arts provide enjoyment, enrichment, and,
14 yes, entertainment, they provide important lessons
15 to be learned; new ways of looking, listening, and
16 thinking; and that, as such, they are basic to the
17 educational needs of young people.

18 This year the institute will educate
19 and impact more than 17,000 students and 250
20 teachers from 45 schools and 45 comprehensive
21 daycare and Head Start programs.

22 A fundamental component of the
23 institute's award-winning program is the
24 Philadelphia cultural community. Each year the
25 institute works with 12 to 15 cultural resources as

1 RESOLUTION NO. 563

2 its, quote, text for study.

3 The Philadelphia Orchestra, the
4 Pennsylvania Ballet, the Museum of Art, and
5 community arts organizations; including AMLA, the
6 Association de Musicos Latinos Americanos,
7 storyteller Charlotte Blake Alston, Flamenco Ole,
8 Jaasu Ballet, Philadanco, Philadelphia Young
9 Playwrights, and Please Touch Museum, to name a few,
10 provide the focus for all learning in the
11 institute's program.

12 More than 170 performances and museum
13 visits will take place during this school year.
14 Performance companies account for one-fifth of our
15 budget, more than \$40,000.

16 The institute impacts the artistic
17 community in its work with more than 40 artists.
18 These artists lead participatory workshops in the
19 institute's summer seminar for teachers, as well as
20 go into schools for artist's residencies.

21 These teaching artists will work in
22 more than 300 classrooms during this coming year.

23 Last year, the Pennsylvania Council
24 on the Arts selected the institute to provide
25 professional development for 20 of their artists for

1 RESOLUTION NO. 563

2 these performances and museum visits by their own
3 teachers and the institute's teaching artists.

4 They will work on creative thematic
5 projects built around the performance, incorporating
6 thematic study, authentic assessment, and
7 cooperative learning.

8 Research for Better Schools conducted
9 an evaluation of the impact of the institute's
10 program on students and concluded, quote, that the
11 students, when given enriched instruction and
12 experiences related to the arts, showed
13 statistically significant increases in their
14 knowledge and understanding of the specific artistic
15 focus.

16 Also of interest was that students
17 who had previously been in institute classes
18 outperformed their classmates both in the pre and
19 post questionnaire. They knew more going in and
20 seemed to learn more as a result of the classes.
21 End of the quote.

22 Recent national studies are reported
23 in Champions of Change, the Impact of the Arts on
24 Learning, which provides clear evidence that the
25 arts have immeasurable impact on students in high

1 RESOLUTION NO. 563

2 poverty and urban settings; that learning through
3 the arts has significant effects on learning in
4 other domains; and that the arts enable educators to
5 reach students in effective ways.

6 The institute brings the arts and
7 culture to young people on a budget of less than
8 \$250,000. The Philadelphia Cultural Fund accounts
9 for 4 percent of our budget.

10 The possibilities would be endless
11 with increased funding for more children and
12 teachers to have enriching opportunities and
13 learning experiences in and through the arts.

14 Thank you very much.

15 THE CHAIRWOMAN: Thank you very much
16 for your testimony.

17 Good morning. Please state your full
18 name for the record.

19 MS. JANIS NORMAN: Janis Norman with
20 the University of the Arts. And I Chair the
21 Philadelphia Arts and Education Partnership.

22 Had I realized I was going to be the
23 only one with Power Point, I'm not sure I would have
24 conducted this this morning, but the idea being to
25 provide sight and also the sound.

1 RESOLUTION NO. 563

2 And the only thing better might be
3 experience, which is certainly what the arts can
4 offer.

5 On behalf of the Philadelphia Arts
6 and Education Partnership and the University of the
7 Arts, I offer the following statements and testimony
8 to what we unanimously believe and uphold as
9 fundamental to our mission and purpose.

10 The Philadelphia Arts and Education
11 Partnership is a network of more than 60 arts
12 organizations and institutions of experienced art
13 providers, each committed to training of artists and
14 educators as a significant part or total of their
15 respective missions.

16 Together, we acknowledge the benefits
17 and potential impact of collaborative efforts, of
18 more efficient use of the limited resources
19 available within singular institutions.

20 By working together, we accomplish
21 the common goals within the partnership's mission.
22 The outcome is a stronger and more comprehensive
23 network of support training and advocacy for the
24 arts and education and the students that they
25 serve.

1 RESOLUTION NO. 563

2 The Philadelphia Arts and Education
3 Partnership was founded in September 1996 and
4 operates independently under the nonprofit umbrella
5 of the University of the Arts, which is the only
6 university solely devoted to the visual and
7 performing arts.

8 Alignment of common goals has
9 provided a neutral and appropriate home site for the
10 PAEP organization, where we can coordinate and
11 administer our programs.

12 The mission of the Philadelphia Arts
13 and Education Partnership is to promote
14 collaboration among artists, arts teachers, and arts
15 organizations and institutions, and to provide
16 advocacy and professional development, supporting
17 sequential, substantive, and culturally diverse
18 contents in arts education.

19 The Philadelphia Arts and Education
20 Partnership is an active and voluntary
21 organization. It is dedicated to supporting the
22 arts as a part of basic life and life-long
23 learning.

24 We believe the competence of the arts
25 elevates and enriches the quality of lives for all

1 RESOLUTION NO. 563

2 citizens in the Greater Philadelphia community, as
3 well as our nation and global population.

4 Since the beginning of humanity, the
5 arts have provided and expressed the history and
6 cultural heritage of our populations; expressing,
7 preserving and communicating their feelings, values,
8 experience, and knowledge.

9 Without the arts, there would be no
10 shared means of expression to perpetuate our most
11 treasured traditions, which are the basis for
12 building and sustaining society.

13 In truth, can we even imagine what it
14 would be like without music, dance, theater, or the
15 visual arts?

16 The Philadelphia Arts and Education
17 Partnership and the University wants to commend the
18 City Council of Philadelphia and the Committee on
19 Parks, Recreation and Cultural Affairs for holding
20 this hearing.

21 And also we are grateful to you,
22 Councilwoman Blondell Reynolds Brown, for sponsoring
23 the resolution.

24 In response to the City Council
25 resolution, the Philadelphia Arts and Education

1 RESOLUTION NO. 563

2 Partnership provides the following recommendations
3 and supports by related examples of research, each
4 of the following: The arts are at the core of
5 learning.

6 Goals 2000, Education America Act
7 identifies the art as a part of the core curriculum,
8 alongside our challenging subject matter like
9 English, mathematics, science, foreign language, and
10 history.

11 The improving America's School Act,
12 approved by Congress in 1994, reinforced the
13 importance of the arts in relation to other subjects
14 and is vital subjects in themselves.

15 The National Conference of State
16 Legislators emphasized the importance of the arts as
17 all aspects of education in its 1992 comprehensive
18 study Reinventing the Wheel, A Design for Student
19 Achievement in the 21st Century.

20 Richard Riley, Secretary, Department
21 of Education, cites the value of the arts in
22 Champions of Change, as you have just seen the
23 impact of the arts in learning.

24 Published by Arts Education
25 Partnership, the President's Committee on the Arts

1 RESOLUTION NO. 563

2 and Humanities, and funded by GE Fund and the John
3 D. and Catherine T. MacArthur Foundation, Riley
4 states, The arts teach young people how to learn by
5 giving them the first steps and the desire to
6 learn.

7 A key factor in changing American
8 education for the better is to increase high quality
9 of arts learning in the lives of young Americans.

10 He continues in that, America is in
11 transition. We are a more diverse society facing
12 daunting demands from global society and
13 technological innovation.

14 I think it is being challenged as we
15 speak.

16 The American economy is shifting from
17 a manufacturing-driven engine to a services-driven
18 enterprise.

19 If young Americans are to succeed and
20 to contribute to what Federal Reserve Chairman Alan
21 Greenspan describes as our economy of ideas, there
22 is a need in education to develop a imaginative,
23 flexible, and tough-minded thinking.

24 The arts powerfully nurture the
25 ability to think in this manner.

1 RESOLUTION NO. 563

2 The arts should be acknowledged as a
3 part of the academic strand, not as prep teachers or
4 as extras.

5 The arts are intellectual and
6 rigorous academic subjects that are discrete bodies
7 of knowledge.

8 In the Model Approach to Arts
9 Education, Doug Herbert, Director of the National
10 Endowment of the Arts Education Division writes,
11 Whether the programs take a discrete, integrated, or
12 infused approach, I would hope that they exemplify
13 the National Endowment of the Arts characteristics
14 of excellence in arts education programs, which
15 include emphasis on intrinsic value of knowledge and
16 skills gained through the arts, balanced instruction
17 of history, critical theory, and ideas of the arts
18 in curriculum-based learning in and out of the
19 classroom, including regular contacts with artists,
20 arts works, and arts institutions.

21 Like language or mathematics, the
22 arts involve the use of complex symbols to
23 communicate.

24 In Art Becomes the Fourth R,
25 Educational Leadership, Director Jason Ohler,

1 RESOLUTION NO. 563

2 quotes, The multi-media environment of the web, as
3 much as what we experience through our computers,
4 requires all students to think and communicate as
5 designers and artists.

6 The language of art has become the
7 next literacy, or the fourth R.

8 It seems inevitable that citizens of
9 the internationally networked world would move away
10 from the text-centric communication towards
11 pictures, diagrams, sound, movement, and other
12 universal forms of communication.

