



*Arts and Art Education*

**Vol. IV** is dedicated to the life of Dr. Jefferson Eugene Grigsby, Jr 1918-2013



**THE  
STATE OF  
BLACK  
ARIZONA**

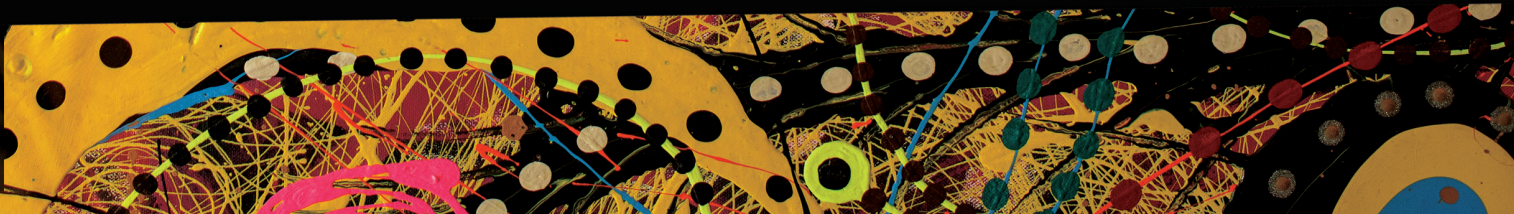
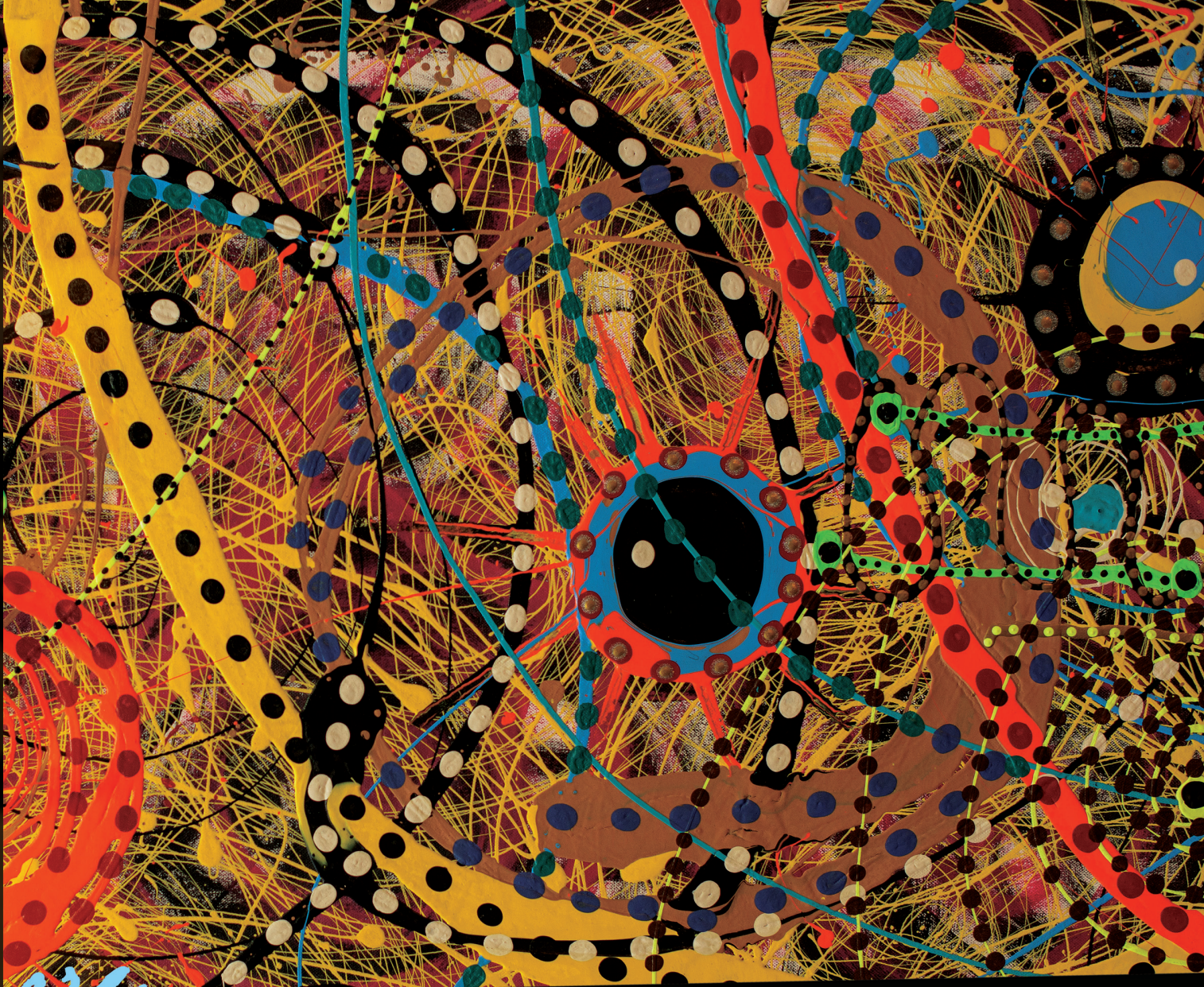


**Richard Retter**  
Artist and Art Educator

Richard has has generously provided his artwork for the Cover and Inside Art. Richard captures the spirit of Volume IV on Arts and Art Education as an accomplished artist and educator for STARS - Scottsdale Training and Rehabilitation Service. Please see his complete bio and examples of his work on page 14.

## *Who we are*

The State of Black Arizona represents a bridge between the academy and the community initiated to explore and better understand the status, issues, and concerns of African Americans in Arizona. The documents produced as a result of this collaboration are intended to inform decision makers and the grassroots community alike; and to compel both toward more concerted action on solutions that improve the lives of all Arizonans.



THE STATE OF BLACK ARIZONA VOL. IV

*Arts and Art Education*

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with a Special Tribute to Dr. Jefferson Eugene Grigsby, Jr.

(1918-2013)

## The Journey of Life

(poem relating to inside cover art)

*From the moment of conception, the metamorphosis of life begins. It is not until our tiny feet hit the ground that we are steady enough to balance ourselves. We move independently, trying to reach that short destination, whether it be across the room or to the arms of a loved one reaching out prompting us to move forward. From that very moment our earthly mission through this life truly begins. Always looking ahead, we have this natural and uncontrollable need to progress. Understanding that moving forward will always get you closer to those desires and aspirations that you secretly wish to pursue.*

*Once you are focused, you understand that this journey is a gift. Step into your destiny with your eyes wide open, remembering to be flexible when you encounter the twists and turns of your journey. Enjoy the colors and the patterns of life. Allow the journey to envelop your spirit. Release your beauty and magic, while touching the lives of each and every person that you meet. Never forget that you are responsible for your joy, your peace, and finding your place in this world. Hate and darkness can only enter your life if you let it in. Life and love will live forever if you embrace them!*

–Richard Retter



Arizona State University Gammage

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Jukebox donated by former Carver member to support capital efforts of the George Washington Carver Museum and Cultural Center

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## State of Black Arizona | **Executive Editor**



**Dr. Elsie Moore**  
Executive Editor  
ASU Professor  
School of Transformation

**Elsie G.J. Moore** earned her Ph.D. degree at the University of Chicago in Human Development, with specializations in Child Development and Psychoeducational Assessment. She is a professor in the School of Social Transformation at Arizona State University and serves as the Head of Faculty for the African and African American Studies Program. Her research examines school and family factors and processes that influence the cognitive test performance, academic achievement, educational attainment, and career choices of female and male ethnic minority youth. She has published extensively in this area, reporting research findings that involve both quantitative and qualitative analyses. Dr. Moore has been recognized by Arizona State University as an Outstanding Graduate Mentor, having mentored 27 Ph.D. students to degree completion. The Arizona State University Alumni Association has also recognized her with their Outstanding Teacher Award. The City of Tempe has recognized her for her community service. She is the founder of the Arizona State University annual A. Wade Smith Memorial Lecture on Race Relations, now in its 20th year.



*Dr. Elsie Moore*

State of Black Arizona | **Contributing Essayists**



**Teniqua Broughton, M. Ed.**  
Managing Director and Editor  
Consulting Director  
State of Black Arizona



**Robert (Bob) Booker**  
Forward Page Writer  
Executive Director of Arizona  
Commission on the Arts



**Dr. William (Bill) E. Harris**  
Contributing Essayist  
Art Educator  
Immokaleeh High School, FL



**Dr. Neal A. Lester**  
Contributing Essayist  
Director, Project Humanities  
Arizona State University



**Colleen Jennings - Roggensack**  
Contributing Essayist  
ASU Gammage - Executive Director  
Vice President Cultural Affairs



**Dr. Bernard Young**  
Contributing Essayist  
Professor, School of Art  
Herberger Institute for the Arts  
Arizona State University

*Contributing Essayists*



State of Black Arizona | **Advisory Council**



**Garry Walters** - Chair  
Community Liaison,  
Corporate Public Affairs Dept.  
Southwest Gas



**Shereka Jackson** - Secretary  
CEO - Future Stars, Inc.



**Reginald Bolding Jr.**  
State Representative  
District 27



**Robert E. Branscomb II**  
Agent, Owner, Robert Branscomb Agency  
American Family Insurance



**Michael Kelly**  
Arizona Community Foundation  
Board Member

*Advisory Board*

☆ State of Black Arizona | **Community Leaders**



**Pat Crowell**  
Community Advocate  
Sierra Vista



**Coral Evans, MBA**  
Member, Flagstaff City Council



**Jimmy Hart**  
Director-African  
American Student Services  
Tucson Unified School District



**Kenja Hassan**  
Director of Cultural Relations  
Arizona State University



**Marcel Nzeukou**  
Statistical Consultant  
Lecram Analytics LLC



**MaryLynn Mack**  
Deputy Director  
Desert Botanical Garden



**Cliff Moon**  
Mesa MLK  
Committee, Chair



**Lawrence A. Robinson**  
Roosevelt School District,  
School Board Member

*Community Leaders*



Chandelier-Rialto Theatre, Tucson, AZ

State of Black Arizona | **Community Luminaries**

§



**Barbara McAllister**  
2014 Luminary



**Cymone Ragland**  
2014 Luminary



**Channel Powe**  
2011 Luminary



**Rhoshawndra Carnes**  
2009 Luminary



**Warren Family** | Legacy to the Dr. Morrison F. Warren Bridge Builder Award  
Morrison, Howard and Dwight Warren  
Not Photographed : Carolyn Knox, Wayne Warren, Marilyn Jackson, Kevin Warren

*Luminaries*

**Richard Retter** was born the youngest of nine children in Louisville, Kentucky. His inherent love for the arts can be attributed to his richly rooted artistic family. Richard's mother played the organ, father sketched with pastel pencils, sisters sang and painted, and brothers played the guitar. Richard naturally excelled in sketching and singing. As a child, Richard won several talent shows and national singing contests, gaining him national exposure. As a well-known singer in Louisville, Kentucky, Richard joined the award winning band, the Equasions. Together they won the Black Expo Talent Competition, and later signed to Dakar records. Their single, entitled "One, Two, Three Hamilton Street" was a hit in New York, and charted on Billboard Magazine at #16.

Richard's unique sketches were requested for fashion design at weddings, proms, debutantes, the Kentucky Derby Festivities, and the Ebony Fashion Fare fashion show. Richard's passion led him to Arizona where he held several positions before he began working for the Scottsdale Foundation for the Handicapped as their creative arts director. Richard's mission at the agency was to pull out the hidden talents of the special needs population and allow them to shine. Richard helped the local community learn and understand that everyone has their place in the community and in the world.

Richard's talent was welcomed into the downtown Phoenix and Scottsdale art scene. The downtown Phoenix artists welcomed Richard in by allowing him to join the ABC Artist of the Black Community.

Richard was offered the opportunity to exhibit with this distinguished group of artists. The group consisted of art professors, and doctors, school teachers, working artists, and gifted and talented people. Richard's artistic life changed drastically when he met internationally known artist Dr. Eugene Grigsby Jr., the founder of the ABC art group. He allowed Richard, along with his regular staff, to look after his wife and his art collection, his wife Tommy being the love of his life. Dr. Grigsby introduced Richard to New York artist Camille Billops in her New York City studio. Camille's friendship and words of wisdom have played a major role in helping Richard define his artistic style, which is stylized pointillism. Richard's art is in the private collections of art collectors all over the valley, and as far away as New York, California, Washington, China, Paris, and Africa. Richard's exhibits at the Scottsdale Mayo Clinic Concourse Gallery have allowed Richard's creations to be both purchased and seen by people from all over the world.



Richard Retter with Dr. Grigsby  
Richard's artwork - Happy Fourth of July Global Warming



Richard Retter - Majestic Elegance, 2007



Richard Retter - Working the Midnight Shift Harriett Tubman, 2011

*Richard Retter*

If I could change the world  
I would bring back the arts in schools  
Give kids the tools to use their minds  
To make better choices with their time

Because these seasons we need reasons to exist  
Without the balance  
We persist to create  
Tidal waves of delinquency

Hurricanes of deficiency

What you see is not what you see  
Disappearing arts wars with our eternal beings as we  
Bear witness to generations  
Becoming casualties  
From lack of creativity

-excerpt from

**Innovation (If I Could Change The World)**  
by Black Poet Ventures

Poem in it's entirety on page 72

*forward*

Richard Retter - Untitled, 2015

Can you remember your first arts encounter--The first time a piece of art or an experience centered in the arts brought you closer to another person or changed the way you look at the world around you? Mine was with my grandmother.

My Grandmother, a good Baptist woman raised in the countryside of Virginia, never was one to venture far from the traditions and comforts of her family. Church on Sunday, a magnificent garden in the back yard, darning socks when they had holes in them, and always cooking something with pork in it. I can remember hot summer days when she would sit in a flowered cotton dress in her favorite rocking chair on the screened-in porch drinking coffee. She said the hot coffee cooled her down on days like that.

When I was in 5th grade, my grandmother took me to the mall to buy a friendship ring for my girlfriend. You remember those—cheap metal bands that sold for about \$7.00 at the department store. No grade school romance could exist without one. After we accomplished our mission, walking back through the mall, I caught a glimpse of some unusual activity on the floor below us. I said I wanted to see what it was about. My grandmother agreed and together we went downstairs to investigate.

For a while in the 60's it became popular for artists to create works that would spin, shake, and in some way fool the eye. They called it Optical or "Op" Art, and on this particular day the mall had a collection of such pieces on display. I remember walking along, holding my grandmother's hand, exploring the works together, commenting on the different sizes and

shapes, the tricks of light and perspective, the speed of the twirling bits. I remember that day as if it were yesterday. That special moment of connection with my grandmother and with something new and not yet fully understood.

These encounters, these arts experiences that connect us to each other and to the world around us, are an important part of our mental and emotional development from the earliest age. The songs a mother sings, the colors of the mobile above the crib, and the texture of the first toy all contribute to a child's growth and shape their outlook on life.

We know that when children are read to, when they are taken to theatre events, music performances, and arts festivals, when they are exposed to music and art at home, at church, at school, and in their communities, they develop invaluable skills in critical thinking, creative problem-solving, and social behavior.

Arts learning experiences, both formal and informal, provide young people with new tools to succeed in life. The arts teach creativity, teamwork, positive social skills, and entrepreneurship. They keep students engaged in their studies and motivate them to stay in school. Reading, language, and math curricula are bolstered through integration of arts learning techniques. Lastly, the arts help us to understand our heritage, traditions, dreams and challenges, and most importantly, allow us to communicate, empathize, and understand each other.

## Forward | Bob Booker

The bottom line is that participating in the arts brings a wholeness to individuals and particularly to our young people.

Though children are born with an innate appreciation for the arts and a drive to be creative, these qualities must be nurtured if the full benefits are to be enjoyed.

The President's Committee on the Arts and Humanities has made a substantial effort to implement and document turnaround school initiatives through the arts. Their work is similar to one of our own programs at the Arizona Commission on the Arts: Strengthening Schools through Arts Partnerships. Through this funding initiative we support strong partnerships between under-resourced schools and arts organizations to work hand in hand with the administration, teachers and students to infuse the arts into the daily educational programming.

**According to Alex Nelson, Director of Arts Learning at the Arizona Commission on the Arts:**

.....  
"The ability of schools to offer arts education and to partner with community entities is often significantly impacted when resources are lacking. The Strengthening Schools program helps communities and schools come together in support of the transformative effects that strengthening teaching and learning in arts education can have on school culture, student learning and motivation, and a child's enhanced sense of belonging."  
.....

**The President's Committee outlined 8 pillars that if addressed will lead a school and most importantly the kids to success.**

**A principal** who is committed to change and understands the value of the arts.  
.....

**Arts Specialists** who understand sequential standards based arts instruction.  
.....

**Classroom teachers** who understand how to integrate the arts into other core programs such as math, science, and language.  
.....

**Teaching Artists and Community Arts Organizations** who enhance arts learning through actual hands on visual arts activities, performances, writing activities and movement exercises.  
.....

**Parents and Community members** who are committed to the education of young people through the arts.  
.....

**Strategic planning** which includes needs assessment and an understanding of the resources needed for a comprehensive arts education program.  
.....

**Professional development** for the teachers and staff to grow in their own expertise.  
.....

**A school environment** that celebrates the arts and the students that have successfully engaged in artistic practice.

## Forward | Bob Booker

In Arizona we have work to do. In the 2010 Engaging Students Supporting Schools Accessing Arts Education publication jointly produced by the Arizona Commission on the Arts and the Arizona Department of Public Education we found that an estimated 130,000 young people have no arts programming or classes available in their schools. 50% of our schools have no budget for curricular support in arts education with 79% of schools spending less than \$1 dollar per student per year. Only 55% of our schools provide classes in the visual arts and music as outlined in the Arizona Administrative Code. In simple language, our state superintendent of public instruction, local school boards, superintendents and principals are not ensuring that our young people have access to arts education as mandated in Arizona state policies and education standards.

My challenge to those reading this important report is to get noisy about the need for arts education in our children's schools. Elect school board members who support the arts, speak with principals and teach in your child's or grandchild's school. Stand up on behalf of the public value that arts education provides in building a solid future for our children and our state. Together, we can ensure that every child has access to meaningful, significant and frequent encounters with the arts.

.....



Fox Tucson Theatre

*forward*

*Where are the Arts?*



Sculpture by John Henry Waddell at the George Washington Carver Museum and Cultural Center- That Which Might Have Been  
This sculpture is a dedication to the lives of Addie Mae Collins, Denise McNair, Carole Robertson and Cynthia Wesley whose lives were taken in the tragic bombing on Sunday morning, September 15, 1963 at the sixteenth Street Baptist Church in Birmingham, Alabama.

# Introduction | The Arts and Art Education

by Elsie G.J. Moore

In the Postscript of State of Black Arizona, Volume III, which focused on factors affecting the preparation of black youth for science, technology, engineering and mathematics (STEM) related careers, Coral Evans posed two poignant questions: (pg.67)

- 1) **“Where are the arts?”**
- 2) **“Where else in the world is there a massive government push to educate its future generations solely in STEM disciplines?”**

While Evans acknowledges the need to increase the number of young African Americans prepared to pursue STEM coursework and careers should they choose her concerns were: “Where are the arts?” Moreover, “What about STEAM? We agree. Consequently, more than two years ago the decision was made to focus *Volume IV* on the arts and art education, and that I would serve as editor for this volume, because Dr. Kimberly Scott, our executive editor on previous volumes, was taking a well-earned sabbatical.

I am neither an artist nor art educator, but I greatly enjoy the productions of those who are. As such, I knew that I needed to seek counsel and an essay from Arizona’s own, world-renowned artist and art educator, Dr. Jefferson Eugene Grigsby, Jr. Dr. Grigsby and I agreed that I would collaborate with him in the writing of his essay. As fate would have it, Dr. Grigsby passed away as we were completing our work.

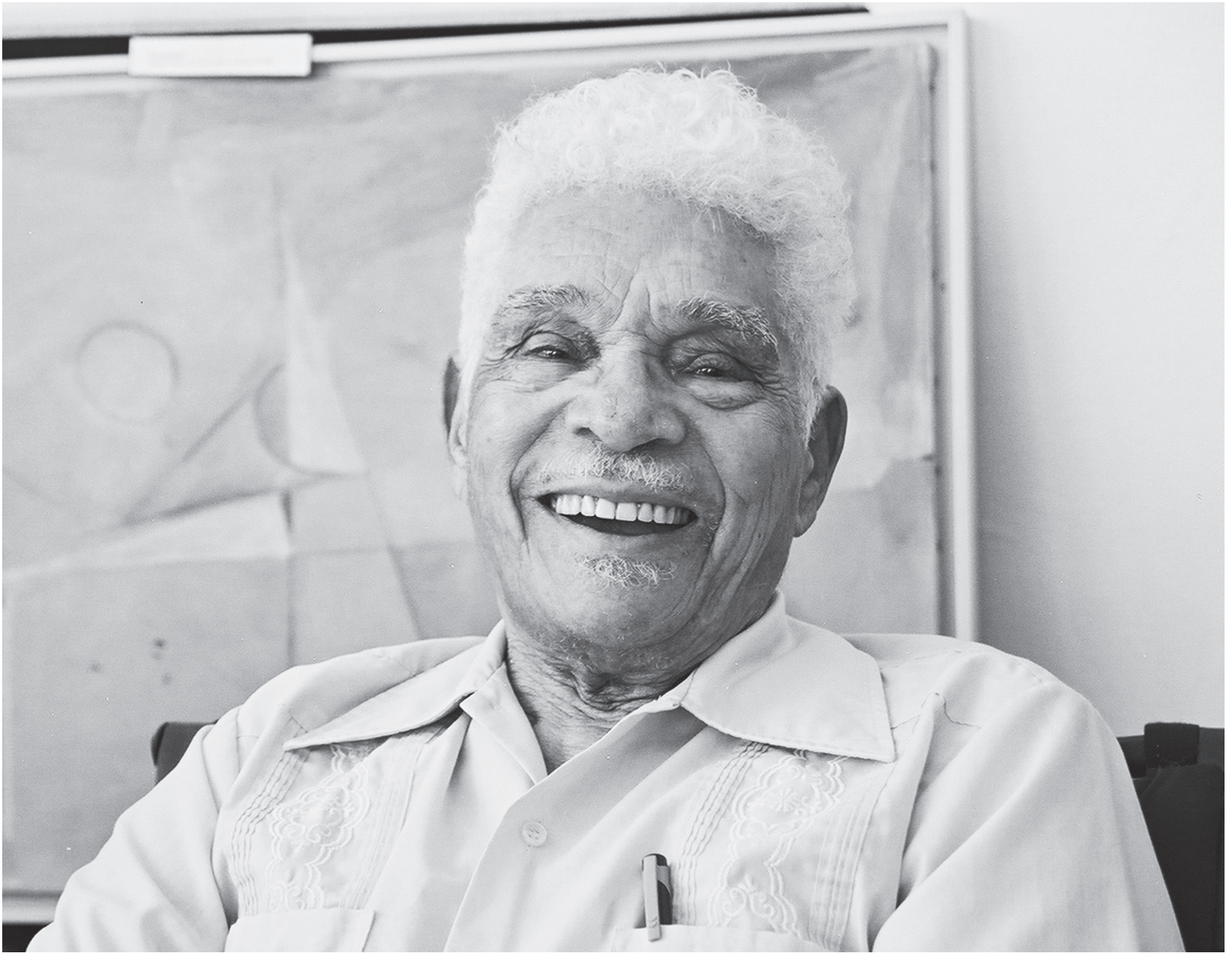
This volume attempts to accomplish two important and closely intertwined goals that first, pay tribute to the life and legacy of Dr. Grigsby, and second, examine the state of arts education for African American children in the state of Arizona and across the county. Essentially with this volume we will try to determine if we are, in fact, creating enough STEAM to propel all of Arizona’s children to the heights of their abilities and ambitions.

.....



Dr. Jefferson Eugene Grigsby, Jr

*Dr. J. Eugene Grigsby, Jr.*



Dr. Jefferson Eugene Grigsby, Jr.

# Part One

● —————  
Dr. Jefferson Eugene Grigsby, Jr.

*History maker, community activist and legendary art educator*

1918-2013

Part One



Rip Woods-Untitled

## Chapter One | Dr. Jefferson Eugene Grigsby, Jr.

*History maker, community activist and legendary art educator*

by Bernard Young, Ph.D. - Arizona State University

Dr. Jefferson Eugene Grigsby, Jr. is recognized internationally as one of America's greatest art educators. Born in Greensboro, North Carolina in 1918, his family settled in Charlotte when he was about 12 years old. Dr. Grigsby went on to earn a bachelor's degree from Morehouse College in 1938, his master's of art education in 1940 from Ohio State University, and his doctorate in art education from New York University in 1963. After a long and productive life of teaching, exhibiting, traveling, lecturing and conducting research, Eugene Grigsby Jr. passed away on June 9, 2013 at the age of 94. His lovely wife, Rosalyn Thomasena Marshall Grigsby, affectionately known as Tommy, passed away on November 9, 2008. Married more than 60 years, Dr. and Mrs. Grigsby worked tirelessly together on community-based art and cultural programs and in civic roles, as educators, leaders and activists for social justice in the state of Arizona and throughout the United States.

Dr. Grigsby's first national exhibit of African American art was held in 1938 at Dillard University, New Orleans, Louisiana. In 1946, Dr. Grigsby accepted a job teaching art at the racially segregated Carver High School in Phoenix, Arizona, and moved the family from Charlotte, North Carolina to Arizona. Carver High School closed just prior to the historic 1954 Brown v. The Topeka, Kansas Board of Education United States Supreme Court decision that barred segregation in public schools.

Dr. Grigsby then transferred to Phoenix Union High School, where he went from an all-black student body of 400 (Carver) to one with more than 6,000 students (Phoenix Union).

The black arts movement in the 1960s and 1970s was a period of artistic and literary development among black Americans. Black art aesthetics were taking hold on the images and minds of black artists. Black nationalism, self-awareness and the importance of the community were also gaining recognition.

During the early 1960s, Dr. Grigsby traveled to New York and became lifelong friends with some of the greatest African American artists of the 20th century including Jacob Lawrence, Romare Bearden, Hale Woodruff, Elizabeth Catlett, John Biggers, Margaret Burroughs, Ernest Crichlow, and Hughie Lee-Smith. They frequently met at the home of Vivian Davidson Hewitt and throughout their careers they influenced and encouraged each other. Hewitt was a collector of African American art and curator of the Bank of America Hewitt Collection of African American Art. In 1963 the Hewitts purchased their first oil painting from Mrs. Hewitt's cousin, J. Eugene Grigsby.

Grigsby had artist colleagues and friends from many ethnic and cultural backgrounds. His interest in the civil rights movement aided his fellow artist,

*History maker, community activist and legendary art educator*

## Chapter One | Dr. Jefferson Eugene Grigsby, Jr.

*History maker, community activist and legendary art educator*

comrade and friend of more than 40 years, John Waddell of Verde Valley's, Arizona sculpture, *"That Which Might Have Been: Birmingham 1963"*, to be placed in the Unitarian Universalist Church's Memorial Garden.

In 1968, Grigsby and Samella Lewis judged an art exhibition titled "New Perspectives in Black Art" at the Kaiser Gallery in Oakland, California, which represented new thought by African American artists. During Grigsby's years at Morehouse College in the late 1930s, Professor Hale Woodruff had introduced him to African art, modern art and artists. This left Grigsby well prepared as both an artist and educator, and his consciousness of the conditions of Blacks and the poor continued to grow.

Dr. Grigsby worked with children of all ethnic backgrounds helping them understand the importance of self-expression. He was also one of the founders of the Black Theater Troupe in 1969. In 1983, while still an art education professor at Arizona State University, Grigsby was asked to organize an exhibit of African art at the Heard Museum. In the process of organizing the exhibit, Grigsby decided the community should be involved and founded the Consortium of Black Organizers and Others for the Arts (COBA) (Goebel, 1999; Gonzales, 2000), a group designed to bring underrepresented artists and art into the mainstream.

Through community events like the African Heritage dinners, COBA richly enhanced the community, bringing national and international African American artists and performers to Phoenix; artists such as actor Danny Glover in 1999, singer/actor Harry Belafonte in 1997, and poet Maya Angelou in 1995. Grigsby founded Artists of the Black Community/Arizona (ABC/AZ), and COBA was also significantly involved in forming the Kwambe Omowale African Drum and Dance Theatre, a subgroup of COBA.

Grigsby inspired and learned from his students. Former Carver High School student and lifelong friend of more than 55 years, Rip Woods, became a successful artist and professor emeritus at ASU. As friends and colleagues they had a profound influence on each other.