13 We need, in David Thornburgh's words,
14 to prepare our kids for their future, rather than
15 our past. Kids must be fully literate.

16 It is necessary to have specialists
17 who are knowledgeable and fully trained to deliver a
18 quality education.

19 The value of arts education is now
20 firmly grounded in theory and research. Research
21 can help us understand the puzzling finding that
22 when arts are granted a serious role in the schools,
23 academic achievement often rises.

24 It is time to look seriously at the
25 possibility that the arts are associated with

1 RESOLUTION NO. 563

2 academic achievement because of their academic
3 innovations that are made in the school that bring
4 the arts, and because the arts provide engaging,
5 motivating entry points into the academic study of
6 the many students who do not thrive in the
7 structures and cultures of our schools today.

8 A strong arts education addresses all
9 styles of learning and multiple intelligences, as
10 shown through research by Howard Gardener.

11 Schools that incorporate music, art,
12 drama, and dance into the basic curriculum have
13 found that teaching the arts has a significant
14 effect on the overall success in schools.

15 The arts are key to creative problem
16 solving and invention, and essential as a life-long
17 skill.

18 I should also mention high-risk
19 students are helped by the arts. When I examined
20 myself and my method of thought, I come to a
21 conclusion that the gift of fantasy has meant more
22 to me than my talent for absorbing knowledge. This
23 quote, I might add, is from Albert Einstein.

24 21 percent more economically
25 disadvantaged students, who are highly involved in

1 RESOLUTION NO. 563

2 much, Mrs. Norman.

3 Any questions for our witnesses?

4 Councilman.

5 COUNCILMAN LONGSTRETH: I have a
6 question relating to an organization called Research
7 for Better Schools, which is mentioned here.

8 MS. NORMAN: Yes. Do you want to
9 know where it is?

10 COUNCILMAN LONGSTRETH: I am
11 curious. I have had some relationship to that.

12 MS. DORFMAN: Research for Better
13 Schools is a research organization in Philadelphia
14 that does research on how educational programs --
15 the impact that educational programs have on
16 children, teachers, and schools.

17 COUNCILMAN LONGSTRETH: Are they
18 still operating here?

19 MS. DORFMAN: Yes.

20 COUNCILMAN LONGSTRETH: Who is the
21 CEO?

22 MS. DORFMAN: I don't know. But a
23 man by the name of Skip McKann, Richard McKann,
24 works there. He is one of the researchers, and he
25 also works with the Pennsylvania Department of

1 RESOLUTION NO. 563

2 Education in literacy and educational programs.

3 I could get you more information, if
4 you wanted.

5 COUNCILMAN LONGSTRETH: I first
6 worked with him back in the early '70s.

7 MS. DORFMAN: Well, they are still in
8 existence.

9 COUNCILMAN LONGSTRETH: Are they
10 headquartered here in Philadelphia?

11 MS. DORFMAN: Yes. They are right at
12 around third 3rd Vine, somewhere around there.

13 COUNCILMAN LONGSTRETH: But they do
14 work all over the country?

15 MS. DORFMAN: Yes, they do.

16 THE CHAIRWOMAN: I am very much
17 familiar with The Reinvented The Wheel, that one I
18 have. My staff will be in touch with you, Shelly
19 Dorfman, to find out where we can get Champions of
20 Change. That one we don't have.

21 MS. NORMAN: I will get copies for
22 you.

23 THE CHAIRWOMAN: Thank you very
24 much.

25 We want to thank all the members of

1 RESOLUTION NO. 563

2 the Arts Education Panel, and invite our General
3 Arts Support and Visibility panel to please come
4 forward. Peggy Amsterdam, Danielle Rice, and David
5 Haas.

6 And recognizing that we may begin to
7 lose witnesses or testifiers, I would like to
8 publicly thank Julie and Leah and everyone from the
9 Greater Philadelphia Cultural Alliance for your
10 excellent work in helping us prepare today's
11 hearing. Thank you very, very much, ladies.

12 State your full name for the record,
13 and you can proceed with your testimony.

14 MS. PEGGY AMSTERDAM: My name is
15 Peggy Amsterdam. And I am the Executive Director of
16 the Greater Philadelphia Cultural Alliance.

17 Good morning, Council Members. Thank
18 you for your opportunity to discuss Philadelphia's
19 investment in its youth, and its support for arts
20 education.

21 As the collective voice and advocate
22 for arts and culture in the region, the Greater
23 Philadelphia Cultural Alliance does not provide arts
24 education programming, but is committed to enabling
25 other organizations and artists to continue doing

1 RESOLUTION NO. 563

2 Pennsylvania Economy League, almost 18 million
3 people visited a cultural organization or site in
4 the Philadelphia region in 1995.

5 In that same year, only 2 million
6 people attended a Phillies game, and about 700,000
7 observed the Eagles in action.

8 And yet here in Philadelphia we are
9 about to spend \$400 million on two new professional
10 sports stadiums.

11 What will we be spending on arts and
12 culture or arts education?

13 So I commend Councilwoman Reynolds
14 Brown for her foresight in establishing a fund for
15 children as part of the stadium agreements. And I
16 urge Council to set aside a portion of that youth
17 fund for arts education programs.

18 In addition to the other
19 recommendations set forth here today, the fund for
20 children is a valuable resource for strengthening
21 our neighborhoods arts centers and the many programs
22 already in place to serve our city's youth through
23 arts education.

24 Philadelphia's making progress, and
25 this hearing is an important step, but much more can

1 RESOLUTION NO. 563

2 be done. I urge you all to continue and strengthen
3 the city's support of arts education initiatives.

4 Thank you.

5 THE CHAIRWOMAN: Thank you very
6 much.

7 Daniel Rice, state your full name and
8 your affiliation.

9 MS. DANIELLE RICE: I am Daniel Rice,
10 and I am Senior Curator of Education at the
11 Philadelphia Museum of Art.

12 Chairwoman Reynolds Brown, honorable
13 Council Members, colleagues, thank you very much for
14 the opportunity to testify today.

15 One of the reasons that I have been a
16 museum educator for over 25 years is because of the
17 magic that happens when young people encounter art
18 in the museum setting.

19 A little American-Cambodian boy,
20 after seeing the Japanese tea house at the PMA,
21 wrote, quote, It made me feel that I wanted to live
22 there because it is almost the same as my house in
23 Cambodia. I wanted to pick bamboo to make soup for
24 my parents, and I wanted to plant a garden in the
25 back field.

1 RESOLUTION NO. 563

2 students from impoverished neighborhoods, and
3 weekend programs encourage families from diverse
4 communities to see the museum as a second home.

5 At a time when young people are so
6 often exposed to violence, poverty, and negativity,
7 arts education programs can actually save lives.

8 Here is the story of a young man from
9 Stetson Middle School. Like so many, his poor
10 family suffers from addiction problems and poverty.
11 He was classified as learning disabled and placed in
12 special education classes.

13 And when he began participating in
14 the museum's after-school art class in sixth grade,
15 his performance was so outstanding that he was
16 retested by the school psychologist and identified
17 as mentally gifted.

18 Now in 8th grade, Jimmy is a member
19 of the junior honor society, president of the
20 student government, and an avid recruiter of
21 students for our after-school art class.

22 His ability in art, which was
23 discovered through these after-school arts classes,
24 truly changed his school career, if not his entire
25 life.

1 RESOLUTION NO. 563

2 There are hundreds of children out
3 there like Jimmy, but there are not enough programs
4 to help them.

5 I urge you to consider the following
6 actions: One, expand the impact of the cultural
7 fund by adding new dollars to it, making a
8 commitment to continue support; two, dedicate a
9 portion of funding for after-school programs and
10 recreation centers, libraries, and cultural
11 organizations, and encourage the use of
12 professionally trained art educators in after-school
13 and summer programs run by the Department of
14 Recreation; support professional development for
15 teaching artists and teachers' aides so that the
16 arts can be better taught in after-school and
17 recreational settings.

18 Please, please, please continue to
19 include arts education in the core curriculum of the
20 School District of Philadelphia.

21 The arts help students learn all
22 subjects by keeping them inspired, motivated, and
23 happy.

24 Finally, while we know that the
25 emphasis is on school-aged children, I urge you also

1 RESOLUTION NO. 563

2 to remember that population of young adults from the
3 ages of 18 to 25, many of whom have not finished
4 school, do not have jobs, and have very little hope
5 or opportunity for the future.

6 Within this category also fall many
7 people with disabilities or special needs for whom
8 subsidized programming ended abruptly at age 18.

9 Consider establishing
10 neighborhood-based arts education initiatives during
11 school hours for these young adults who have no
12 place to go.

13 Thank you again for my chance to
14 voice my passions and for your hard work for the
15 people of Philadelphia.

16 THE CHAIRWOMAN: Thank you very much.

17 Please state your full name and your
18 organization.

19 MR. DAVID HAAS: Good morning. David
20 Haas. I come with several affiliations today,
21 including I serve on the Board of the Cultural Fund,
22 on the Greater Philadelphia Cultural Alliance, and I
23 Chair the Board of the William Penn Foundation.

24 I am going to be very brief today
25 because I know there are a lot of good points to be

1 RESOLUTION NO. 563

2 made.