Throughout his life the themes in Grigsby's work expressed family, friends, the sense of self and the value of cultural heritage. His work metaphorically and literally conveyed Africanist themes, traditions and ideals of Africa, as portrayed in his paintings, *Desert Madonna and African Genesis, 1960*; two oils on canvas; and *Yemenja*, a lithograph, 1997. In 2001 Grigsby had four concurrent exhibitions in Arizona, including the Phoenix Art Museum, ASU Art Museum, the West Valley Art Museum and Uncle Jed's Cut Hut, a barbershop near the artist's home in central Phoenix. Other Prominent works

*Dr. J. Eugene Grigsby, Jr.*



## Chapter One | Dr. Jefferson Eugene Grigsby, Jr.

*History maker, community activist and legendary art educator*

impacting the art community included *The Eye of Shamba: The Art of Eugene Grigsby Jr.* a remarkable 65-year retrospective exhibition held at the Phoenix Art Museum. The West Valley Art Museum exhibited greeting cards Grigsby made for his family and friends that conveyed messages of love and hope a tradition he started in 1948. In a card celebrating his wife's 75th birthday, Grigsby wrote, "You have been the cause and the inspiration for any success I have had." (Benford, 2001, p. 2) In 2007, an exhibition in his honor, *89 years, 89 pieces A Celebration* was displayed at the Heddenart Gallery in Scottsdale, and in 2008 he headlined an ASU University Center group exhibition that included 300 works of art. Grigsby led the way as COBA, the Arizona Opportunities Industrialization Center, and the Phoenix Links served as sponsors, inviting local schools to exhibit in the Youth Art Exhibition. These exhibitions nurtured the talents of the Valley's youth and recognized excellence.

Dr. Grigsby was the recipient of numerous prestigious honors and awards including the National Gallery of Art's 25th Anniversary Medallion of Merit; honorary doctorate of fine arts from Philadelphia College of Art; the NAEA National Art Educator of the Year; induction into the Arizona History Makers along with Supreme Court Justice Sandra Day O'Connor; Distinguished Contributions to African American Art and Education from the Congressional Black Caucus spouses; elected Distinguished Fellow of The National Art Education Association; and co-founder of the Committee on Multiethnic Concerns (an affiliate of NAEA).

Grigsby's book, *Art and Ethics: Background for Teaching Youth in a Pluralistic Society* was first published in 1977, and the National Art Education Association published a second edition in 2000. This book was the first written for art teachers by an African American artist and educator. According to Grigsby, the primary thrust of the book was to provide information for teachers and prospective teachers to have a better understanding of youth from different ethnic backgrounds. Distinguished art educator Dr. Laura Chapman stated, "Before the phrase 'multicultural art education' was coined, Dr. Grigsby was a champion of the vitality, richness and contributions of America's so-called 'minority' groups." (Young, p. 10).

For more than seven decades, and up until his last days, he was a passionate and tireless creator. His consciousness-raising and creative efforts influenced generations of art educators, artists, policy makers and others in valuing the importance of art, education, heritage and self-discovery. Grigsby's work had been exhibited worldwide since 1945, and in 1999 he was presented with the Calvin C. Goode Lifetime Achievement Award.

Dr. Grigsby's pioneering life in art, publications, and civic leadership enriched the lives of many, including me. I am sure his influences will carry on to future generations.

.....

*History maker, community activist and legendary art educator*



Rosalyn Thomasena (Tommy) Marshall and Eugene



## Chapter Two | Change Agent for Diversity in the Arts

Dr. Jefferson Eugene Grigsby, Jr. : Committed Artist, Educator and Major Change Agent for Diversity in the Arts  
by William E. Harris PH.D.

### Immokalee High School

I first met North Carolina - born Eugene Grigsby in 1978, at the National Art Education Association's professional convention in Houston, Texas. It was exactly three months after Eli, my adoptive dad, lost his long battle with prostate cancer. "Dr. G," as I fondly called him, greeted new acquaintances by asking them where they grew up. It was his charming way of both disarming and engaging someone. Art was not taught in the elementary schools in Petersburg, Virginia where I grew up. I am forever grateful that my eighth grade health education teacher, Mrs. Moore, saw and appreciated my drawings of the circulatory system and spoke up for me to my parents. I witnessed that infamous showdown at age 13 and quietly crowned Mrs. Moore the champion. Dr. G smiled even more broadly when I shared how my Virginia military family had discouraged art as a career choice, until I became a teacher.

Dr. G encouraged all students, regardless of their status in life. He felt the intent of professional art education should be to advance visual awareness, elevate creative potential, and embrace global communication, all while fostering understanding. Dr. G, ever mindful of what he called the "stewpot environment" of a school setting, encouraged educators to be flexible in how they engaged students. He believed that art instruction must be meaningful and engaging. He stressed nurturing each student, focusing his or her sensory perception

in order to move from simply drawing their surroundings to influencing their environment for the better through art education.

A cross-section of National Art Education Association (NAEA) members and I have concerns about children's opportunity to experience the creative process in the K-12 school curriculum with the "overkill" emphasis placed on testing, accountability, and preparation for STEM careers. As a current grades 9-12 art educator, I am in disbelief at the constant attacks launched at our profession in the newspaper, over the Internet and online, in the literature, and even in person, by school administrators and legislative decision makers. The drawback is that many administrators may understand gross margin of profit over investment or "know what is pretty" or "what they like," yet have no insight on how to properly evaluate what a student can feel, think, or comprehend through art. Ironically, these people are the ones making the crucial funding decisions when it comes to art education.

Art educators often take the lead and adapt hands-on lessons to bring the arts to life, drawing students toward a demonstrated appreciation of core subject areas before a co-worker may admit or whisper, "Now I get it." Dr. G was interviewed by Stephanie Vimeo in April 2013 and said, "By understanding the students I worked with, I helped them to get interested in art and through art,

*Change Agent for Diversity in the Arts*



## Chapter Two | Change Agent for Diversity in the Arts

Dr. Eugene Grigsby, Jr. : Committed Artist, Educator and Major Change Agent for Diversity in the Arts  
by William E. Harris PH.D.



learning math, learning history, learning science.” With affirmative action being dismantled, he urged us to document our classroom experiences and championed the belief that multicultural courses and art classes for classroom teachers should be required for all education majors.

Funding reductions since 2010 in the public schools and certain other conservative legislative actions have crippled many art classes in the public and private sector. Many school districts, state and local community arts agencies, and the Getty Center have provided data showing art education can provide a solid foundation for building higher learning skills. The notion that art is a frill is a misunderstanding. Dr. G and I would talk late into the night about how we hoped again to see the day when an effective, sustainable, teaching workforce would be the norm, and a fair and equitable evaluation system would support professional growth.

Dr. G lived and breathed the idea of a global-cultural inclusion in arts education. He believed in respect and recognition of the rich traditions of diverse cultures of people of color and their accomplishments in the visual arts. Moreover, he held the conviction that communication, both verbal and written, would provide a better road map toward a clearer understanding of our similarities and differences in our “stewpot-world.”

Wherever injustice hid, Dr. G shouldered and championed civil and human rights for all people.

To bring this point closer to home (classroom), in 1990 NAEA supported the publication of *Art, Culture, and Ethnicity* edited by Dr. Bernard Young. Dr. G was retired by then, but submitted an article asking, “Where will the next generation of minority art educators come from?” Moreover, “Where will the next generation of non-minority art educators come from who are concerned with art and ethnicity issues and social issues?”

His questions have come full circle for me and touch on the decline in employment of ethnic minority educators in general, and, specifically, art educators. Currently, there is an alarming employment decline in ethnic minority teachers and guidance counselors in my high school in southwest Florida where the majority population is ethnic minority (Hispanic) students. A high percentage of tutors and/or Title I aides are either of Hispanic (mostly Mexican) or Haitian descent. I am possibly one of two African American high school art educators in Collier County.

The 30-plus years I spent with Dr. G have gone by too quickly, especially working with him on various projects in NAEA. One in particular was the Committee on Minority Concerns (COMC) Arts Raffle. We sacrificed and made a united effort to provide small scholarships of \$500 for art teachers to enroll in graduate courses, do their research, and present at the following convention how the course supported that research. For over ten years we secured artwork from many African, African American and Latino artists for the raffle. We



## Chapter Two | Change Agent for Diversity in the Arts



Dr. Jefferson Eugene Grigsby, Jr. : Committed Artist, Educator and Major Change Agent for Diversity in the Arts  
by William E. Harris PH.D.

generated \$7,500 to \$10,000 toward this scholarship goal. Dr. G encouraged scholarship recipients to make art experiences both relevant and applicable for all students. The experience should build confidence in their creative thoughts and problem-solving techniques, and help them to rationalize through tough situations.

Dr. G's word was his bond. He had a confident presence, a concise use of the King's English, impeccable timing, and the ability to willingly share his experiences during critical times in both America's and Phoenix's history in the struggle for equality and opportunity. When difficult decisions were needed, he motivated and united multi-generational individuals (COMC) in classroom settings or within professional organizations such as the National Art Education Association into becoming a stronger and more effective, cohesive group.

As a mentor, Dr. G was an exceptionally good listener with an ever-present willingness to provide honest information and timely feedback. He understood the proper way to handle difficult issues, knew when to offer encouragement and praise, and consistently demonstrated ethics and etiquette in appearance, punctuality and time management. He believed in being a positive family role model, which proved to be an asset in training artists/educators to connect with students different from themselves.

Dr. G understood grant writing and how to partner with an organization where you must keep accurate records. He never looked for trouble, and that focus kept me out of trouble when I was with him. I trusted him unconditionally, even sharing my own family history with him concerning my adoption. Dr.G treated me like I belonged to him, and I loved him for that. We shared many unforgettable educational and artistic experiences, together in our travels across this continent.

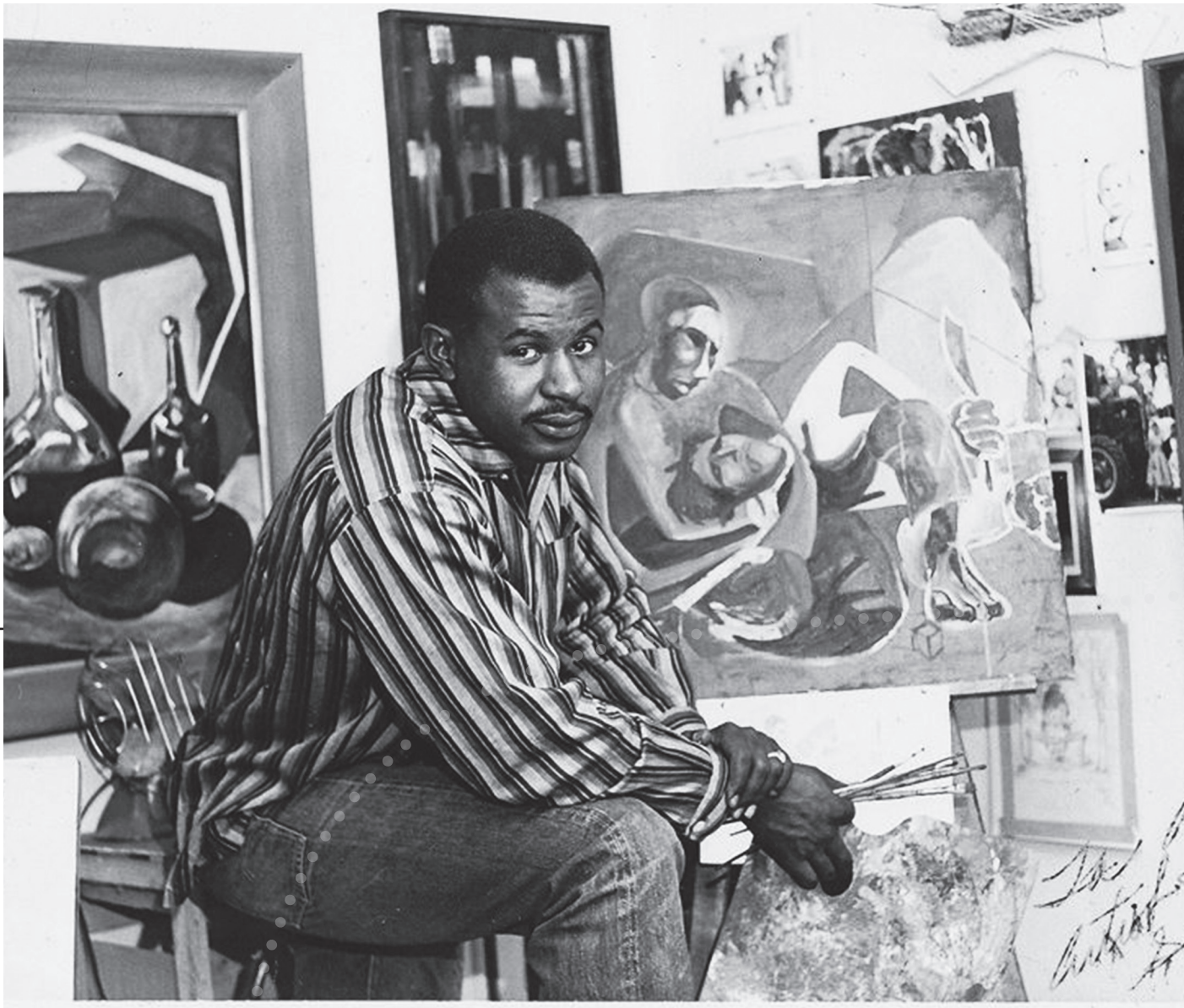
Mrs. G made it possible for Dr. G to accomplish all of the accolades he achieved while he traveled and lectured in those early years. She kept a light burning in the window and was his sounding board. Mine, too. I admit I had no idea just how involved they both were, especially she, in Civil Rights in 1940s Phoenix. I was honored when she told me years later that she appreciated the fact that during those conventions when Dr. G and I shared hotel rooms that he had informed her that I kept up with his meds and diet better than he did. I knew then that I had measured up and met her overall approval and respect. They met mine in more ways than one. Dr. G I shall see you on the other side with my bags packed, and we'll start all over again.

.....

***"It is not the strongest of the species that survive, or the most intelligent, but the one most responsive to change."***

***~ Author unknown***

*Change Agent for Diversity in the Arts*



Rip Woods



## Chapter Three | Perspectives on the Development of the Arts in the Phoenix area Black Community

### Interview by Dr. Elsie Moore

Dr. Jefferson Eugene Grigsby, Jr. Ph.D.  
October 17, 1918 – June 9, 2013

.....  
*Editors note: This essay is based on the transcription of a tape-recorded interview I conducted with Dr. Grigsby on October 24, 2012—one week after his 94th birthday—in preparation for the inclusion of his essay in this volume. It was our plan that I would transcribe the interview and organize his observations into this essay. The subheadings of the essay reflect the questions I asked Dr. Grigsby.*  
.....

### The Arts Scene in the Black Community in the Mid-1940s

When I arrived in Phoenix, Arizona in 1946 to teach at Carver High School, the arts scene in the schools and the black community was practically zero. The school principal said that if I didn't have enough students for a class, I would have to teach something else. This had happened to me once before, when I was at Bethune Cookman College. I had to teach English because drama and theater were my minors, and they were the only subjects it appeared as if I could teach. So I worked hard to register students for my class. Rip Woods was a freshman at the time and Jesse, another student, said he was not interested in taking art because he didn't like it. I cajoled him into signing up. I said, "Just take it for a week, and if you still don't like it, you can drop it." He signed up, and every day that next week he would come in and say, "I don't like it."

At the end of the week, I was pouring plaster into a milk container, and he asked what I was going to do with it. I said, "We carve it." He asked if he could take one home. He was curious, I knew, because I also knew he liked to carve on the desks of his fellow students. He took a piece home and came back with a carving. He didn't ask to get out of my class anymore. And whenever anyone wanted him, or he was absent from another class, they would find him in the art room.

There was one other art teacher, Walter Venable, who had been Rip's teacher at Dunbar, I believe. Other than Walter, there were very few in the black community involved in art, from what I could see. I did not have a car at the time and family responsibilities kept me close to home. But I found my way to Scottsdale, where I met a number of artists who were active. It was there that I became involved with Frank Lloyd Wright. We would periodically go out to Taliesin where my kids would play with the toys there. One day I asked Mr. Wright if he would come to speak to my class at Carver. I had heard him to be very vitriolic to students at ASU in a meeting, so I wasn't sure what to expect. He looked at me and said, "I wondered when you were going to ask." He came out and spent the day at Carver.

With a family at home and not much money, Tommy and I did not go out to many of the music or dance events around town. Nor were we involved or interested in the other arts at the time. But, after we

*Development of the Arts*

## Chapter Three | Perspectives on the Development of the Arts in the Phoenix Area Black Community



started having exhibits and I got Rip, and some of the other students at Carver involved, mainstream publications wrote articles about our students. In fact, we had a number of students win awards that gave both Carver and Phoenix Union recognition. My recognition in the art community came about through practice, constant involvement with my students and involvement with exhibits. I have always felt the need to introduce art to the community, especially the black community.

### **The First African Art Exhibit at the Heard Museum**

After joining the Arizona State University faculty, I became very involved in the National Art Education Association. While planning a Phoenix conference that involved art teachers from the Four Corners states (Arizona, Colorado, New Mexico and Utah), I asked one of the members of the planning committee to go to the Heard Museum and ask Mike Fox to do a reception for these art teachers from the Four Corners. Mike agreed to host it but said, "I will do it if you will do an exhibit of African art at the Heard." Because I had previously shown a small African art exhibit, I agreed, provided we could involve the black community. He agreed.

There were two local collectors who were going to be involved with the items, and a member on the Heard Museum board was going to underwrite the cost of the exhibit. I had free reign to identify and bring in pieces of African art so I went to places where I knew I could find quality pieces.

By this time, I had started work on my doctorate in African art. My thesis for my master's degree from Ohio State had been on *The Influence of African Art on Modern Art*. So, I approached a number of people and places that agreed to loan pieces of African Art from their collections. I went to museums in New York, California and Howard University, which had its own collections. All agreed. Then, at the last minute there was no money. One of the two local collectors had an art store in downtown Phoenix, would not show their work with the Heard pieces after viewing them because the collector felt they were "airport art," art donated by people who had visited Africa and abroad, then donated it to the Heard for tax deductions. The Heard had a collection of African art in storage. We brought in a scholar from Indiana to assess the Heard collection and determine if some of it could be used for this exhibit. He sorted the works into three piles. The biggest pile, he said, "Don't show it, burn it"; the next smaller pile he said was all right for teaching and showing style and such; and the smallest pile he determined was quality work, allowing us to eliminate the worst pieces and showcase the best.

At the same time, ASU was celebrating its centennial and looking for programs. We were successful in getting a symposium at ASU on African art. ASU provided funds to bring in scholars from across the country, and our keynote speaker came from Scotland. We brought in the works for the Heard exhibit but realized we had not thought of a catalogue. I contacted a friend who wanted to do a doctoral program with me and had also done



## Chapter Three | Perspectives on the Development of the Arts in the Phoenix Area Black Community

catalogs for other exhibits. He agreed and later the catalogue won a national prize. My friend, the late Gary Avey, was never able to do a doctoral program, but he did start a magazine that launched in 1987 named *Native Peoples* that is still in print today.

### **The African Art Exhibit Contributes to Arts Advocacy, Involvement and Philanthropy in the Black Community**

Through the Consortium of Black Organizations and Others for the Arts (COBA) we set up an annual exhibit that is ongoing today. COBA was tied in with the African art exhibit at the Heard and supported involving the Black community. While COBA is still active, it is not as well funded as it once was.

Members of the board were helpful in getting corporate funding—which helped with the program, engaging the community to bring in well-known black artists and dancers, like 80-year-old, Katherine Dunham, who involved the South Mountain High School dance club and ASU black dancers in her performance; and the late, great Maya Angelou for a small group symposium; a black publisher from Philadelphia; an illustrator from South Carolina; and people writing poetry. We tried to identify different areas from which to bring in black artists, for example, Maya Angelou, in writing, Harry Belafonte in music. When we brought in Harry Belafonte, we brought in a blind musician who grew up in Phoenix and was making a living in Los Angeles supporting a family of six kids. Adding people and events to our major artist's visit made it much more effective.

In 1984, we started a visiting artist program, called the Inner-City/Multicultural Invitational for Junior and Senior High School students. This program involves kids from different high schools. We made the decision to call it an invitational and not a competition so that it would be viewed as a display of excellence among the schools we selected. We invited different schools each time, but primarily schools from Phoenix metro area and Scottsdale participated. Most of the schools invited were from low income areas initially, but we also included kids from high income areas as well. We invited students from advantaged schools in Scottsdale to compare their work with students from South Phoenix.

### **The Use of the Arts to Facilitate for Student's Development of STEM-related Skills**

Through the arts, visual arts in particular, we can reach students for an understanding of the STEM areas. I taught history, science and chemistry through painting, and the type of things students do in the classroom. The problem is having teachers who are aware of all of these things that can be transferred through the arts. For example use dance to give students the background, understanding and the essence of what STEM classes are about.

### **Is Advocacy for the Arts in the Black community Adequate?**

Advocacy for the arts in the black community is not adequate. I say this realizing that there is more now than in the past. Arts of the Black Community

## Chapter Three | Perspectives on the Development of the Arts in the Phoenix Area Black Community



Arizona, started by COBA, is still going: The Black Theater, and Jean Fairfax's involvement with our local foundation for the black community called the Arizona Community Foundation Black Philanthropic Initiative (BPI).

### **The Future of Arts in the African American Community**

The question of the future of arts in the black community is a big one. I think that arts in the black community have improved and broadened over time. The kinds of arts have changed, the interpretations, and what artists concentrate on, are all areas of the arts that are prominent now, but were not have thought of years ago. I think this is good. Things don't remain the same. Things that appeal to today's youth and the things that the young are impressed by continue to change as we have seen in the Inner-City Multicultural /Invitational Youth Exhibit each year. Certainly, social needs have influenced my art, as has the family. I have a series on the family and a print called "No Vacancies" that reflects a time when we would go from Arizona to New York and couldn't find any housing. This print has figures in the background that are hooded, signifying the Ku Klux Klan. The arts continue to be influenced by politics and social needs, but it's difficult for me to make a prediction on the future of the arts in the African American community.

### **What Influences My Work Currently?**

What influences my art today is getting more involved with colors and design. I did a series of black and white prints at a workshop in New York, at Bob Blackburn's workshop. I have recently come back to some of those prints that were all black and white. I looked at them in a different way, and started using color along with taking the black and white base print and redoing it in color using acrylics. No particular theme, mainly being involved with color and seeing if I can bring a particular print out.

.....



Dr. Jefferson Eugene Grigsby, Jr. and Dee Dee Woods



☒ Dee Dee Woods | Entrepreneur and Artist (Phoenix)

Dee Dee Woods grew up in Phoenix, Arizona in a family of gifted, professional musicians, dancers, literary, culinary and visual artists. At an early age her family imparted valuable nuggets of wisdom, which later created the framework for her future. These formulary experiences led to Dee Dee's desire to master the art of entertaining, fine dining, and having a good time. Dee Dee was also fortunate to spend a considerable amount of time in "the studio" in the company of her father, the late

Roosevelt "Rip" Woods, an Arizona State University professor, where Ms. Woods became acquainted with many world-renowned artists, art history and the various mediums and vast genres of art. Dee Dee's creative family and community had a powerful influence on her passion for all things art. Consequently, these early experiences combined with formal training have inspired the expansive business now known as Dee Dee Did it! which is comprised of event planning, catering, floral design, and photography.

Since 2009, Dee Dee's headquarters have been her unique venue, "934" which also features a retail shop called, "The Other Side". Her philosophy, Excellence without exception" is her promise when it comes to event planning, culinary arts, floral design and photography. Dee Dee Did It! goes above and beyond to provide an experience extraordinary. Passion and artistic integrity is infused into everything service they provide.

.....

*Dee Dee Woods*

Because these seasons we need reasons to exist  
Without the balance  
We persist to create  
Tidal waves of delinquency  
Hurricanes of deficiency  
What you see is not what you see  
Disappearing arts wars with our eternal beings as we  
Bear witness to generations  
Becoming casualties  
From lack of creativity  
Flailing... aimlessly..

Art!

Huh! Good God! What is it good for?

Absolutely everything

-excerpt from

**Innovation (If I Could Change The World)**  
by BlackPoet Ventures

Poem in it's entirety on page 72

# Part Two

● —————  
The Arts and Art Education

Part Two



❖ Franklin Demetrius Willis | Artist and Tenured Professor (Flagstaff)

Franklin Willis was drawn to art from an early age of his youth. A chance visit to the Longview Museum of Art, in his hometown of Longview, Texas ignited a desire and sheer amazement at how people used drawings and paintings to reflect the world around them. From that point forward Franklin was destined to be an artist. Franklin's art has always been centered on human emotions and self-reflection. During his early years Franklin's art consisted of drawing and rendering, and later expanded into printmaking and oil painting.

After having the privilege to produce artwork abroad, Franklin was totally focused on the human figure as a form of abstraction. Franklin has received several awards to pursue his art including the Anne Giles Kimbrough Award from the Dallas Museum of Art, and an artist grant from the Michigan Council of the Arts-to name a few. He was awarded the L'louise Graham Art Scholarship via the Kilgore College Art Symposium, the Ben F. Vaughan Memorial Scholarship at Corpus Christi State University, and the Michigan Merit Fellowship at the University of Michigan.

Today, Franklin's art is a comprised of still-life's and landscapes, and is in several permanent collections. In the past four years the most recent collectors include The African American Museum of Art in Dallas, Texas, the Tyler Museum of Art in Tyler, Texas, The City of Phoenix/Sky Harbor International Airport in Arizona, and Lowell Observatory in Flagstaff, Arizona. Franklin is a tenured professor at Northern Arizona University.

## Chapter Four | The Importance of the Arts for Effective 21st century Education



by Dr. Elsie G.J. Moore

A growing body of research shows the positive effects of arts participation on academic achievement and the educational attainment of students, African American students. Additionally, students' social and emotional development have also been observed as a positive impact of arts education. This growing literature strongly indicates that sustained arts education can facilitate young people's cognitive development, motivation and interpersonal behaviors that support their learning of content emphasized in the curriculum, that is, reading/ language arts, mathematics and science (Catterall & Waldorf, 1999). However, there is also evidence that suggests arts education is more available to the affluent and white students, than to poor and African American students. What follows is a review of the literature on the positive effects of arts education.

### **Positive Effects of Arts Participation on Children's Cognitive, Social and Emotional Development**

A considerable amount of research links arts education and learning in other areas. For example, music education is associated with higher scores in mathematics assessments, regardless of race/ ethnicity or socioeconomic status (Helmrich, 2010); increased abstract reasoning (Rauscher & Zupan 2000); increased language arts skills (Catterall et al., 1999); and increased spatial-temporal reasoning. Winner and Helland (2001) report from their meta-analysis of 77 studies of the relation between classroom drama, i.e., enacting texts, and verbal

skills, that drama facilitates children's verbal skill development and that these skills transfer to new texts.

Burton, Horowitz and Abeles (1999) studied 2,046 public elementary and middle school students in 12 schools in New York, Connecticut, Virginia and South Carolina, and selected four of the schools for case studies. Children were assigned to either the high group or the low arts group based on the amount of art instruction they received in school. A child in the high arts group "...might have received art and music instruction for at least three continuous years, as well as a full year each of drama and dance" (p.38).

A child in the low arts group "...might have had one year or less of music and art, and no drama or dance instruction" (p.38). These researchers report considerable differences between the high arts children and the low arts children, all favoring the high arts group, in creative thinking, fluency, originality, elaboration, appropriate academic risk-taking, and imagination, as well as higher general, academic, reading and math self-concept.

These investigators also conclude that, contrary to the arguments advanced by others, the "capacities and dispositions" (p. 45) developed and exercised in the construction of art *do not* transfer to other areas, such as math. Rather, the arts are better thought of as "curriculum partners with other subject disciplines that will allow them to contribute their own distinctive richness and complexity to the learning process as a whole" (p.45).



❖ Ashley Hare | Artist and Educator (Phoenix)

Ashley Hare is an artist and educator whose core values exist around her engagement within the community. Ashley advocates for human interaction to be thoughtful and equitable when exploring ideas and viewpoints that strengthen the human spirit. She believes in lifting the voice of every individual to create honest and thoughtful dialogue between peers, neighbors, strangers and fellow community members. As an educator, Ashley strongly believes in the power of the arts to transform communities into places of progressive human interaction. Ashley recently joined Phoenix

Office of Arts and Culture as the Arts Learning Director from her position as the Arts Education Outreach Associate at the Mesa Arts Center. Ashley has collaborated with national arts organizations to transform programs into spaces of creative, artistic engagement and personal development. She has created and taught arts curriculum in homeless shelters, group homes, rehabilitation facilities, juvenile detention center, public and private schools. Currently, she is the Managing Director of Rising Youth Theatre, a company creating new works that are embedded in and

reflective of youth voices in our community. Youth from Arizona State University and a BA in Theatre and Business from Wesleyan College, Georgia. Ashley is currently a member of National Association for Drama Therapy (NADT), National Association for Multicultural Education (NAME), Black Theatre Network, American Alliance for Theatre Education (AATE), International Performing Arts for Youth (IPAY), Theatre for Young Audiences/ USA (TYA/USA), Americans for the Arts, and National Guild for Community Arts Education.