3 I just wanted to underscore that the
4 William Penn Foundation has been actively funding
5 this city for over 50 years.

6 One of our primary categories is
7 children, youth, and families, aside from the arts.
8 It has been something the Foundation has been hard
9 to improve the lives of children and youth
10 throughout the city for many years.

11 We have also had a strong arts and
12 cultural funding program and a particular interest
13 in arts education.

14 And I just wanted to underscore how
15 important Councilwoman Reynolds Brown's proposition
16 is to improve the availability of programs in arts
17 and culture for children, either in the schools or
18 in community settings.

19 We continue to have a focus in this
20 area. Given the Foundation's expertise, we can best
21 work with organizations in the community, the arts
22 and cultural organizations.

23 We perhaps can have less of an impact
24 on the School District itself, but it is so
25 important.

1 RESOLUTION NO. 563

2 I would like to just pick out three
3 of the many points that I wanted to underscore. One
4 is relatively doable, one is very challenging but
5 very important, and one is absolutely no problem.

6 I would encourage increasing support
7 for the cultural fund. There are many good ways
8 that that will address the points that are in your
9 resolution and improve access to programs for
10 children and youth in arts.

11 Two, I think that having arts and
12 culture as a part of the core curriculum in the
13 schools is tremendously important. It can't be an
14 add-on, despite all the best efforts of the teachers
15 in the schools. I believe it could be part of the
16 central curriculum. And there are many studies that
17 show why that's so important.

18 I attached with my testimony a
19 document which I think was referenced earlier,
20 presented by or put out by the President's Committee
21 on Arts and Humanities in 1999, called Gaining the
22 Arts Advantage, Lessons Learned From School
23 Districts That Value Arts Education that should be
24 attached with the testimony I provided earlier. And
25 it is really worth reading.

1 RESOLUTION NO. 563

2 Finally, I wanted to underscore the
3 importance and urge your committee to establish a
4 committee of some sort that would include
5 representatives from the Office of Arts and Culture,
6 the Office of Education, the School District, City
7 Council, and the arts education community to support
8 the growth, development, and implementation of arts
9 education programs because this effort cuts beyond
10 any one entity. And hopefully what we can do in our
11 smaller way will be supportive of it.

12 Thank you very much for the
13 opportunity to speak.

14 THE CHAIRWOMAN: Any questions from
15 members of Council?

16 My only question, Mr. Haas, you cite
17 in your testimony on the back page, fourth paragraph
18 from the end, and I quote, This is one area that
19 private funders can have limited impact.

20 Has the William Penn Foundation or
21 would the William Penn Foundation participate in the
22 leveraging of dollars, recognizing your limited
23 impact?

24 MR. HAAS: Well, I guess I should
25 say --

1 RESOLUTION NO. 563

2 working together on things that address these
3 topics, and I am assuming we will do that.

4 THE CHAIRWOMAN: Thank you very
5 much. Thank you all.

6 That concludes the General Arts
7 Support and Visibility panel. Now up will be the
8 School District and City of Philadelphia panel, led
9 off by Jane Golden, Tessie Varthas, and Emily
10 Taylor. Please come forward.

11 Following these witnesses will be the
12 Community Concept panel. If Robert Capanna, Deborah
13 Kodish, Susan Seifert or Mark Stern, Beth
14 Feldman-Brant, if you could prepare to come up
15 next.

16 Jane Golden, proceed.

17 MS. JANE GOLDEN: I am the Director
18 of the Department of Recreation's Mural Arts
19 Program.

20 In 1984, Philadelphia Mural Arts
21 started out within the Philadelphia Anti-graffiti
22 Network, a program designed to reduce graffiti and
23 to provide children and teens a safe, stable
24 environment in which to learn and grow.

25 The Philadelphia Anti-graffiti

1 RESOLUTION NO. 563

2 Network was truly a visionary program. Suddenly the
3 seat of power was open to kids from some of the most
4 impoverished neighborhoods of the city, kids who had
5 failure etched onto their foreheads were given a
6 unique opportunity for success.

7 At Anti-graffiti we were determined
8 to provide young people, who had at one point in
9 their lives been seen by themselves or by others as
10 failures, concrete opportunities to develop skills
11 and aspirations.

12 Almost immediately, we went into high
13 gear and provided young people with trips to
14 museums, poetry readings, after-school art programs,
15 and summer art programs; empowering these kids to
16 learn by doing, unleash their potential, and reveal
17 an intelligence and talent previously unrecognized
18 by the schools they had been attending.

19 Then in 1996, the Philadelphia Mural
20 Arts was placed within the Department of
21 Recreation. At this point we opened our doors to
22 all children.

23 Over the last four years, our youth
24 art program initiatives have skyrocketed. Currently
25 we have a job shadowing program for middle school

1 RESOLUTION NO. 563

2 teens have been exposed to art because of the
3 Philadelphia Anti-graffiti Network and the Mural
4 Arts Program.

5 We hope to be able to expand on this
6 work and to further develop our programs for young
7 people.

8 We look towards impacting communities
9 in a deeper, more profound way. And it is our hope
10 that we will see this program replicated eventually
11 all over the world.

12 We are truly on a mission. And in
13 these many years of working with children, we have
14 seen a ripple effect on their lives.

15 Back in the early years of
16 Anti-graffiti, I worked with one young man. And he
17 was known as one of the city's most notorious
18 graffiti offenders.

19 He stayed with us for many years.
20 And during this time I witnessed his transformation
21 from graffiti writer, to volunteer, to part-time
22 employee, to full-time muralist.

23 He eventually received his GED, went
24 on to Temple University, and is now working with
25 computers.

1 RESOLUTION NO. 563

2 After all these years, we are still
3 in touch. And he often remarks how his life is
4 different because of the opportunity he had to work
5 with the program.

6 Recently, there was one 14 year old
7 who volunteered with me on a mural in North
8 Philadelphia. He very much wanted to be in our job
9 shadowing program.

10 He had such a bad reputation in the
11 school, we were told that he couldn't participate.
12 But he insisted that he wanted to be with us.

13 So eventually, in spite of all the
14 teachers' warnings, we signed him up for the job
15 shadowing program.

16 This last summer was his third summer
17 with us. And even though he had some rough spots
18 along the way, he has proven to be a model student.

19 When I asked him recently what the
20 program meant to him, he said to me, "This program
21 saved me from the streets."

22 What I witnessed at Anti-graffiti,
23 and more recently with the Mural Arts Program, is
24 this: When we offer children and teens a safe and
25 stable environment where they can learn and grow,

1 RESOLUTION NO. 563

2 when we offer them a substantive curriculum, when we
3 offer them opportunities to develop their skills and
4 follow their aspirations, we see tangible changes in
5 their lives.

6 Quality after-school and summer
7 programs can make a tremendous difference. The
8 graffiti writers I worked with not only were writing
9 on walls; they were selling drugs, they were
10 stealing, they were truly locked in a cycle of
11 crime.

12 What we know is that young people who
13 have nothing to do and nowhere to go find trouble.
14 Our programs help kids find their voice and help
15 them discover their dreams.

16 It is my hope that our work sends out
17 a signal to all that the arts and humanities for
18 children are not luxuries.

19 It is my hope that we continue to
20 work with communities to build stronger citizens, to
21 create safer streets, and form productive young
22 people.

23 We have to stand firm in making the
24 argument that all children have the right to art, to
25 having positive after-school experiences, and to

1 RESOLUTION NO. 563

2 having strong role models in their lives.

3 This has been our work and what we
4 hope to continue to do.

5 And on a personal note, I just want
6 to commend you for convening this panel today and
7 for your support of the arts and for art education.

8 Thank you very much.

9 THE CHAIRWOMAN: Thank you very, very
10 much, Jane.

11 Tim Spencer we know should be
12 thrilled where he sits, knowing that Anti-graffiti
13 started a movement here in the city when it comes to
14 Mural Arts Program. So hats off to you for your
15 continued good work in that area.

16 MS. GOLDEN: Thank you very much.

17 THE CHAIRWOMAN: Please forgive me if
18 I butcher your name. Tessie Varthas.

19 MS. TESSIE VARTHAS: Varthas, A-S.
20 It is misspelled.

21 THE CHAIRWOMAN: Please state your
22 full name and affiliation.

23 MS. VARTHAS: My name is Tessie
24 Varthas, and I am Coordinator of Art Education for
25 the School District of Philadelphia.

1 RESOLUTION NO. 563

2 Good morning, Council Members. I
3 have served in the capacity of coordinator for the
4 last eight years. And I provide supervision and
5 curriculum support to the 210 art teachers that we
6 currently have in our public schools. I have also
7 taught art for 16 years in the Philadelphia School
8 District.

9 Over the course of today's testimony,
10 you have heard the express need for more
11 after-school arts and culture programs, more
12 visiting artists in the schools, increased
13 visitations to museum by our students, arts
14 festivals and exhibitions.

15 These are wonderful enriching
16 learning opportunities that should be available to
17 every child in Philadelphia.

18 I understand and appreciate the
19 urgency of these programs, and I applaud the efforts
20 of my colleagues in the Philadelphia community to
21 advocate for such opportunities on behalf of
22 children.

23 However, speaking as an art
24 administrator for the District, I would like to
25 underscore the importance of restoring the viability

1 RESOLUTION NO. 563

2 of visual arts programs in our schools taught by
3 certified arts teachers.