## Chapter Four | The Importance of the Arts for Effective 21st century Education by Dr. Elsie G.J. Moore

Catterall et al., (1999) conducted another complex study of how the arts contribute to young people's development. These authors used longitudinal data collected by the U.S. Department of Education NELS: 88 study of 25,000 students to determine the effects of high and low involvement in music and theater arts in high and low-income groups of students.

Catterall et al. (1999) report that high involvement in the arts had positive effects on low income 8th grade students' plans to remain in school; at 10th grade, a much higher percentage of low-income students involved in the arts scored in the top quartile of standardized tests in reading, history and geography than low-involved, low-income students; and, fewer watched 3 hours or more of television on weekdays. In grade 12, a higher percentage of low-income students involved in band/orchestra scored at the highest proficiency level in math as compared with their non-involved economic peers. A higher percentage of low-income students involved in drama in grades 8, 10 and 12 had higher self-concept than was the case for low-income students with low involvement in drama. Also, in grades 8,10 and 12 low income students with high involvement in drama were more likely to be friendly with other racial groups and, at 10th grade, a lower percentage of high drama-involved, low-income students thought it was okay to make racial remarks.

Catterall et al. (1999) conclude from their analysis that for all the students in the study, high involvement in the arts has positive effects at each grade level, and different types of arts involvement, i.e., band/orchestra or drama, map to different effects. Finally, the investigators conclude that the positive effects of high arts involvement for low-income students are greater than those observed for high-income students.

Catterall et al. (1999) note the power of arts involvement to prevent at-risk adolescents from dropping out of school. Israel (2009) confirmed this finding after analyzing dropout data for more than 200 New York City schools over a two year span. He reports that schools in the top third in graduation rates provided their students with what may be described as arts-rich environments in terms of access, resources and support for arts education. These resources included a low certified teacher-to-student ratio; a large amount of physical space dedicated to arts learning; a large number of classrooms appropriately equipped for the arts; and, a large number of partnerships with arts and cultural organizations. In contrast, the schools in the bottom third of graduation rates provided considerably less access and fewer resources for arts education.

Although there is a myriad of positive effects of young people's study of the arts, there is concern

## Chapter Four | The Importance of the Arts for Effective 21st Century Education by Dr. Elsie G.J. Moore



about the inequities in access to school-based art programs. For example, Catterall, et al. (1999) conclude from their analysis,

*"...our data support long-held concerns that access to the arts is inequitably distributed in our society. Students from poor and less educated families are much more likely to record low levels of participation in the arts during the middle and high school years; affluent youngsters are much more likely to show high, rather than low engagement in the arts. If our analysis is reasonable, the arts do matter— not only as worthwhile experiences in their own right for reasons not addressed here, but also as instruments of cognitive growth and development and as agents of motivation for school success. In this light, unfair access to the arts for our children brings consequences of major importance to our society" (p. 17).*

### **Is Access to School-based Arts Education Equitably Distributed?**

Arts education in American elementary and secondary schools began to show a precipitous decline between the years of 1967 and 1983, after a steady increase throughout most of the 20th century (Rabkin & Hedberg, 2011). This decline is revealed in the latest (fourth) wave of the Survey of Public Participation in Art (SPPA) commissioned by the National Endowment for the Arts (NEA). This survey questions 18 to 24-year-olds about their childhood arts education. Specifically, this age group is asked

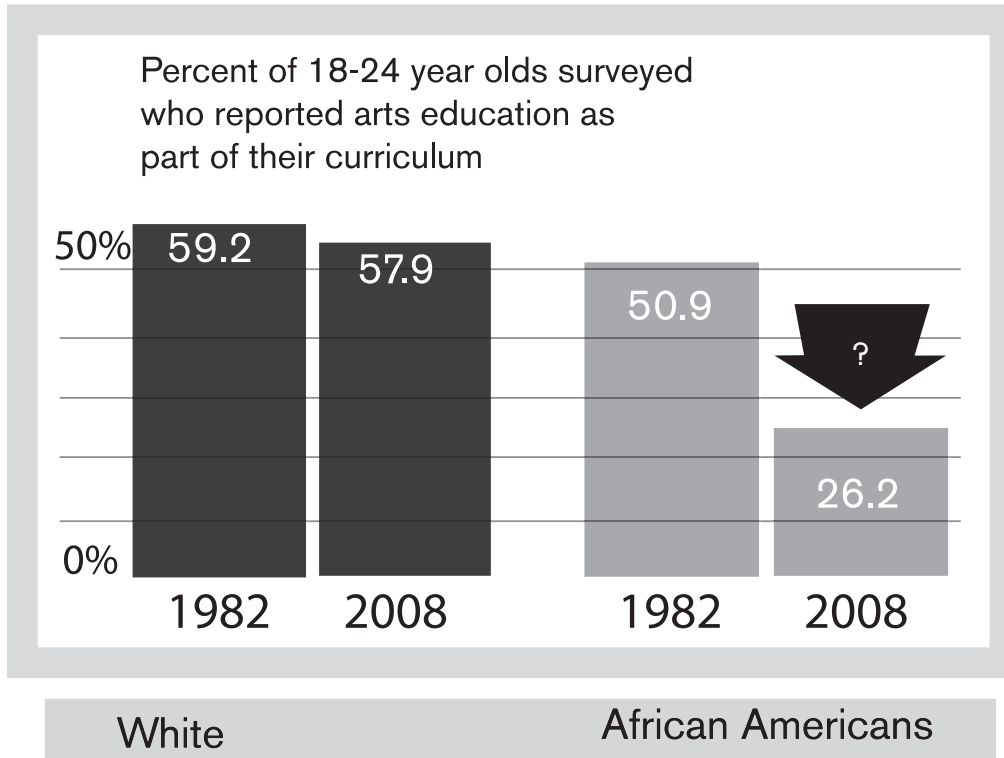
if they had taken "...any classes or lessons in music, visual art, dance, theater or creative writing..." (Raban & Hedberg, p.14).

The results showed that White children experienced considerably more arts education in each year of the survey (1982, 1992, 2002, and 2008); in 2008, all 18 to 24 year olds, regardless of socioeconomic status, were less likely to have experienced childhood arts education than in 1982; the decline in 2008 was primarily due to African American and Hispanic children's lack of arts education; the decline in 2008 is greatest for African American children, who show a 49% decline, and Hispanic children, who show a 40% decline; the decline for White children in 2008 was only 5% (Rabkin & Hedberg, 2011).

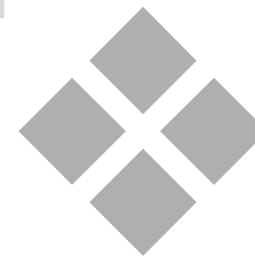
Interestingly, the National Assessment of Educational Progress 2008 8th Grade Art Assessment, focused on music and visual arts, reported no significant racial/ethnic group differences in access and frequency of instruction among students included in the assessment. According to this report, 57% of eighth-graders attended schools where music instruction was available 3 to 4 times a week; and, 47% attended schools where visual arts instruction was offered about the same number of times a week (Keiper et al., 2009).



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by Dr. Elsie G.J. Moore



National Endowment for the Arts' Survey of Public Participation in Art (SPPA)



*The Importance of the Arts*

## Chapter Four | The Importance of the Arts for Effective 21st Century Education

by Dr. Elsie G.J. Moore



How do we account for differences in the NEAP study results showing a considerable difference in the childhood arts education between African American and Hispanic young adults and their White counterparts, and the apparent equity in arts education between the racial/ethnic minority and White eighth-graders in the NAEP study? The difference in the study findings is most likely due to the difference in sampling methods. The NAE study surveys young adults, ages 18-24, in each wave. This means that the young adult participants in the 2008 NEA study were in school between 1989 and 1995. In contrast, the NAEP study sampled schools, not individual students, and tested students in the sampled schools who were eighth-graders in 2008. Consequently, the findings of both studies can be viewed as accurate reflections of the arts education of minority and White students if we allow that arts education has improved since 1989.

In fact, the U.S. Department of Education Report, Arts Education in Public and Secondary Schools: 1999-2000 and 2010-2011 (Parsad & Spiegelman, 2011; 2012) does indicate that arts education has improved; however, significant differences exist in the arts education provided in schools that serve large numbers of poor students versus those that serve more affluent students. According to this report, in the 2009-2010 school year, 94% of public elementary schools offered instruction in music, and 84% offered instruction in visual arts; 3% offered instruction in dance; and, 4% offered instruction in drama/theater. The availability of dance and drama/

theater in elementary schools in 2010 represents a significant decline in each arts category from the 1999-2000 survey, which showed that 20% of elementary schools offered dance instruction compared to 3% in 2010. Also, in 1999-2000, 20% of the elementary schools offered instruction in drama/theater, compared to 4% in 2010-2011.

In the case of secondary schools, in the 2008-2009 school year, 91% offered music instruction; 89% offered visual arts; 12% offered dance; and, 45% offered drama/theater instruction. However, Parsad and Spiegelman (2011) also report that in 40% of the high schools, coursework in the arts was not a requirement for graduation in the 2009-2010 school year.

Further, Parsad and Spiegelman (2011) report that the number of high-poverty high schools offering music has dropped from 100% to 80% over the last decade; and the high poverty schools that do offer music provide fewer opportunities to learn it, that is, about 33% offer five or more courses in music compared to 60% of more affluent schools that offer five or more music courses. Only 25% of high poverty schools offer five or more visual arts courses. Among more affluent schools, more than 50% offer five or more visual arts courses. These findings for high poverty and more affluent high schools provide strong evidence of the racial/ethnic disparities in arts education access, because of the disproportionate occurrence of African American and Hispanic students in high poverty schools. Is the issue of access similar in Arizona?



## Chapter Four | The Importance of the Arts for Effective 21st Century Education

by Dr. Elsie G.J. Moore

### Access to Arts Education in Arizona

State standards for arts education in Arizona were initially implemented in 1996. However, they were revised in 2006 to reflect standards for dance. Currently, there are arts education state standards for each elementary grade level, and the standards for middle school and high school are combined. Arizona's arts education standards specifically address music, visual arts, theater, and dance. All Arizona high schools require either one arts course or computer course for graduation. However, all three state universities require at least one unit of fine arts coursework for admission.

The first statewide census of Arizona arts education was conducted in 2009, and results were released in 2010. The report, *Engaging Students, Supporting Schools, Accessing Arts Education*, is based on survey results obtained by Quadrant Arts Education Research on behalf of Arizona Arts Education Research Institute from March to September, 2009. Principals at all 1,889 Arizona public schools were invited to respond to the online questionnaire, and 409 of the schools, representing 236,000 students responded (Executive Summary, 2010, p. 18).

The census reports that 87% of students enrolled in Arizona K12 public schools have access to some instruction in dance, music, theater or visual arts in their schools. Students receive 55 minutes of music or visual arts instruction per week. In the case of dance or drama, they receive only 15 minutes of

instruction per week. Highschool students most often take general arts and dance, and more high-school students are enrolled in dance than in band, orchestra or theater. Instruction in general music and visual arts is typical in the elementary and middle schools. Collaborations with community art organizations to extend arts participation occurs for about half of the elementary and high schools. Arts education in Arizona public schools appears to conform to what Burton, et al. (1999) describe as low art schools.

The census also reveals that 55% of the schools in Arizona provide the required instruction in music and visual arts, and 21% reported no arts course offerings. Among the schools that offer music, 90% used certified specialists; among those that offer visual arts coursework, 76% use certified arts specialists. However, 134,000 students attend schools where the arts courses are not taught by highly qualified teachers.

Interestingly, although the Arizona Department of Education affirms the importance of arts education in the statements before standards are provided, 79% of the schools spend 1/2 cent per student per day. Additionally, only 39% of the high schools weight arts equally with other academic subjects, and even fewer, i.e. 12%, weight advanced arts courses equally with other advanced academic courses in the calculation of grade point average.

## Chapter Four | The Importance of the Arts for Effective 21st Century Education

by Dr. Elsie G.J. Moore

The census provides a list of the top 10% of Arizona public schools for arts education. Schools were selected on a number of factors, including access to arts in school; dedicated arts space; requiring an arts course for graduation; having external partners in arts education; weighting arts grades equally with other academic courses; curricular participation in arts; and, providing funding for professional development for arts teachers. Of the 41 schools selected for the top 10% of arts school, 12 schools enroll 7% to 26% African American students. Schools on this top 10% list include Betty Fairfax High School (26%); South Mountain High School (22%); Cesar Chavez High School (17%); Mountain Point High School (15%); Central High School (11%); and, Hamilton High School (10%).

It appears that Arizona is similar to other states in arts education, that is, access to arts education varies considerably by school, from high arts to no arts.



Frank Willis - In Case of an Emergency Dial "T" for Tonka, 2013

Chapter Four | The Importance of the Arts for Effective 21st Century Education  
by Dr. Elsie G.J. Moore



Children's Museum Tucson

*The Importance of the Arts*

*Black Poet Ventures*



William Ramsey, Robert Daniels, Leah Marche, Erik O'Neal

BLACK POET VENTURES  
(PHOENIX)



**All art is poetry.** That belief, infused with the talents of four distinct artists, created Black Poet Ventures. Black Poet Ventures was formed in October 2005 to promote, support, and enhance the oral tradition artistry of poetry and spoken word movements of the African Diaspora. Since its inception, the arts organization has revealed a more interesting side of performance poetry.

Black Poet Ventures represents a mix of creative entrepreneurs, performers, activists, writers, journalists, and motivational speakers whose talents have been featured on various Valley stages including; Herberger Theater Center; ASU Kerr Cultural Center; Tempe Center For The Arts; the VIAD's Playhouse on the Park; and Carver Museum and Cultural Center. They have been invited to perform at several award ceremonies, outreach efforts, and community events. More than three hundred artists have been featured in Black Poet Ventures productions, however the heartbeat of Black Poet Ventures is the creative unification of four artists; Eric O'Neal (King Savior Allah), Robert Daniels, William Ramesy (Issim Dark), and Leah Marche. Each artist brings a unique style and presence and has developed a respected reputation in Arizona's African American arts community.

**Erik O'Neal**, released a 2005 spoken word CD, "From The Collection: Somber City Blues", featuring musical compositions by renown composer Daniel Bernard Romain. His poem "Smile" is cataloged in the Library of Congress. **Robert Daniels** has published a book of poems titled "Fragile: Life Is Poetic - Say Something... Or Not (Whatever)", and is featured in the award-winning spoken word documentary "Listen. Violence." **William Ramsey** (Issim Dark) released a spoken word cd , "Soul Samples". He has directed

several across the Valley and has appeared in the New Carpa Theater production of Lost Boys Found at Herberger Theater Center's Lunch Time Theater, currently being developed as a full production. Leah Marche is the arts & culture director for Radio Phoenix.org and hosts a weekly arts & culture program. Her Live Poetic with **Leah Marche** is featured on the online community radio station. She was named a finalist in the performing arts category in the 3rd Annual Phoenix New Times Big Brain Awards.