4 Approximately 50 percent of our
5 elementary schools do not have art teachers. And in
6 1994, the entire supervisory staff in art, music,
7 and physical education were cut.

8 The demise of these arts education
9 programs in our school has occurred slowly over time
10 as a result of cuts in funding and changed
11 educational priorities.

12 Principals today must make difficult
13 decisions when constructing the educational agenda
14 of their schools.

15 When faced with the choice of a
16 science teacher or more textbooks over an art
17 teacher, needless to say it is the arts that are
18 pushed to the margin of the curriculum.

19 When schools are rated based on their
20 performance index that reflects student achievement
21 in math and reading, as administrators use any
22 discretionary funds for staff and resources to
23 support those subjects.

24 In our zeal to improve students
25 achievement in the three Rs -- reading, writing, and

1 RESOLUTION NO. 563

2 arithmetic -- we have neglected the fourth R, the
3 arts.

4 After-school arts programs, artists
5 in schools, and museums are terrific. But nothing
6 replaces the impact of a school-based art
7 instructional program taught by a certified state
8 teacher.

9 A professional teacher who can
10 implement a balanced, sequential curriculum based on
11 standards and evaluated with an appropriate
12 assessment tools is essential to provide the kinds
13 of learning experience in the arts that are both
14 pedagogically sound and relevant to the lives of
15 children.

16 The presence of arts specialists in
17 the district schools proves time and time again to
18 make the difference between successful comprehensive
19 arts education and those programs and activities
20 that are conducted sporadically outside the confines
21 of the art classroom.

22 Teachers who practice their art bring
23 a special vibrancy to an already strong program.
24 Their effectiveness is measured in the quality of
25 student works submitted for exhibitions,

1 RESOLUTION NO. 563

2 competitions, and portfolios for college admission.

3 Strong arts education in the
4 elementary school years is essential. They
5 establish a strong foundation.

6 Beginning programs in the early years
7 build relationships with parents and community
8 organizations important to sustaining support for
9 comprehensive arts education for years to come in
10 the child's schooling.

11 Moreover, studies indicate strong
12 arts education in the early years establishes a
13 life-long involvement and appreciation for arts and
14 culture as adults and culturally astute citizens of
15 their communities.

16 This is especially significant given
17 Philadelphia's enormous investment in the Avenue of
18 the Arts and many cultural institutions which rely
19 heavily on the patronage of its citizenry.

20 According to a study by the
21 President's Committee on the Arts and Humanities,
22 the single most critical factor in sustaining arts
23 education in the schools is the active involvement
24 of influential segments of the community, including
25 city government, who assist in shaping and

1 RESOLUTION NO. 563

2 Public Schools. In Buffalo, New York, the Board of
3 Education just recently passed a contract to restore
4 art, music, and physical education teachers for
5 students in Grades K to 3 districtwide.

6 The Board resolution indicated that
7 Buffalo Public School children have been without
8 their programs since 1976.

9 And according to their supervisor of
10 arts, the total cost for those restoration was \$2
11 million per year for the next three years.

12 Students in Grades 4 to 6 currently
13 receive two, 45-minute periods of art instruction.
14 And now they anticipate a similar schedule with that
15 influx of money for all students in K to 3
16 throughout Buffalo.

17 Thanks to the leadership of the
18 policymakers, educators, and concerned political
19 officials, both of these cities have taken action
20 and made strides in ensuring quality arts education
21 for their children.

22 The actions of Buffalo and New York
23 City schools are exemplary and should serve as a
24 model for Philadelphia to explore as we address the
25 need for more sequentially based arts education

1 RESOLUTION NO. 563

2 programs in our schools.

3 If we fail to address the urgency to
4 strengthen arts education in our schools and
5 continue on the current path, I believe fewer and
6 fewer children will be engaged in this compelling
7 way of learning in and through the arts, which
8 forces a joy of discovery, creativity, and
9 imagination.

10 I encourage the Philadelphia City
11 Council Committee on Parks, Recreation and Cultural
12 Affairs to consider all the testimony provided today
13 as you further investigate potential opportunities
14 for increased funding for arts education in our
15 public schools and communities.

16 Thank you.

17 THE CHAIRWOMAN: Thank you. Good
18 morning.

19 MS. TAYLOR: Good morning.

20 THE CHAIRWOMAN: Full name and
21 affiliation.

22 MR. EMILY TAYLOR: My name is Emily
23 Taylor, and I am an art teacher for the Philadelphia
24 public schools. I teach mentally gifted fine arts
25 and learning support students, and I have been

1 RESOLUTION NO. 563

2 teaching in Philadelphia 26 years.

3 Good morning, Councilwoman. Thank
4 you for having us here.

5 I am a teacher in the system. And I
6 love art and love what I do, love working with
7 children and developing exciting projects for them.

8 Every elementary school should have a
9 certified art teacher to enrich our students. Every
10 middle and high school should have at least three
11 certified art instructors in order to meet the
12 growing demand of exposing upper grades to specific
13 disciplines; such as, graphics, ceramics, painting,
14 and drawing.

15 Certified music teachers, both vocal
16 and instrumental, are also essential to elementary
17 and secondary programs.

18 Art teachers cannot be replaced. The
19 attempt to substitute trained, certified teachers of
20 the arts is an insult to the profession and a major
21 loss to our children.

22 We are able to establish strong and
23 consistent programs with the use of curriculum
24 frameworks, which assists us in helping our students
25 master basic visual arts knowledge and skills.

1 RESOLUTION NO. 563

2 When they are not exposed to such
3 instruction, they become remedial art students when
4 they enter secondary school.

5 I personally experienced this
6 situation when I arrived at Greenberg because the
7 students had not had an art teacher for a number of
8 years.

9 When I asked them about their art
10 skills, they explained to me that they knew
11 nothing. And, unfortunately, they were right.

12 I had to start from the beginning,
13 developing their visual art skills, art history, and
14 art appreciation.

15 The students were excited, motivated,
16 and approached their projects with interest and
17 enthusiasm.

18 And the reason that I am at the
19 school now is because of my principal, Marcia Green,
20 who knew the need of art in the program, arts in the
21 schools.

22 I had one of my gifted students, who
23 many of the students labeled as strange, and he was
24 eccentric because he used to walk around and talk to
25 himself.

1 RESOLUTION NO. 563

2 What we found out was that he was
3 interested in acting. So we bonded and we used to
4 talk a lot about drama.

5 One day I had my mother assist us.
6 And she served as a chaperone and went on a trip
7 where he -- with his class. And when he met my
8 mother, he said, "Thank God for your daughter. She
9 has just helped me. She is the only one who
10 understands me." Otherwise, you know, who knows
11 what kind of interaction he would have had.

12 But I helped him to audition. I
13 helped him and coached him with his audition for the
14 Creative and Performing Arts High School, and he was
15 accepted.

16 And I am thankful that he had the
17 support of his parents as well to help him pursue
18 his drama interests.

19 Art and music specialists are
20 essential to art programs in the schools. And it
21 should be a core subject in the school curriculum.

22 We have teachers, we are teachers,
23 who are practicing artists, who share our arts
24 involvement with our students, parents, and
25 colleagues.

1 RESOLUTION NO. 563

2 there. But, more importantly, I was proud for them
3 to see that I practice what I preach.

4 In the arts, I have witnessed my
5 students improve their self-esteem, develop the
6 ability to creatively solve problems, and to learn
7 an appreciation for the aesthetics, to view the
8 world through the eyes of an artist.

9 My students know that art is work,
10 and that it is possible to learn and have fun at the
11 same time.

12 So I invite you to come to my
13 classroom. You may find that when you come, you are
14 going to want to sit down and do some creating
15 yourself.

16 But you will see drawings, paintings,
17 weavings, masks, ceramics, and batiks created by my
18 students while listening to everything from
19 classical music to rock. And as soon as we complete
20 one project, they are ready to start another one.

21 In conclusion, I would like to share
22 with you a statement from the National Art Education
23 Association which expresses my feelings about arts
24 education. And it is titled, "What Do American
25 Schools Teach?"

1 RESOLUTION NO. 563

2 "What is taught in American schools
3 is of primary importance. One way to increase the
4 probability that something will not be learned is to
5 ensure that it will not be taught. For many, the
6 arts are seen as someone else's pleasure, thus large
7 and important legacies of art and culture go unseen,
8 unheard, unread, unstudied, and unlearned. Schools
9 perpetuate this state of visual illiteracy by
10 withholding from our young citizenry important parts
11 of their aesthetic heritage and cultural legacy. If
12 we removed all of the arts in the lives of our
13 children, there is no way that adding more math,
14 increasing more reading, requiring more science, or
15 buying more computers could replace what they have
16 lost."

17 Thank you very much for this
18 opportunity. And, Councilwoman Reynolds Brown, any
19 time you need me for anything to help you to support
20 the arts, please continue to contact me.

21 THE CHAIRWOMAN: Trust that we will.
22 I want to thank you all.

23 Any questions for our witnesses?

24 That concludes the School District
25 and City of Philadelphia panel.

1 RESOLUTION NO. 563

2 Thank you, ladies.

3 While we ask the Community Concept
4 panel to please come forward, Robert Capanna,
5 Deborah Kodish, Susan Seifert or Mark Stern, and
6 Beth Feldman-Brant.