Black Poet Ventures has been invited to perform the invocation for the 26th Annual Governor's Arts Awards and have also worked with Arizona Theatre Company's community outreach efforts for its presentation of A Raisin In The Sun. Their production EchoVerses: Black Poets Yesterday Today, was noted as Best Campus Event of the Year.

Black Poet Ventures also has received critical acclaim for Cool Like That: A Tribute To Miles Davis, and its presentation of Ntozake Shange's For Colored Girls Who Have Considered Suicide/When The Rainbow Is Enuf. As a co-presenter of The Black Theatre Troupe's Revenge Of A King, Black Poet Ventures was integral in the production being accepted to the National Black Theatre Festival.

Black Poet Ventures has been the recipient of several grants and will present its "Let's R.A.P. - Discovering Rhythm and Poetry" for Glendale Public Library Creative Space program.

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*Black Poet Ventures*



❖ Teniqua Broughton, M.Ed. | Community Champion and Entrepreneur (Phoenix)

Teniqua Broughton is a champion for the equitable accessibility and the advancement of arts education. By leveraging her leadership, compassion and strategic planning Teniqua serves in multiple capacities to advance her mission. She has extensive experience serving on regional and national panels around diversity and inclusive initiatives, and her commitment to advocating on Capitol Hill about education and the arts or House bills affecting children. This solidifies Teniqua Broughton as an agent for change in the Arts Education community. Teniqua recognizes that one must become actively involved in the decision making process

when striving to evoke change. For over ten years, Teniqua has been committed to imparting her insight on program development to several arts education organizations both locally and nationally. Teniqua managed the Cultural Participation department at Arizona State University (ASU) Gammage- then the largest presenting organization in the Southwest. In addition, she spent five years serving as Project and Research Manager for Arts Leading Learning Model (ALLM) at Desert Harbor Elementary School in the Peoria Unified School District, an arts integration model utilizing the arts as a teaching strategy in the classroom for

whole school change, and a leadership role for Free Arts for Abused Children of Arizona. She has contributed to the Live Nation Arts Education Task Force, Arizona Alliance for Arts Education, and serves on the Western States Arts Federation Multicultural Advisory Committee, and Chair of the Arts Learning committee for City of Phoenix Arts and Culture Commission. Although Teniqua leads with her heart, many have recognized her for tireless work in the community and abroad. Her most recent recognition was being named 2014 Community Leader in Arts Education by the Arizona Community Foundation Black Philanthropic Initiative (BPI).



## ❖ Imani Muhammad | Visual Artist and Luminary (Phoenix)

Imani Muhammad is a psychotherapist who has been dedicated to mental health education and serving those with mental issues in our community for over thirty years. Imani Muhammad has been involved with several programs through Arizona State University Gammage community project. She has aligned herself with their vision of providing programs that make a difference in our community through the shared experience of the arts. Imani's involvement with the Art of Me partnership between Arizona State University

Gammage and the Greater Phoenix Youth at Risk provided as series of visual and performing arts workshops to inspire self discovery. Ms. Muhammad also offers support to the women in Estrella jail who are involved in the Journey Home Program for Incarcerated Woman. Journey Home is an "arts residency program designed to enable incarcerated women to discover a personal sense of constructive identity through performance, visual arts, creative writing and story telling". Imani serves as the crisis navigator

Loadstar and Cass Human Services Campus and handles crisis services for the homeless. Ms. Muhammad is active with St. Vincent de Paul, St. Joseph's Hospital, Watkins Women's Shelter, Safe Haven, South West Behavioral Community, Bridges, and a host of other organizations. She is an inspiration to many women and girls who cross her path and is the co-founder of the Sistah Circle and is the founder of the Shrine of LLE Yemaya, a training institute based on the African spiritual tradition, Ifa.

*Imani Muhammad*



❖ Harold "HB" Branch III | Entrepreneur and Poet (Phoenix)

Harold Branch who is affectionately known as "HB," is a Phoenix based entrepreneur and poet who hails from the Westside of Chicago. Defying the odds statistically stacked against him, HB became an anomaly to these statistics as an internationally applauded poet and a highly sought after business speaker and trainer. HB's accolades include his life story being featured in an MTV Documentary - (Taking a Stand against Violence - "Warning Signs"), touring with numerous artists, and featured appearances and performances at

various schools, universities, churches and conferences all across the U S and Canada. Recently, HB has taken some of his most prolific pieces and comprised them into a riveting self-exploration through poetic expression with the release of his first book "Finding My Way"-currently being used as teaching material at several High Schools around the Country. A respected businessman, he has lived and worked in and around the Phoenix Valley for over fifteen years. This ASU graduate is also a recipient of the

Martin Luther King, Jr. Living the Dream" Award along with several other accolades. He currently runs and hosts the country's largest mature open mic poetry and arts event "Home Base Poetry"-an oasis of culture in the Arizona community. Harold Branch continues to maintain and utilize his entrepreneurial spirit in the urban community of Phoenix and has a genuine interest about the issues and concerns that affect our global community. His life demonstrates that it's not how hard you fall; it's how high you bounce!



❖ Colleen Jennings-Roggensack | Executive Director for Gammage - ASU (Tempe)

Colleen Jennings-Roggensack believes that culture connects communities and through the arts, the unfamiliar becomes familiar, ultimately bringing us all together. As the executive director for Arizona State University, Gammage and the Assistant Vice President for cultural affairs with artistic, fiscal and administrative responsibility for two cultural facilities, her impact and influence on the arts community spans both locally and nationally. Her contributions have been recognized by countless organizations. Colleen was recognized for her contributions

to the arts when she received the 2012 Governor's Arts Award in the Individual category; Trends magazine named her as a Trendsetter 2012 and in 2012, Arizona celebrated their 100th Anniversary and The Arizona Republic named Colleen as one of the individuals who had the greatest impact in the era. Colleen was nominated by President Clinton and confirmed by the US Senate to serve on the National Council on the Arts, she served as an Ambassador for the Arts for the National Council on the Arts, and worked with the National Endowment

for the Arts and Department of Education on the Goals 2000 Arts Education Action Planning Process. Colleen's commitment to the organizational mission of Arizona State University Gammage –to inspire positive community changes through the arts, has been the motivation for establishing community arts based programs, which has changed the lives of many. Formally, a dancer and choreographer, Colleen is married to Dr. Kurt Roggensack and has one daughter, Kelsey, a recent graduate of Williams College and a four time All-American swimmer.

*Colleen Jennings-Roggensack*



☼ Jonathan Levingston | Master Concerto Violinist (Sedona)

Jonathan Levingston is a master concerto violinist with an uncanny ability to entrance his audience with a single draw of his bow. Jonathan began classical Suzuki violin training at the tender age of seven. His dedication to his craft developed his extraordinary ability and has excelled him as a captivating composer and performer. Jonathan's foundational classical training dovetails perfectly with his unique writing style, taking his listeners on an exciting journey through a fusion of musical genres. Whether classical prose or hip hop

expression, Jonathan connects with his listeners by offering magnificently created masterpieces produced by a variety of sound. Jonathan has received memorable awards and accolades for his work; consisting of concerto competitions, performances with the Milwaukee and Racine Symphony Orchestras of Wisconsin, ACTSO Nationals 2000 Bronze Medal Composition Winner, the Milwaukee Times Rising Star and many more. Compositions from his CD, "And What Would You Like Me To Play?" has recieved the

John Lennon honorable mention song placement, Song of The Year semi-finalist placement, and was voted the favorite listener award on Pongid Radio for six consecutive months. Jonathan's ability to collaborate with a variety of artists accentuates his unique narrative writing style while enhancing his incomparable symphonic sound. Jonathan is currently teaching while writing his sophomore album and working hard to gain national and international exposure.



## Chapter Five | Performing Arts and Arts Education in Arizona

*An interview with Colleen Jennings-Roggensack*

### **The Value of the Arts to the Community**

Understanding the cross-cultural experiences within the arts and how to provide opportunities for young people to see a wide genre is an enormous value of the arts to the community. For example, Leon Bates playing the piano or Audra McDonald in "Porgy and Bess"—one is history/culture, while the other is work that is available to us work that is known and appreciated, maybe not as traditional work heard among family and friends, but available none the less. We need to make the arts important in our community and in our homes. We are going to talk about Leon Bates before we go and see him as a family or as a class. If we say that Leon Bates is important and that his music is appealing, as authority figures in the young person's life, which parents and teachers are, then it becomes important to our young people.

Just as basketball is important because, as a culture, we have *made* it important, we must do the same with the arts. It begins when our children are little. We do this in other areas (e.g., sports). As a family, if anything art-related is seen, it may be Alvin Ailey because he and his work are familiar to us, culturally.

The number of times that you can come to a place, and feel at home at that place, will ultimately result in your being comfortable in that place. When the unfamiliar becomes familiar, it does not matter who

is up on the stage, because you feel comfortable in that place. We have to get to a place where we feel that the arts are there for us. In other words, this program *is* for me; this place *is* for me. However, these feelings about, and behaviors toward, the arts need to be instilled in young people. It may mean we need to add greater context when the performance is not "Afrocentric." In other words, the performance may not reflect your cultural experiences, but it is yet another reflection of the human experience that we can come to understand. Eventually, we will get to a place where attending an artistic production will become common culture. At that point, we will become cross-cultural on one stage.

Another value of the arts to the community is that the arts serve as a resource, by providing educational opportunities for teachers in our local schools. For example, Arizona State University Gammage created study guides for teachers to integrate with their curriculum so that students could be actively engaged before, during, and after performances. Another program that gives teachers tools is the John F. Kennedy Center for the Performing Arts' Changing Education Through the Arts (CETA). Teachers learn ways to teach within, through and about the arts.



## Chapter Five | The Performing Arts and Arts Education in Arizona

*An interview with Colleen Jennings-Roggensack*



### **The Significance of Performing Arts Education for Children's and Adolescents' Academic and Personal Development**

A performance arts education teaches discipline. Students have to make time in their day to play piano, dance, and paint in addition to studying math and science. Studies show that a child who learns to play music and read music creates a mental structure in their mind that makes them more able to access mathematical structure (Ruppert, 2006). This improves because of music. Children begin to feel better about themselves in peer groups wherein they share a common goal. Through the performing arts, children and adolescents learn about history and culture and expand their knowledge bases. Performing arts provide a deeper and more powerful meaning of knowledge obtained in the classroom.

### **STEM and Arts Education Are Partners, Not Competitors**

It is unfortunate that arts education is not viewed as a partner in helping our children to learn, develop new skills and understandings, and grow as people. The idea of STEAM (science, technology, engineering, arts and mathematics) is a more logical way to think of the best curriculum for our children. The arts are pivotal to education. There is no need for competition. For example, the Arizona School for the Arts' school day runs from 7:45 a.m. to 4 p.m., because it includes the arts disciplines in the school day. Each area of STEM intertwines with the arts.

There are ways for the arts to be integrated across the curriculum. In each discipline, you can find ways to use arts. In fact, arts and technology are the new frontiers. The time to incorporate the arts is in the planning stages of curriculum. Arts Education can be integrated into each part of the curriculum, regardless of the discipline. Arts integration across the curriculum would eliminate the perceived need to compete. David Rockefeller required that individuals who wanted to work for him know about the arts before he would consider employing them. President John Adams is quoted as having said, "We went to war so our children can go to school. They went to school so their children can learn art." (John Adams, 1735-1826). President Kennedy spoke about being remembered for our art/architecture. The U.S. culture elevated art to an elite, separate status instead of allowing it to be a part of everyday activity. In other countries, art is a part of the daily culture and not a luxury.

Educating through STEAM allows one to understand that there is a business to the arts. The arts are an industry that provides intellectual enhancement, as well as economic value. ASU Gammage puts \$350 million into the Arizona economy in five years because of the arts (Arizona Broadway Series, 2010). People come out to see the arts and support restaurants and hotels. The arts create jobs. There are skilled jobs in the arts (Hayter & Cater Price, 2009). Arts workers work together as a collective to lead and follow as a team.



## Chapter Five | The Performing Arts and Arts Education in Arizona



*An interview with Colleen Jennings-Roggensack*

### **Arts Keep Students Engaged in the Classroom**

The arts are not monolithic learning. Traditional learning is auditory. Be a good listener and repeat back what you heard, and you will be a great learner. There are several ways to learn: visual, kinesthetic, auditory. The arts can provide an alternative approach to learning. Often the teacher fails our students by not providing alternative learning strategies for them: 4/4 rhythm for fractions; drawing; dance movements. Once you learn in your body, your body remembers forever. Many great artists of our day turned to the arts because education turned them away. There are many ways of learning, each having value, and the arts help to expand the ways of learning. The arts help to increase learning, bring all students along, and allows students to lead.

### **The Availability of Performing Arts Education in the Larger Community**

Providing performing arts education in the larger community has proven to be difficult. Gammage's work with the John F. Kennedy Center for the Performing Arts' Changing Education Through the Arts (CETA) tries to accomplish this goal. We have found that there are not enough programs/teachers/curriculum guides to accommodate the program's need base. We need a strategy to use what we have, continue to add to what exists, and enable others to help us to find identify a way for more to be able to

help us to find identify a way for more to be able to be involved. The ability to see the arts requires that you have a certain amount of money. Tickets need to be paid for, whether a given individual pays \$1 or \$100. Donors' contributions to help pay for tickets for children places value on the experience for the students, and value on performing arts education. Effectively, you are investing in the craft for the person who is attending. If you teach students to attend these events, then it becomes a way of life rather than a special occasion. Once you study the culture of performing arts and learn the journey, you respect it.

### **Elevating the Quality and Availability of Performing Arts Education for African American Youth**

I would love to have an arts mentorship program like Big Brothers/Big Sisters through which children could be introduced to the arts performance/ classes by their Big. I would target individuals/ organizations willing to place their total focus on a specific school district. While one might want to help several districts, when one targets one specific district at a time and allow another organization to take the other districts, more gets accomplished. African Americans need to see us and know that we exist in the arts. They need to know that it is possible to become a performing artist. Today we need to do this. There needs to be exposure, and we need to see us mirrored on the stage. We need to see that these performance spaces can be operated and owned by African Americans.