7 We should acknowledge and welcome
8 members of the building trades who are here in
9 anticipation of the stadium hearings.

10 We want to thank you for your
11 patience up there, gentlemen, and ask for your
12 forbearance. We have about two more panels, and we
13 will be concluding.

14 Good morning. Please proceed.

15 MR. ROBERT CAPANNA: Thank you. My
16 name is Robert Capanna, Executive Director of
17 Settlement Music School.

18 And I would like to thank Madam
19 Chairwoman and the members of this committee for
20 inviting the testimony.

21 As many of you know, Settlement Music
22 School that is a 93-year history of providing
23 high-quality instruction and activity in the arts to
24 children and adults throughout the Philadelphia
25 region.

1 RESOLUTION NO. 563

2 About 6,000 of the 7,000 students who
3 come to our six facilities are under the age of 18,
4 and about 4500 are residents of the city.

5 The Music Education Partnership that
6 we have formed with the Philadelphia Orchestra and
7 the School District of Philadelphia reaches an
8 additional 11,000 children in 55 public elementary
9 schools, with 220 programs per year that introduce
10 them to musical instruments.

11 This year the program will also
12 provide free instruments and free weekly
13 after-school group instruction to about 300 students
14 in 15 schools.

15 Our Kaleidoscope Pre-school Program
16 gives 60 kids from low-income, inner-city families a
17 rich, arts-based curriculum that has been recognized
18 as a national model program and was given one of the
19 first Coming Up Taller awards by the President's
20 Council on the Arts and Humanities.

21 Additionally, we are proud of the
22 alliances we have formed with the School District,
23 the Department of Recreation, the Philadelphia
24 Housing Authority, charter schools, preschools,
25 alternative schools, and independent daycare

1 RESOLUTION NO. 563

2 providers.

3 We do this with a budget of \$6
4 million. 1 million of that total is designated for
5 direct assistance to children with financial need or
6 outstanding ability.

7 The total contribution to our budget
8 from the city is about \$16,000 through the Cultural
9 Fund.

10 Our experience shows that families
11 and children of every ethnicity, income level,
12 neighborhood have a great thirst for high-quality
13 arts instruction. People understand through their
14 own direct experience the benefits of arts study.

15 On a very practically day-by-day
16 basis, programs like ours enable children to develop
17 personal skills, cognitive abilities, and expressive
18 capabilities in environments that are inclusive and
19 welcoming.

20 Research conducted over the years on
21 children in our Kaleidoscope Program has shown that
22 Kaleidoscope participants improve on standardized
23 tests of cognitive functioning over time and
24 outperform demographically matched children in a
25 nonarts pre-school.

1 RESOLUTION NO. 563

2 A tracking study on Kaleidoscope
3 graduates has shown that they have fewer discipline
4 problems, fewer referrals for special education
5 intervention, and fewer attendance problems in their
6 subsequent elementary school careers.

7 What is most compelling about this
8 evidence and our experience is that the benefits
9 children gain from arts study are not dependent on
10 special ability or a vocational interest.

11 While it is always exciting to see
12 youngsters perform at a high level, like the
13 wonderful flute trio you heard this morning, arts
14 study is not simply about making stars or making
15 artists. It is really about making whole people,
16 who can realize their fullest potential.

17 Certainly some of the children we
18 train will become artists. And we owe them the
19 opportunity to discover their talents so that they
20 can become what they can become.

21 Untrained talent is lost potential.
22 And for families without resources, the availability
23 of programs like ours makes all the difference.

24 But all children, like all people,
25 have artistic ability and the desire for artistic

1 RESOLUTION NO. 563

2 expression.

3 The evidence, from our experience and
4 from the experience of the thousands of students who
5 have studied at Settlement over the last hundred
6 years or so, is that arts study is the most human
7 thing we can undertake. It affects the whole child
8 in ways that can have a profound and life-long
9 impact.

10 The only limitation on our work and
11 the work of other organizations like ours is our
12 capacity to meet the need in this community.

13 That capacity involves our buildings,
14 our ability to identify and retain qualified
15 instructors, and our ability to provide the
16 necessary program subsidies to make our programs
17 affordable to every family. In other words, that
18 capacity can really be measured in dollars.

19 Whatever the City of Philadelphia can
20 do to increase its participation in funding programs
21 like ours will be directly translated into more
22 capacity, and, hence, more service to children.

23 In our world, more is never enough,
24 but more is always more. Thank you.

25 THE CHAIRWOMAN: Thank you very

1 RESOLUTION NO. 563

2 much.

3 How old is the music education
4 program?

5 MR. CAPANNA: This is its fourth
6 year.

7 THE CHAIRWOMAN: Fourth year?

8 This is an example of what's
9 possible, if you are creative in taking limited
10 resources and applying maximum use.

11 You receive currently 16,000 from the
12 city, yet the program itself costs 6 million, and
13 you are in 55 schools?

14 MR. CAPANNA: Yes, ma'am.

15 THE CHAIRWOMAN: Maybe we will have a
16 sidebar on how you are able to do that.

17 MR. CAPANNA: Well, it is with a lot
18 of other money from other people.

19 THE CHAIRWOMAN: Very well.
20 Please.

21 MS. DEBORA KODISH: I am Debora
22 Kodish from the Philadelphia Folklore Project.

23 I have here fuller testimony and
24 information about some of the artists that I am
25 speaking about.

1 RESOLUTION NO. 563

2 The Folklore Project works with
3 grassroots groups and traditional artists around the
4 city. We have residencies with artists working in
5 community sites. And we have been doing this for
6 about 14 years.

7 I want to urge that when we talk
8 about the possibilities of arts education, we
9 remember and invest in the full spectrum of arts
10 present in this city.

11 Philadelphia's home to world-class
12 folk artists, American born and immigrant. We are
13 home to gifted percussionists from South Africa and
14 South Philadelphia, to African-American drummers,
15 gardeners, dancers, and story-tellers, Cambodian
16 singers, Irish step dancers, Lithuanian weavers,
17 Italian palm weavers, Jewish musicians, painters,
18 and craftsmen who come from families of generations
19 of artists before them.

20 All of these artists teach. Most are
21 underemployed. It is time to value what these
22 artists can teach our kids.

23 Philadelphia artists have long
24 observed that they are better appreciated around the
25 world than at home.

1 RESOLUTION NO. 563

2 Too many folk artists waste their
3 talents chronically working in low-paying day jobs,
4 while our kids, in this incredibly culturally
5 diverse city, are hungry for the power and vitality
6 of arts that truly speak to them.

7 Developing arts education offerings
8 for kids that include even the prioritized folk and
9 culturally grounded artists will teach lessons about
10 commitment to community, about responsibilities to
11 generations past and to come; about holding on to
12 alternative traditions and values in the face of
13 enormous pressures.

14 In a time when everything is
15 commodafied, folk artists are powerful role models
16 who can teach all the lessons that any arts can
17 offer and then some.

18 Furthermore, if we believe in
19 cultural equity, if we want to invest equitably in
20 the quality of life of our least resourced
21 communities, then investing in folk arts education
22 is a way of investing in culture and art that
23 matters to people who can least afford to hold onto
24 it.

25 Folk arts are drastically

1 RESOLUTION NO. 563

2 underfunded. Nationally and statewide, folk arts
3 historically received only 2 to 3 percent of all
4 arts dollars spent, which are already scanty funds.

5 The Arts and Culture Neighborhood
6 Issues Committee, on which I served on the Mayor's
7 transition team, reported that the city spent even
8 less than this average of 2 to 3 percent on
9 neighborhood-based arts. Actually, probably less
10 than 1 percent.

11 Rarely do neighborhood-based groups
12 or folk artists have access to capital dollars,
13 contracts, or opportunities. This needs to change,
14 and arts education programs are a great place to
15 start.

16 Once the city's Recreation Department
17 was staffed by the best tap dancers around. Libby
18 Spencer, Baby Edwards, Hortense Allen Jordan,
19 incredible dancers, taught neighborhood kids for
20 free.

21 We need to employ our best local folk
22 artists again with priority given to culturally
23 diverse artists who have demonstrated a commitment
24 to teaching in their communities, to people who are
25 there for the long haul.

1 RESOLUTION NO. 563

2 And we need to invest in the
3 organizations that have made these kinds of arts
4 educations possible.

5 Folk artists think about arts
6 education as learning what happens over a lifetime
7 and over generations.

8 What if we thought that the
9 preservation of our multiple artistic heritages was
10 every bit as important as the preservation of our
11 historic buildings or our open spaces?

12 We would make choices to invest in
13 all of our arts, to keep multiple artistic languages
14 available to our kids, and we would have policies in
15 place that work to sustain the artistic and cultural
16 diversity of our neighborhoods.

17 We need arts education policies,
18 programs, and processes that truly reflect all and
19 serve all.

20 It means a tremendous amount to kids
21 from our many different communities to see their
22 arts respected, to have a safe place to explore what
23 it means to be different in America.

24 It means a great deal to our
25 communities to give kids a place to learn about one

1 RESOLUTION NO. 563

2 another's cultural traditions from artists who are
3 incredible role models and who can teach life
4 lessons about holding on to the core values of a
5 tradition that isn't the latest, newest, or
6 trendiest way to be.