## Chapter Five | The Performing Arts and Arts Education in Arizona

*An interview with Colleen Jennings-Roggensack*



*The Performing Arts and Arts Education in Arizona*



The Lobby, Black Troupe Theatre



🌟 **David Hemphill | Executive Director, Black Theatre Troupe (Phoenix)**

David Hemphill is a talented actor, singer, and executive director of the Phoenix-based Black Theatre Troupe, Inc. The Black Theatre Troupe, Inc. has been providing training, employment and performance opportunities for multi-ethnic and underserved artists since 1970 and acts to make significant contributions toward fostering the arts, specifically theater, within the State of Arizona. The Black Theatre Troupe operates to enhance the cultural and artistic awareness of the community by providing productions that illuminate the African-

American experience and culture. David Hemphill leverages his years of experience and passion to advance the purpose and mission of the Black Theatre Troupe; to educate, enlighten, and entertain a diverse, multi-cultural audience by using local, regional and national talent with the emphasis on providing exposure to black culture and ideology. Whether it is his meticulous staging, his attention to detail, or his ability to evoke magic through characters on stage, David Hemphill has been a champion

African American arts community in Arizona. His no nonsense approach to traditional and sometimes lopsided rating systems has earned him undeniable recognition for advocating for the equality for all artists regardless of race. David Hemphill's influence will leave a lasting impression on Arizona for years to come.

*David Hemphill*



☀ Barbea Williams | Arts Educator, performing and visual artist (Tucson)

Barbea Williams is an award-winning arts educator, performing and visual artist dedicated to sharing ethnic dance, theatre, and visual cultural traditions that derive from Africa and the African Diaspora. Ms. Williams currently works as Adjunct Faculty for the School of Dance at the University of Arizona; she is the managing director for the Dunbar Dance and Art Academy and Roster Artist - Education based with the Arizona Commission on the Arts. Barbea has performed with, choreographed/costumed for Arizona's top theatre companies: Arizona Theatre Company, Black Theatre Troupe, Borderlands Theatre/

Teatro Fronterizo, Invisible Theatre, Ododo Theatre and others. Her 2009 touring projects took her throughout Central and Southern Arizona including the prestigious Scottsdale Museum for the Contemporary Arts (SMoCA), Solo Performance Art in conjunction with the Nick Cave Exhibit, and Western Kentucky University at Bowling Green - Department of Theatre and Dance to Choreograph "Women, Art and Geometry". Barbea was a guest instructor at Black Dance U.S.A. in St. Louis, Missouri. In the summer of 2007 she choreographed and costumed "Once on this Island"

for the Briarcliff Players in Briarcliff Manor, New York. Barbea has collaborated with Africana Studies, Residence Halls, Women's Studies, four University of Arizona President inaugurations, School of Music, Spanish/Portuguese/French Departments, Anthropology Department and many others. Additionally, Barbea has served as the Founder and Artistic Director of the Barbea Williams Performing Company, Inc. for forty years. This company offers various classes, workshops and residences specializing in African and African Latino cultural expressions.




☀ Luis “Weezy” Egurrola | Dancer and Choreographer (Phoenix)

Luis “Weezy” Egurrola has always felt that dance is life. Born and raised in Phoenix, Arizona his passion for dance has been the driving force to create major success for him in the entertainment field. Luis “Weezy” Egurrola began dancing at the age of sixteen and has made a name for himself in Phoenix and abroad for the last 15 years. Luis “Weezy” Egurrola has been a member and coach of the Phoenix Mercury Hip Hop Squad, the Phoenix Suns Organization, and the Solar Squad (High Energy Hip Hop

Dance Team). He has also choreographed for several other NBA teams. Luis “Weezy” Egurrola’s choreography has been used for many events here in the valley and throughout the country. His personal style has left his thumbprint on several music videos, live performances, theatrical events, and local dance competitions. He was also brought in as a guest choreographer at several dance schools across the valley. “Weezy” is no stranger to charity work. He has worked with charities like the Phoenix

Children’s Hospital, Phoenix Mission, and One Voice Community Center, just to name a few. Weezy’s mantra; “No matter what you do or how you do it, as long as you have true passion you will succeed,” led him to form EPIK Dance Company with a fellow colleague in 2007. By bringing together classically trained and street dancers, they helped shape Arizona’s premier street-fusion dance company. Within their first year, they were winning battles and performing for large audiences.

*Luis "Weezy" Egurrola*



And we realize this:  
We are changing  
We need change  
We can change  
If I could change the world—  
If I could change the world—  
If I could change the world—  
If I could change the world—  
I would bring back the arts in schools  
Give kids the tools to use their minds  
To make better choices with their time

-excerpt from

Innovation (If I Could Change The World)  
by BlackPoet Ventures

## Chapter Six | Arts and Humanities: Essentials, Not Extras

by Dr. Neal A. Lester

Traumatic experiences — the global crisis ISIS has created, Ebola scares, hurricanes, the Aurora shootings, local tragedies in our families or neighborhoods — are significant spaces of the everyday where we dwell most often, trying to make sense of our lives and these often-senseless events. As we pondered and strategized on how not to plunge over a financial cliff back into economic recession some months ago, how do we understand the everyday within the context of a more complicated and nuanced sense of how we define our lives and how we live our lives?

I am not one who imagines that money, economics, and finances don't matter when it comes to the quality of our everyday lives. I remain concerned about how our government deals with the federal deficit in such a way that doesn't strangle our grandchildren and their children. But I am not fully convinced that our successes in the world are dependent only on global competition with science, business, and technology leading the way. That both Governor Romney and President Obama in their respective Newsweek (29 October 2012) essays on the state of American higher education cited "science" as the ticket to America's success and financial recovery both inside and beyond the classroom seemed shortsighted. Romney insisted: "We are rightly proud of our extraordinary universities and other institutions of higher learning. Many of the most important scientific breakthroughs occur

in their labs.... Their institutions promote inquiry, inspire creativity and ultimately prepare our citizens for success." While there is a nod toward creativity in his comment, the weight is on success than on being a good citizen as a marker of success. Jobs can make us better citizens, but jobs need not and cannot be allowed to define us as individuals or to define our individual and collective successes.

Obama, while focusing on the value of good teachers, also specified adding "100,000 math and science teachers" to his plan for education reform during this re-election campaign. These are noble gestures indeed, and one would be hard pressed not to recognize the value of what was proposed. Yet other leaders made no mention of how humanities and arts do in fact lead to economic and business successes. Arts and humanities students are entrepreneurial and in fact often gain skills that businesses want because of their nimbleness and their emphasis on imagination and possibility.

Imagination, possibility and an awareness of the past lead to innovation. Conversations about economic recovery cannot and should not be devoid of the vital role that arts and humanities play in enabling us to understand, to interpret, and to assess progress on all fronts. Are success on the global market and a "good job" the only markers of America's progress? As one administrator has penned, "humanities do not teach us what to do; humanities teach us how to be." Whether it be through learning another language, reading and analyzing a book, understanding the connection



## Chapter Six | Arts and Humanities: Essentials, Not Extras

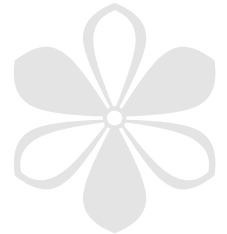
by Dr. Neal A. Lester

between language and critical thinking, or reflecting on a dance performance or photo exhibition about surviving Hurricane Katrina, humanities and arts matter.

A Harvard University President has said that “Humans need meaning and perspective as well as jobs.”(16, May 2013) It is essential as a society, that we facilitate open discussions specifically addressing the strategies and decisions imposed directly on our educational institutions and the negative financial impact it has on everyday peoples lives. This is the value of the humanities--to underscore the ties that bind us as humans trying to make sense of our everyday lives; providing us with the tools to imagine the infinite possibilities of our everyday lives. When Congresswoman Gabby Giffords was severely wounded and recovering - familiar childhood nursery rhymes helped her regain her memory. Humor therapy assisted many of the other survivors of the Tucson Tragedy. To understand the present-day manifestations of racism, one has only to look at its roots in American slavery. Arts and humanities are like the air we breathe. It's so easy to take them for granted yet not even think of them as essential until we are suffocating or in desperate need of something or someone to ease our pain to validate our life experiences. Herein lies the value of the arts and humanities, not altogether disconnected from STEM but rather that which fills those in-between spaces and places of the essential and the everyday.

### **Economic and Cultural Drives that Sustain the Arts**

If one is interested in obtaining an arts education, one might choose to go to a school that focuses on the arts. This realization comes only after having a child who was interested in graphic design, and recognizing the neighborhood school that we were zoned for, focused more on the core subjects, which were driven by the outcomes of testing. We know that as school funding is more concentrated on testing and common core standards, arts become less of a focal point or sadly not the priority at all, while the arts and humanities are chiseled away. It doesn't look bleak, but it doesn't look overly optimistic that things will change in the distant future. There seems to be a struggle to define why the arts are relevant in our educational curriculum. When determining the economic or cultural drivers to sustain the arts, in our own state, we need to talk about the economic impact of whatever it is we are doing. As a person who has been an advocate for humanities - as a chair of the Arizona Humanities council and has served on a board of an arts education organization , I have learned that what drives us is dollars. It's important to identify the ways in which whatever it is that you do moves beyond the warm and fuzzies, or if people simply enjoyed the event. It is not just about the people that sit in the seats but how much of the economy is being boosted by bringing people into art shows, galleries, museums, libraries, and those kinds of places. Humanities organizations are now talking



## Chapter six | Arts and Humanities: Essentials, Not Extras

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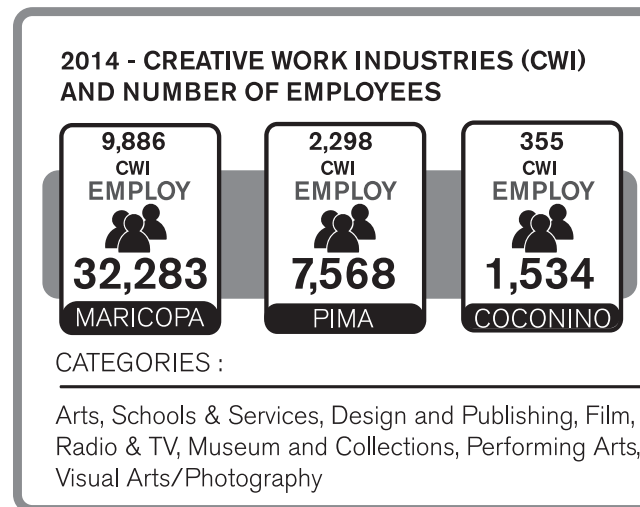
about this from that end, in terms of products; how many dollars came in to the state as a result of the arts. This is what drives states to athletics. The reason why states run after large sporting events, like the Super Bowl, is because those events attract tourists and tourists spend money, and money boosts the economy.

The arts have festivals - and yes, they bring in people, but not with the same momentum that has been established sports. The economic impact of those who attend local 3-day arts events is not clear. Attendees often pick up cards of vendors and exhibitors with the promise to purchase at a later date. Again, in many ways it's about dollars. Although, one would wish to say it is about the impact, it really is not. You would like to say that you can measure the impact that the arts have on society, based on how people effect our community. We wish that we could say what drives us is based on the data showing how someone visiting libraries or museums were encouraged to become involved in public policy, verses someone who didn't, but sadly it's not about that.

### Impact on the Arts Community. Intrinsic Value?

I believe that you can measure the value of the arts by looking at museum-going behavior. I have worked with a graduate student who did specific research

on The Carver museum, and wrote her thesis on the going habits of African Americans, specifically. Some of the questions posed were: if you had free time where would you go; a museum, a movie, or a park? Many ways those choices have been driven by economics because more people want a piece of the pie, but the pie of available funding hasn't gotten any bigger, thus requiring us to find a different way to slice the pie. The question becomes what is the return on the investment? How much revenue is this bringing into the state?



Americans for the Arts, Creative Industries:  
Business & Employment in the Arts.  
Data current as of January 2014

## Chapter Six | Arts and Humanities: Essentials, Not Extras

by Dr. A. Neal Lester



Whether people enjoy it or not isn't the question per se, the question becomes, "is this something that is worth sustaining?" Some of the people who are in office don't value the arts, so this becomes the issue. Art is everywhere. Once you recognize if you strip the art from the Mayo clinic, the airport, or take down all of the art exhibits that you see, or even those that you might not stop and look at, the art you see at the hospitals. If you take away the music that is piping in at the restaurants or the hotels, then you will recognize the value. We have not gotten to that point. It's just like air. Nobody stops to think about breathing until you are in a yoga class and you are told to stop and think about your breathing, or in the doctor's office and are asked to breathe. You take breathing for granted until you begin to suffocate. We have not hit that crisis moment where art will go away, which is impossible because people will always create.

On the decision making level, until we get people in there making decisions who really value arts and are willing to fight for it, we will continue to have conversations about the "value of arts". Every time the arts budget is an agenda item to be discussed, the question will be whether to cut funding, which will lead to a crisis. After which, everyone will get on social media and starting rallying to save our arts programs, and they will eventually agree on a percentage to award us, and we will be relieved for what we get. The real power of the arts is that regardless if we are represented as a culture, we will continue to create. The reality is, that you must have policy driving you or you risk becoming extinct.

### Funding Programs as Valuable

First, one must recognize that the entity cannot be totally dependent upon the federal or state to sustain its livelihood. It's like a parent telling a grown child that they cannot forever be dependent on their parent, even if the parent has the ability to do it. One strategy that has been successful is diversifying funding sources. Arts and humanities can be partnered with multiple disciplines which justifies why what we do matters to multiple stakeholders, even on a federal level. By partnering with these other entities, such as the National Science Foundation the NEA and the NEH was able to access additional funding because the projects had a component of them all.

So often, institutions don't get funding because they lack the resources or the skill set to access the funding. For example, grant writing is a skill set and if you lack the ability to write a grant or don't have the funding to hire a grant writer, you won't get funding. Many times this has nothing to do with the value of the content of the program, rather the skill set.

There is also a culture that has to be worked through to know how to access the resources available. Unfortunately, there is excess funding available at the close of the fiscal year, but many churches and civic or community organizations just don't ask for the funds because they don't know they are available. We must find a way to get the word out to those organizations that might be aware of funding for their programs.

## Chapter Six | Arts and Humanities: Essentials, Not Extras

by Dr. Neal A. Lester

### Public Views and Opinion on the Arts

Marketing and selling of the arts have yet to be done in a way to make people feel comfortable. Again, the arts and humanities pie has not gotten any bigger, yet more people desire a taste of it. However, there is a general perception that art is valued by the general public. You see people at festivals and I have yet to go to museum where no one is there or even a library or a national park that is empty. To speak to how arts and humanities enriches the quality of life, there was a furlough and the Grand Canyon was shut down, the state stepped up and provided funding to keep this state attraction open. This spoke volumes about the larger public interest in public facilities. Going to the Desert Botanical Garden isn't just aesthetics but adds to the quality of life.