7 Our arts education efforts and the
8 artistic life of this city will be richer and more
9 vital if we are able to invest fairly in the
10 minority voices, the alternative traditions
11 represented by the folk and traditional arts of our
12 neighborhoods.

13 Thanks.

14 THE CHAIRWOMAN: Thank you very, very
15 much.

16 Please. While you are preparing to
17 offer your testimony, let's give a warm, hardy
18 Philadelphia welcome to the Holy Spirit School in
19 Packer Park.

20 Welcome, young people.

21 (Applause.)

22 THE CHAIRWOMAN: And I wish to
23 acknowledge my colleague, Councilman Frank DiCicco,
24 wherein sits in his district many arts and cultural
25 programs, Settlement Music School and others.

1 RESOLUTION NO. 563

2 Okay. Mark Stern, please proceed.

3 MR. MARK STERN: Thank you. My name
4 is Mark Stern. I am Professor of Social Welfare and
5 History, and Co-director of the Urban Studies
6 Program at the University of Pennsylvania.

7 For the 20 years I have been at Penn,
8 most of my research has been on issues of urban
9 poverty and community revitalization.

10 In the past few years, Susan Seifert,
11 Project Director, and I, have focused on how arts
12 and cultural programs might be part of the way of
13 addressing issues of poverty and community
14 revitalization in American cities.

15 And it is about that research that I
16 would like to talk to you today.

17 In the interest of time, I am not
18 going to read my testimony, although I have provided
19 copies of it. But I just want to leave a couple of
20 points we have made.

21 What we have been trying to do over
22 the past few years is pull together research on arts
23 organizations, the hundreds of thousands of
24 Philadelphians who participate in the arts, census
25 data, and more recently data on youth development

1 RESOLUTION NO. 563

2 outcomes provided by the City of Philadelphia, to
3 examine how arts and culture are influencing
4 Philadelphia neighborhoods.

5 In contrast to a lot of the research
6 that's been referred to this morning, which focuses
7 on direct impact of an arts and cultural program,
8 how having a kid in an art class influences that
9 kid, what we have been interested in is how arts and
10 culture influence community, change the social
11 environment in which not only the kids who take
12 those art classes, but all members of the community
13 live.

14 And let me start with two really
15 striking findings we have come out of this.

16 First, we have been looking at youth
17 development outcomes. And we found that there is a
18 statistically significant impact.

19 Neighborhoods with higher levels of
20 cultural participation have lower truancy rates and
21 lower rates of delinquency, as measured by the
22 Department of Human Services, than neighborhoods
23 with lower rates of cultural participation.

24 Secondly, using a measure of
25 community revitalization that looked at declines in

1 RESOLUTION NO. 563

2 poverty rates and the retaining of the population,
3 the lower rates of decline in population, we found
4 that neighborhoods with many cultural organizations
5 were three times more likely to revitalize -- this
6 is during the 1980s -- than neighborhoods with few
7 arts organizations.

8 So we found some really striking
9 statistical relationships between cultural presence
10 and these kind of youth development and community
11 outcomes in Philadelphia neighborhoods.

12 Why, you may ask? Let me point you
13 towards two reasons that we focused on.

14 First of all, within communities, we
15 think the arts contributes to what some other
16 researchers have called "collective efficacy," the
17 ability of people in a neighborhood to stand up for
18 their neighborhood and to feel that they have the
19 power to actually influence things that are going on
20 in their neighborhood.

21 The networks, the levels of
22 participation, the engagement of people in the arts
23 contributes to this sense of collective efficacy.

24 Secondly, the arts are unique in the
25 city because they provide a bridging function across

1 RESOLUTION NO. 563

2 neighborhoods.

3 We discovered, for example, that 80
4 percent of the people who are involved in community
5 arts programs in this city don't live in the
6 neighborhood in which that program resides. They
7 travel across the city and across the region to go
8 into those arts programs.

9 In addition, we found that arts and
10 cultural programs are located in the city's diverse
11 neighborhoods.

12 Although a very small portion of the
13 City of Philadelphia is economically or ethnically
14 diverse, people of different economic backgrounds or
15 different races, 40 percent of the arts and cultural
16 programs in this city are located in those
17 neighborhoods.

18 And this ability of arts and culture
19 to provide a bridge across historical divides of
20 class, historical divides of ethnicity and race, is
21 really an incredible contribution of arts and
22 cultural programs to our city.

23 So it is based on those kind of
24 findings and those kind of explanations that I
25 strongly support the resolution and hope that the

1 RESOLUTION NO. 563

2 City Council will continue to wisely invest in arts
3 and cultural programs in the city.

4 Thanks very much.

5 THE CHAIRWOMAN: Thank you.

6 MS. BETH FELDMAN BRANDT: My name is
7 Beth Feldman Brandt. I am the Executive Director of
8 the Stockton Rush Bartol Foundation and was
9 previously the director of Culture Builds
10 Communities for the William Penn Foundation, the
11 Arts Education Development Project for Pew, and
12 Prints in Progress.

13 I think I knew you a long time ago.

14 I am also not going to read my
15 testimony. I know time is tight. But I think what
16 I can make an observation about in my 15 years of
17 being a technical assistance provider and a funder
18 of arts and culture in this city is that literally
19 you can drive to any corner of Philadelphia and find
20 artists, community arts centers, pastors of
21 churches, school teachers, parents that are already
22 providing arts education programs that are being
23 taught by working, professional, high-quality
24 artists, by folk artists, by certified art
25 teachers.

1 RESOLUTION NO. 563

2 And so in all of the discussion about
3 what could be done here, we have the talent, we have
4 committed people. If you say we have the skill, we
5 need the will.

6 I mean, if tomorrow the city decided
7 that they were going to put an effort into the arts
8 education area, there are providers that could do
9 this. We don't need to invent anything here. And
10 literally, it is in every corner of this city.

11 The track record of the city in
12 supporting the Cultural Fund, the Mural Arts
13 Program, the Department of Recreation, all that
14 we're grateful for.

15 But the fact is that the limiting
16 factor is the resources of these community arts
17 organizations to hit more kids, to interact with
18 schools, to find more ways to build partnerships.

19 It is not a question of talent or
20 knowledge; we have that.

21 I think there are a couple of things
22 we can do; some that involve money and some that
23 don't involve money.

24 Certainly, any way that the cultural
25 fund can be expanded, that money can be designated

1 RESOLUTION NO. 563

2 specifically for arts education would be great.

3 But at the same time, there are these
4 other areas in youth development and education and
5 neighborhood revitalization where, if you are not
6 using the arts, it is like you are leaving half of
7 your tools home.

8 There are so many things that the
9 arts can do to be part of an education discussion, a
10 youth development discussion, a neighborhood
11 revitalization discussion; that if they are not
12 included at the table when these things are being
13 developed, when there are RFP's for after-school
14 programs or what the stadium youth fund is going to
15 look like, what happens is, the arts pieces come out
16 so strictly written that the arts education and the
17 cultural organizations read them and go, "Well we
18 don't do things three hours a day with snacks and
19 cots and DPW license, so I guess we can't fit into
20 any of these funds."

21 And I think getting cultural
22 organizations into the discussions earlier, as these
23 things are developed, and not as an entitlement, but
24 to say, how can we contribute, how can the cultural
25 organization be part of these discussions, be

1 RESOLUTION NO. 563

2 another resource for communities, is really
3 important.

4 So that it is not after the fact that
5 we go, "Oh, well, arts and culture can't fit into
6 this."

7 I think the idea of a committee that
8 crosses disciplines in education and youth
9 development and City Council in community arts votes
10 in the School District is a very good first step.

11 We need to find some ways to network
12 people, to get people who are all in the same
13 neighborhood and care about kids together to have
14 discussions about what are you doing, what am I
15 doing, and how can we work this together.

16 The Bartol Foundation is small. All
17 we fund is arts and culture in Philadelphia. We
18 emphasize arts education and we emphasize community
19 arts.

20 But our resources are about \$250,000
21 a year. Which meant that last year we got 140
22 proposals, and we could fund 40 of them. And it is
23 not because only 40 of them were strong; it is
24 because that's as far as our endowment and our
25 resources go.

1 RESOLUTION NO. 563

2 extremely compelling, and the very comprehensive
3 research report you presented.

4 Have you had any other inroads with
5 other public policymakers at other governmental
6 levels, like the state or the federal government?

7 MR. STERN: No, not directly.

8 THE CHAIRWOMAN: Do you plan to
9 enlighten, if you will, those like me at other
10 levels?

11 And not particularly the arts
12 education professionals who live and breathe this
13 and believe as you do, but those who are not in the
14 arts education discipline, like the juvenile justice
15 system and/or social service system?

16 MR. STERN: Well, Councilwoman, we
17 are very interested in doing that.

18 One of the problems is, when you're
19 spending all your time doing this research, it is
20 hard to find the time to disseminate it properly.

21 But we have on our agenda that that's
22 one thing we really need to be doing. And I thank
23 you very much for the comments. We hope to make
24 them more broadly available.

25 THE CHAIRWOMAN: Let me encourage you

1 RESOLUTION NO. 563

2 to do that. It is very, very compelling.

3 I want to thank you all, the
4 Community Concept panel. And our last panel, the
5 Neighborhood panel, if you would please come
6 forward. I will attempt to pronounce your last
7 names. Gayle Isa, Jesse Bermudez, Rashaan Lucas,
8 and Melissa Talley-Palmer will be representing Heidi
9 Warren.

10 Good morning, everyone. Thank you
11 for your presence.

12 And now we have heard from the
13 professionals who live and breathe this, some of who
14 also do.

15 Let's now hear from you all who live
16 and breathe this at the performance level, as well.

17 Gayle Isa, is that correct?

18 MS. ISA: I think we are going to
19 start with the Village, since they have slides.

20 THE CHAIRWOMAN: Not a problem at
21 all. Proceed. State your full name and
22 affiliation.

23 MS. MELISSA TALLEY-PALMER: My name
24 is Melissa Talley-Palmer. And I am currently the
25 fledgling program manager at the Village of Arts and

1 RESOLUTION NO. 563

2 Humanities.

3 The Village is a community-based arts
4 and cultural organization in Central North
5 Philadelphia, one of the poorest sections in the
6 city.

7 Since 1986, the Village has brought
8 together artists, professionals, volunteers, and
9 local residents to revitalize the neighborhood and
10 rebuild our community through the arts.

11 Our Education Through the Arts
12 Program is one of our longest-running and most
13 important programs.

14 Each year the Village engages over
15 2500 children, ages 6 and 18, in after-school,
16 weekend, and summer programs at our site, as well as
17 with numerous outreach sites throughout the city.

18 Children come to the Village to
19 engage in a wide variety of programs and activities;
20 such as, dance, drama, painting, urban gardening,
21 computers, ceramics, and much more.

22 Our workshops are complemented by
23 field trips, tutoring support, paid internships for
24 teens, and numerous special events to celebrate our
25 students' achievement.

1 RESOLUTION NO. 563

2 documented improved academic grades, reduced
3 confrontational behavior, improved problem-solving
4 abilities, and dramatic increase in self-esteem.

5 One young lady personally comes to
6 mind. She is Lakiesha, who came in 1986 at age 13.
7 And at that time she would not look anyone in the
8 eye, more or less have a conversation with you.

9 Currently Lakiesha is a graduate of
10 Roxborough High, attending Community College, and
11 working in the field of early childhood education.

12 These days, when Lakiesha comes back
13 and participates in the youth theater group at the
14 Village, you can barely get a word in with her
15 edgewise.

16 She successfully graduated. Now
17 Lakiesha sees a world of opportunities ahead of her,
18 and she has become a role model for younger students
19 in our program. And I know that her involvement
20 with the Village has turned her life around.

21 Thank you.

22 THE CHAIRWOMAN: Thank you very, very
23 much.

24 I visited the Village of Arts and
25 Humanities, and it is all of what you said it is.

1 RESOLUTION NO. 563

2 that is highlighted in a nationwide traveling
3 expedition called Indivisible that was supported by
4 the Pew Charitable Trusts.

5 And so I would like to suggest that
6 the work the Village is doing is already getting
7 attention. It is bringing attention to North
8 Philadelphia in the most surprising ways.

9 For example, in one week a couple of
10 months ago, I had a letter from the Ministry of
11 Culture in South Africa, Capetown, asking for
12 information about our Arts Education Programs, as
13 well as a student called me from Germany asking to
14 come and do an unpaid internship just to learn about
15 our programs.

16 So I would say that the work that's
17 happening at the Village, as well as numerous other
18 organizations throughout the city, is gaining
19 enormous attention and is well recognized for the
20 value of their work.

21 I would like to say that,
22 unfortunately, the City of Philadelphia hasn't been
23 able to keep up with its own recognition of our
24 work. And I know that resources are extremely
25 limited.

1 RESOLUTION NO. 563

2 talk to you today.

3 THE CHAIRWOMAN: Thank you very much
4 for sharing all of what's happening at the Village
5 of Arts and Humanities.

6 Allow me to make an announcement to
7 the members of the Committee on Recreation, Parks,
8 and Cultural Affairs. If you could please join us,
9 we are coming towards closure and we need your
10 presence to vote Bill 454 out of committee.

11 Please proceed.

12 MS. GAYLE ISA: Thank you. My name
13 is Gail Isa, and I am the Executive Director of the
14 Asian Arts Initiative.

15 As you may know, we are a community
16 arts center that presents year-round performances
17 and exhibitions.

18 We offer workshops and classes for
19 both teenagers and adults. And we train artists who
20 share our mission of community-based arts.

21 We are grounded in the belief that
22 all people have a right to creative expression and
23 that the arts can provide an important voice for
24 Philadelphia's Asian American communities. And we
25 are also in Councilman DiCicco's district.

1 RESOLUTION NO. 563

2 I want to spend my time today talking
3 about the teens that we work with and the powerful
4 ways that I have seen one of my programs, the
5 GenerAsian Next Teen Theatre Project, have in their
6 lives.

7 And then I want to give a few
8 recommendations for ways that City Council could
9 further support the type of life-changing arts
10 education work that I am fortunate enough to witness
11 on a daily basis.

12 Throughout the day, already you have
13 had a chance to hear research and data that shows
14 the strong correlation between participation in the
15 arts with academic achievement, college attendance,
16 job preparedness, and civic involvement.

17 One additional statistic which I
18 heard at the GPCA's annual meeting, and that stays
19 prominent in my mind, especially as this city
20 becomes increasingly multi-cultural, is that teens
21 who are involved in theater programs are 40 percent
22 less likely to tolerate racist behavior among their
23 peers than teens who are not involved in theater.

24 Our GenerAsian Next Teen Theater
25 Project offers an interactive workshop series that

1 RESOLUTION NO. 563

2 really enables teens to transform their life stories
3 into public performances.

4 For a lot of the participants,
5 GenerAsian Next X is the first time that they have
6 had an opportunity to perform on stage; and also, I
7 think more importantly, the first time that they
8 feel supported and safe enough to talk to each other
9 and with adults about their personal and emotional
10 experiences.

11 I wanted to be able to bring some of
12 the teens here today, but they are in school. And
13 we are having them perform later this week in their
14 fall performance premiere, so we didn't want to get
15 them out of school a second day.

16 I do want to share a couple of quotes
17 from two of the teens. I will try to keep it
18 brief.

19 The first short quote is from Phally
20 Chroy, who is now a student at Temple University and
21 is a graduate from Furness High School in South
22 Philadelphia.

23 And he says that, for him, "growing
24 up in this country as an immigrant, my voice was
25 muted. Some things are never discussed and issues

1 RESOLUTION NO. 563

2 are left unresolved. But being involved in this
3 workshop I was able to deal with my issues of
4 growing up locked in the lower class. This workshop
5 of this kind should be supported. Because if they
6 cease to exist, our voice and the voices of others
7 will never be heard."

8 A second quote is from Mary Nhim, who
9 is a current GenerAsian Next participant, and she is
10 also a senior at Girls High School. "I am a
11 daughter and a sister, a friend and confidant, Mary
12 Nhim. I am the first born and part of the first
13 generation of my family's blood line in the United
14 States. It has been hard growing up here, trying to
15 balance American and Asian cultures. I would have
16 nobody to talk to about this situation or find
17 anyone who can relate. But now I have learned that
18 there are many others who have the same thing in
19 common with me. I have learned to open up and
20 become part of this special group. This group has
21 taught me to express myself more in writing and that
22 being who I am is the most amazing feeling. Please
23 help contribute a little donation that can help not
24 just Asian people, but other people, to interact
25 with and understand one another. Asian Arts

1 RESOLUTION NO. 563

2 Initiative and arts education keep kids on the
3 street and helps us learn that there is more to life
4 than what we thought there was."

5 THE CHAIRWOMAN: Thank you very, very
6 much.

7 MS. ISA: Can I go ahead and read
8 some of our brief recommendations?

9 THE CHAIRWOMAN: Quickly, because
10 time is not on our side.

11 MS. ISA: All right. Basically, I
12 have four short recommendations, mostly reiterating
13 a lot of what you have already heard today.

14 But I think it is really important
15 definitely to increase funding to the Philadelphia
16 Cultural Fund, which for us has been a vital and
17 stable source of general operating support, even
18 though it has been at a low level. And that enables
19 us to provide arts education for youth on a
20 consistent basis year after year.

21 The other thing which folks have
22 talked about and which is also important is
23 encouraging the Department of Recreation and other
24 city service agencies, human service agencies, to
25 collaborate with and also subcontract arts

1 RESOLUTION NO. 563

2 would like to thank City Council for allowing me to
3 testify about the importance of grassroots
4 neighborhood-based arts education.

5 My name is Jesse Bermudez, Co-founder
6 and Executive Director of the Asociacion de Musicos
7 Latino Americanos, AMLA, an 18-year-old nonprofit
8 music organization whose mission is to promote the
9 development, dissemination, and understanding of
10 Latin music with an emphasis on youth.

11 I was on the Mayor's transition team
12 on arts and culture in the area of
13 neighborhood-based arts and culture.

14 I have been a Mayor's Commissioner on
15 Arts and Culture for the previous three
16 administrations.

17 AMLA is located in the heart of the
18 Philadelphia Puerto Rican/Latino community, its
19 Fairhill neighborhood.

20 We serve the Puerto Rican/Latino and
21 the Greater Philadelphia/Delaware Valley region with
22 six community development arts programs.