You cannot walk into a corporate office now without seeing beautiful artwork pieces or paintings. Whether it is the Greater Black Chamber of Commerce, APS, or your local churches. Many of these establishments' walls are adorned with pictures, sculptures, and pieces from local artists. We need to continue to support our artists as well. There are ways in which we are supporting them, but we can do more. Performers need to be paid for their work and we not just assume they will do it "pro bono". We wouldn't ask a business to do things for free? Likewise, artists need to value themselves. Programs need to charge a fee, even if it is minimal. This shows that it

takes money to put the show on so there is a value placed on it. People will go to the Celebrity Theater and see an old school concert, etc. There is a public awareness of the arts, but it isn't uniform or consistent. We will go to a concert, but will not spend the same dollars to go to a museum. We must find a way to bridge this gap.

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Statue of George Washington Carver  
by Mr. Ed Dwight

*Arts and Humanities: Essentials, Not Extras*



✿ Rod Ambrose | Community Activist (Phoenix)

Rod Ambrose is currently employed with the city of Phoenix Parks & Recreation Department where he has served as the Prevention Education Coordinator of Project BRAVE (Bringing the Reality About Violence Education) to elementary, middle and high schools throughout the city since 2005. From 1993 to 2003 Ambrose developed a curriculum, lecture & training concourse for Young Law Offenders and their parents. In 1998 that First Offender Program was recognized by the Ann E Casey foundation as a national Best Practices program. From 2008 to 2014 Rod served as Chairman of the South Mountain WORKS Coalition

(Working to Build Opportunities, Resources, Knowledge & Skills) which consists of various community organizations, faith groups, law enforcement as well as Roosevelt School District representatives and other local agencies. A dedicated member of the George Washington Carver Museum & Cultural Center Board of Directors, Rod continues to stage community showcases for Youth & Teen performers every year and serves as program developer for Unified Progress International, which provides Life Skills Educational Training for teens and adult learners. Best known for his powerful portrayals onstage at the Black Theater Troupe; where Ambrose was a

founding member and honed his craft as one of the most prolific actor-director-activists in the state of Arizona, touting a career spanning over 45 years. Among his many accolades; Rod Ambrose is a recipient of the Lifetime Achievement Award from the Human Relations Commission (1999). A "Living Legends" Award from the Alumnus of Phoenix Community College (2005) The Arizona Chapter of the LINKS & Gamma Mu 'Boule' conferred upon him The Living History award in 2010 and as recently as November 30th 2012; Mayor Greg Stanton issued a proclamation creating a Rod Ambrose COMMUNITY ARTIST & YOUTH ACTIVIST DAY.



✿ Shandeka Tensley | Culinary Artist (Tucson)

Culinary art is defined as the art of the preparation, cooking, and presentation of food. Culinary artist, Shandeka Tensley was first introduced to cooking as a child while captivated watching her Grandmother create beautiful masterpieces in the kitchen. That simple impartation of love and secret recipes' created the framework for, A Slice of Heaven, Shandeka's catering business. Shandika began selling baked goods to several Farmer's markets in Tucson, Arizona which led to an expansion of her business- offering services as a personal chef and baker.

Shandeka has served various community interest groups with special interest request orders, volunteering, and donating her talent. The Arizona Chapter of the National Multiple Sclerosis Society, Juneteenth celebrations, Tucson Jewish Community enter B'sgetti bash for Early Childhood education, the Martin Luther King Celebration, and a taste of chocolate, just to name a few. In addition to her work in the community, Shandeka has fulfilled a host of personal orders for those celebrating birthdays, anniversaries, as well as private corporate events.

Shandeka credits the love her Grandmother poured into each dish as the most important ingredient. This love developed and has defined a way of cooking, rather than just creating recipes. This "way" harnesses the joy Shandeka feels each time a dish is prepared, just as if it were the first time. In her Grandmother's honor, Shandeka prepared one hundred cupcakes to celebrate what would have been her Grandmother's centenarian. Shandeka knows her Grandmother, Vivian Martin would be proud at how she uses her gift.

*Shandeka Tensley*

## Innovation (If I Could Change The World)

by Black Poet Ventures

for the 26th Annual Governor's Arts Awards

Leah	"Look at me, look at me..."	Issim	If I could change the world I'd bring art to the forefront So we'd all keep up and none left behind Create lines that bind communities Building programs that instill hears So each feels part of the whole Corporations pour into the pots To make sure that innovation never stops No artistic outlet ever put on hold Nor put on the ballot to stop expression Except we stand, raise questions and Keep on pushing for answers...	All	This is our culture! Ho!
King	"It is in rhythm that design and life meet"			Leah	And it don't stop!
Leah	"I am changing..."			FlipSide	It won't stop!
Issim	"All art is a kind of confession more or less oblique."			All	It can't stop!
Leah	"Trying every way I can, I am changing..."			Issim	It starts right now, right here
King	"When power corrupts, poetry cleanses."			Leah	I can change the world...
Leah	"I'll be better than I am."			King	I can change the world...
FlipSide	"There's nothing truly more artistic than to love people."			Issim	I can change thee world...
Leah	"I'm trying to find a way to understand..."			FlipSide	I can change the world
Issim	"Everything we don't understand is explained in art..."			All	And you can, too!
Leah	"But I need you..." I need-	Leah	If I could change the world We'd stop dancing around the issues Capoeira for truth, wisdom and better schools If a mind is a terrible thing to waste It's time to b-boys and b-girls for breakthrough Examine the old, establish new rules The sooner we choose to recycle our roots We can produce biorhythms of timeless movements Be living proof that change is ever changing and never ending So let's rain dance for renaissance Waltz to epic expressions Whirl! in the face of innocence Tango with the oral tradition Stomp against negative isms and dissonance We're a village of one, so each one teach one Join hands and cakewalk with diversity, with dignity 'Flinging our arms wide' in some place of history	Issim	But the more things change, the more things stay the same
Issim	"The sun beats inside... us."			Leah	So keep changing
Leah	You!			King	Inno-va-tion... (repeat throughout)
King	Inno-va-tion			Issim	Embracing the past
All	Inno-va-tion, Inno-va-tion, Inno-va-tion, Inno-va-tion			FlipSide	Get reborn
Leah	I need you, I need you			Leah	Transform
FlipSide	"There's no such thing as..."			Issim	Brainstorm
King	Inno-va-tion			FlipSide	Break from the norm
Leah	Because there's nothing new			All	Take a risk
FlipSide	Under the sun			Leah	Find the twist
Issim	"The sun beats inside us."			Issim	Don't just imitate
King	It's divine light energizes-			FlipSide	Create
Leah	Photosynthesizes-			Leah	Flourish
FlipSide	Mesmerizes			Issim	Shake things up a bit
Leah	And we realize this:	FlipSide	If I could change the world I would use my lenses to display visions of people helping people The fast-twitching click of my eye would capture images of hand-holding public displays of acceptance Shackled hoods of repentance and media driven by intelligence Because knowledge defeats ignorance Today I shoot 35 millimeters of clarity Clearly, we need that We need a new way of thinking Our children need our help, imaginations shrinking Our schools suffer from a lack of art... attack Placed in ICU blinking... beep, beep, beeeeeeeeeeep	FlipSide	Start a revolution
Issim	We are changing			Leah	Invent solutions
King	We need change			Issim	Be the pioneer
All	We can change			All	It's your world!
Leah	If I could change the world-			FlipSide	Experience
King	If I could change the world-			Leah	Inspire
Issim	If I could change the world-			Issim	Ignite passion
FlipSide	If I could change the world I would bring back the arts in schools Give kids the tools to use their minds To make better choices with their time			FlipSide	Be avant-garde
				Leah	Be original
Issim	Because these seasons we need reasons to exist Without the balance We persist to create Tidal waves of delinquency	King	If I could change the world I would use the visual arts and create a mirror image of DJ Kool Herc and Hip Hop across the globe Using graffiti to show my art Metamorphising into a new language Rapping Scratching and Breakdancing to the perfect beat Becoming the grandmaster of an urban socioeconomic subculture called H.I.P. H.O.P. h.i.p. h.o.p. hip hop	Issim	Be the future
Leah	Hurricanes of deficiency			All	Be In-no-va-tive!
King	What you see is not what you see Disappearing arts wars with our eternal beings as we Bear witness to generations Becoming casualties From lack of creativity			FlipSide	But there's no such thing as innovation-
				Leah	There's no such thing as innovation-
Leah	Flailing... aimlessly..			Issim	There's no such thing as innovation-
				King	There's no such thing as innovation-
FlipSide	Art!			All	Without action!
All	Huh! Good God! What is it good for?			Issim	Amen!
FlipSide	Absolutely everything				

## *Postscript*

Purpose, pride and possibilities are words that come to mind when reading Volume IV - The State of Black Arizona - Arts and Art Education. The arts can engage, inspire and motivate learning. In many ways the arts also "level" the playing field as a strategy for students who struggle in traditional school settings. It is evident that art education is necessary for the development of our students in and out of the classroom. This is compromised when students are without or have limited access to the arts and art education. It's critical that we acknowledge how important the arts are to our community. It's our role to inspire others to be producers and presenters of the arts. It's our role to build a strong arts education community.

Dr. Grigsby's footprint for many, tapped deep into their talents, treasures and expanded their mental capacities and appreciation in a global sense for the arts, and education. Grigsby was our change agent - he inspired many and changed lives by introducing the arts into the community with the creation of organizations such as The Consortium of Black Organization and Others, for the Arts (COBA). The visual arts community is forever changed for his tireless contributions.

The State of Black Arizona strives to connect academics and community issues to spark dialogue. It is our hope that the stories and research in Volume IV will inspire, motivate and drive you to action to further the depth and breath of our canvas.

For we are all artists in our own right.

- Teniqua Broughton  
Managing Director and Editor



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Franklin Willis - After Harvest, 2015



The Temple of Music and Arts - Arizona Theatre Company, Tucson Arizona

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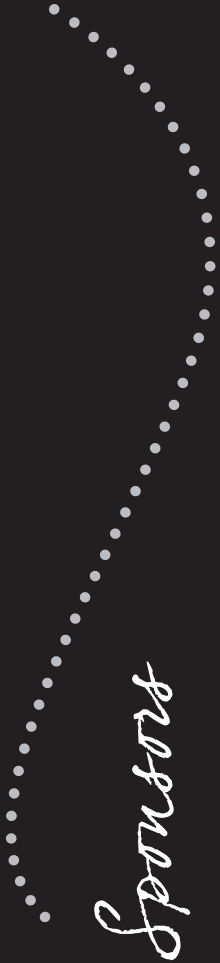
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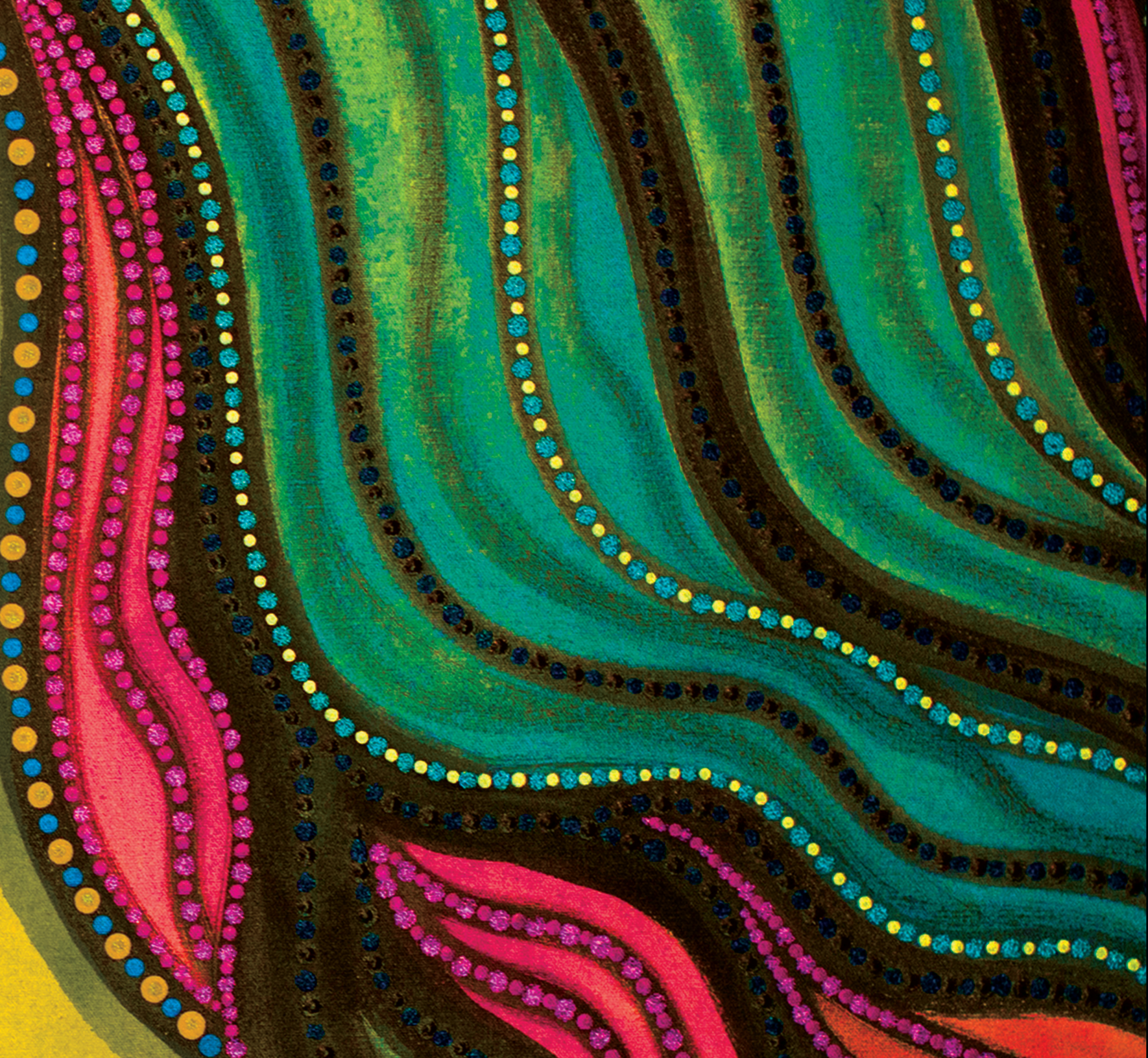
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