23 We are planning to build a new
24 facility in Fairhill that will house our community
25 music school and other arts education programs.

1 RESOLUTION NO. 563

2 national prominence in reducing their local
3 commitments. Others are changing their orientation
4 and are no longer funding as many community groups.

5 We see corporate mergers and
6 acquisitions more and more, and the new corporate
7 owners are often not based in Philly.

8 AMLA supports the use of arts
9 education in all sectors of society. But
10 neighborhoods groups are often punished by high art
11 orientation that does not account for the many
12 services, along with arts education, we deliver to
13 our communities riddled with bottomless need.

14 Groups like AMLA serve an impressive
15 array of goals in their communities. The activities
16 extend to individual, family, community and economic
17 development, violence abatement and drug resistance,
18 amongst others.

19 What we have observed, however, is
20 that there are distinct barriers to arts groups like
21 AMLA being funded out of other sometimes deeper
22 program pockets; such as, social service, health and
23 youth, and family areas.

24 Now we are seeing mainstream
25 institutions not connected to a community per se

1 RESOLUTION NO. 563

2 cases have not been able to be made strongly because
3 there simply isn't enough time to struggle to keep
4 your doors open to grow and to lobby and to engage
5 in advocacy at the same time.

6 That's why the City of Philadelphia
7 must now step up to the plate, as many other cities
8 in the U.S. have.

9 I endorse wholeheartedly Councilwoman
10 Brown's resolution that the city must seek new ways
11 to fund arts education and to place it firmly back
12 into the lives of our youth.

13 I endorse more funding for the
14 Philadelphia Cultural Fund, and I also think it is
15 vital that funding be sought in other areas of the
16 city budget.

17 The critical thing, as City Council
18 seeks more funding for arts education, is that new
19 funding templates be created to empower
20 neighborhood-based leadership in delivering
21 solutions to issues touching their youth.

22 This should be a template that takes
23 an individual look at the group, sees what it is
24 doing, looks at its needs, and takes into
25 consideration that the various and different

1 RESOLUTION NO. 563

2 community arts groups service their constituents in
3 different manners.

4 For instance, we have an after-school
5 program that we have had for many, many years. But
6 we couldn't get city funding for it through the
7 Mayor's after-school programs administrated by the
8 Managing Director's Office. And that's because
9 there is a requirement that we provide something to
10 eat and drink for the students.

11 What happens is that the kids we are
12 servicing and the kids we can service as our
13 programs expand is limited because we don't fit the
14 template already created.

15 I understand the templates are
16 created to be fair across the board, but they just
17 don't work in many cases.

18 Many city departments fail to spend
19 any time down in the trenches identifying the groups
20 and the work that they do. They just simply look at
21 the application that is submitted and apply a
22 template unilaterally.

23 In AMLA's case, funding for not only
24 program delivery, but infrastructure, such as
25 bilingual, bicultural curriculum design, artist

1 RESOLUTION NO. 563

2 recruitment and training, the creation of mentoring
3 programs is needed.

4 Build our capacity, give us the
5 contracts, and we will do excellent work.

6 City Council needs to develop a
7 vision and a strategic plan for arts and education
8 that takes neighborhoods' needs into consideration
9 and also enables neighborhood organizations to be a
10 part of shaping that process.

11 And thank you for allowing me to
12 testify today.

13 THE CHAIRWOMAN: You are very
14 welcome.

15 Good morning.

16 Let me let everyone know that we are
17 joined by Councilman Angel Ortiz and Council
18 President Verna. Thank you very much.

19 Please, sir.

20 MR. RASHAAN LUCAS: My name is
21 Rashaan Lucas. And I am an artist, educator/mentor
22 working at Urban Bridges at St. Gabriel's, a
23 community organization solving the Olney,
24 Feltonville, Logan, Hunting Park area.

25 The area is familiar with blight,

1 RESOLUTION NO. 563

2 of North Philadelphia deserves greater attention and
3 support.

4 Drawing my upon experience of
5 teaching after-school workshops within this
6 community, I have encountered many upsetting
7 situations, situations ranging from students
8 excelling in poetry and language arts, but being
9 ridiculed by teachers during normal school hours for
10 having a vivid, fluid imagination.

11 I have had a student to excels in his
12 percussion lessons, but was told he is a noise
13 problem by the elders of the block where he lived.

14 There are many other stories. But it
15 is very evident that these young artists are not
16 getting the support they need.

17 There are only a few community
18 organizations dedicated to cultural and arts
19 education, organizations like Urban Bridges, Taller
20 Puertorriqueno, AMLA, and a handful of other groups
21 try their best to foster and nurture the young urban
22 artist's growth. But it is a hard job to do with
23 such limited assistance.

24 It is important that we focus on arts
25 education when dealing with child development and

1 RESOLUTION NO. 563

2 learning.

3 Past studies have shown that children
4 who participate in the arts, A, deter from truancy;
5 B, improve behavior problems; C, increase poor
6 grades up to satisfactory and exceptional levels; D,
7 continue to higher education, colleges and
8 universities; E, often become professional artists
9 and musicians.

10 But to achieve these goals, the young
11 artists' community of Philadelphia needs more
12 support.

13 It is crucial that a positive
14 artistic education is provided in our youth's
15 development.

16 The regional community organizations
17 provide all the help they can, but it is not
18 enough.

19 I believe it is time a task force is
20 assembled to raise these artistic youth to the next
21 level of arts education.

22 I believe we, along with the city
23 officials of Philadelphia, can advance towards a
24 position where the arts are seen as an integral
25 force within the Philadelphia education system.

1 RESOLUTION NO. 563

2 We need to meet and collaborate to
3 develop future plans for the artistic youth of
4 Philadelphia.

5 Philadelphia must serve the needs of
6 all the artists, from the slums of North Philly to
7 the high-rises of Center City, in order to become a
8 unified, powerful, and unstoppable force in the
9 world of fine arts.

10 I, with the support of my artistic
11 brethren and sisterhood, propose that the Mayor
12 establish a committee with the representatives from
13 the Office of Arts and Culture, the Office of
14 Education, the School District, City Council, and
15 the arts education community to support the growth,
16 development, and implementation of arts education
17 programs.

18 Thank you.

19 THE CHAIRWOMAN: Thank you very, very
20 much.

21 Any questions for our witnesses?

22 This concludes the neighborhood
23 panel. And as I await my Council colleagues to join
24 me so that we can act on Bill 454, let me
25 acknowledge and thank the presence of Shelly Yanoff,

1 RESOLUTION NO. 563

2 Ann Atmans, Karen Lewis, and others who were here.

3 It is clear by your presence, it is
4 clear evidence of your support. And it really does
5 represent the work we still have to do from this
6 point forward.

7 So let me thank you for your time.
8 We appreciate your testimony, but recognize we still
9 have a lot of work to do as we look to increase
10 funding for arts education programs in our city.

11 Keep up your important work. Thank
12 you very much.

13 (Applause.)

14 THE CHAIRWOMAN: This concludes our
15 Public Hearing.

16 (Public Hearing adjourned.)

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1
2 COUNCIL OF THE CITY OF PHILADELPHIA
3 PUBLIC MEETING
4 of the
5 COMMITTEE ON PARKS, RECREATION & CULTURAL AFFAIRS
6 - - -
7 Tuesday, December 5, 2000
8 - - -
9 Public Meeting conducted by the Committee
10 on Parks, Recreation & Cultural Affairs, held in
11 Room 400, City Hall, Philadelphia, Pennsylvania, on
12 the above date, to consider action on the following:
13 BILL 454, RESOLUTION 563
14 - - -
15 PRESENT:
16 COUNCILWOMAN BLONDELL REYNOLDS BROWN Chair
17 COUNCILMAN RICHARD T. MARIANO, Vice Chair
18 COUNCILMAN JAMES F. KENNEY
19 COUNCILMAN W. THATCHER LONGSTRETH
20 COUNCILWOMAN ANNA C. VERNA
21 - - -
22
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25

1 PUBLIC MEETING

2 THE CHAIRWOMAN: And we now move into
3 a public meeting.

4 Can I have a motion on Bill 454,
5 along with a motion to suspend the Rules.

6 (Duly seconded.)

7 THE CHAIRWOMAN: Thank you,
8 Councilman Longstreth.

9 It has been moved and properly
10 seconded that Bill 454 will be reported out of this
11 committee with a favorable recommendation, and a
12 further recommendation that the Rules of Council be
13 suspended to allow first reading at the next
14 scheduled Council meeting. Take a vote on the
15 bill.

16 All those in favor will signify by
17 saying aye?

18 Those opposed?

19 The ayes have it.

20 This now concludes the meeting of the
21 Committee on Parks, Recreation and Cultural
22 Affairs.

23 Thank you, gentlemen. Thank you very
24 much.

25 (Public Meeting adjourned at 11:45

1 PUBLIC MEETING
2 a.m.)
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C E R T I F I C A T I O N

I HEREBY CERTIFY that the foregoing
proceedings of the Council of the City of
Philadelphia of Tuesday, December 5, 2000, were
reported fully and accurately by me, and that this
is a correct transcript of same.

RE: COMMITTEE ON PARKS, RECREATION AND CULTURAL
AFFAIRS

DEBRA A. WHITEHEAD, RPR