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it's what you feel inside...



it's what you feel inside...

**a final evaluation
Arts in Motion Project
South Carolina Arts Commission**

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THIS BOOK IS DEDICATED TO THE CHILDREN OF
GREENWOOD AND SALUDA, SOUTH CAROLINA....

Black and White people to me
To me a white person is the
same to me I play with
them in school so I must
tell you the golden rule
about black and white people
it's not what they look like
it's what you feel inside.

Rachel Childs
Blake Primary School
Greenwood, SC

*Reprinted from You Can Even Eat the Rhyme, Arts
in Motion Project, South Carolina Arts Commission.*

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This evaluation was prepared by Cathryn M. Paige, Project Director, Arts in Motion, South Carolina Arts Commission. Many thanks to teachers, students, community citizens, and artists for their evaluation comments and interviews. Thanks also to John Zuidema, Social Problems Research Institute, for his help with objective measures used in the evaluation. A special thanks to friends at the Commission for their continued support and assistance throughout the year.

preface

During the 1974-75 school year, eight resident artists--four actors, two poets, a dancer, and a composer--worked in twenty schools in Greenwood and Saluda, South Carolina. In addition, two jazz groups and a video artist visited the communities.

The program, called Arts in Motion (AIM), was one of eleven Special Arts Projects in the United States, funded by the U.S. Department of Health, Education, and Welfare under the Emergency School Aid Act (ESAA) and sponsored by the South Carolina Arts Commission.

The project sought to bring the arts more directly to the people of both communities, children and adults, and to make the arts accessible to every person, regardless of background or training. In so doing, the artists hoped to improve communication and understanding between people of different cultural and racial heritages.

The first year of the project has concluded. The artists have given workshops, performances, lecture-demonstrations, and informal presentations for thousands of people in Greenwood and Saluda. This book is an attempt to evaluate, and in some cases to rediscover, the events of the past ten months.

Though we are just beginning on what, hopefully, will be a long-range endeavor, we would like to share our experiences with others, in hopes that similar projects will be initiated elsewhere. We began with the theory that the arts are a means toward encouraging open communication between people--this year has proved that assumption to a valid one.

In spite of the fact that the time was short and the task enormous, the project must be judged a success. The communities, the schools, the children especially have felt the impact of new experiences. The feelings of many are best summarized by the words of a sixth grade student:

*It was the first time I ever
ran a camera. I got to hear
myself and see myself. I won't
never forget it.*

Cathryn M. Paige
Project Director
Arts in Motion

an overview

I loved it! Each day when I went home, I couldn't wait for the next day when I could come back and be with them... and the best part of all was that we got to be part of the program.

*Primary School Student
Greenwood, SC*

The Arts in Motion (AIM) project entered the communities of Greenwood and Saluda, South Carolina, in September of 1974. The arts program had one major objective: to involve the people of both communities in creative arts activities that would encourage the development of intercultural awareness and interaction patterns between minority and non-minority citizens, in order to develop more positive racial attitudes and self-concept.

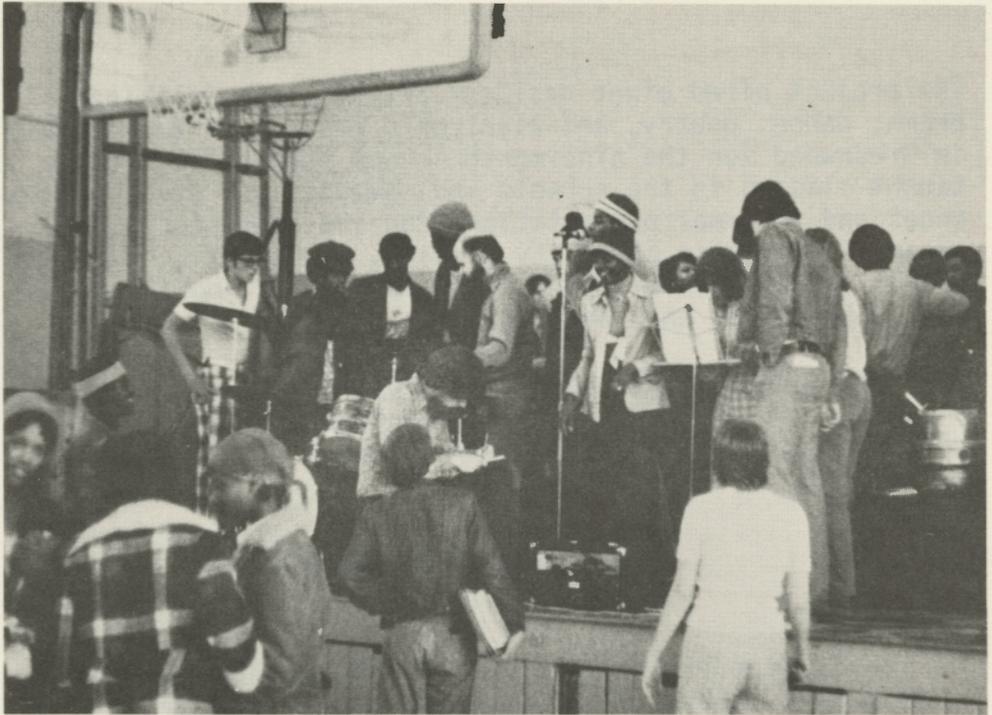
The project hired eight resident artists, specializing in drama, dance, poetry, and electronic music, and they lived in Greenwood for the nine-month school year. The artists taught classes in the schools and communities, gave performances and informal presentations for the townspeople, and became involved in community affairs. In addition two jazz groups and a video artist visited the project during the year, performing and teaching.

To understand the outcome of the project and what it means, one must know the beginnings. Consequently, this section will serve to introduce the communities, the artists, and the methods of evaluation.

THE COMMUNITIES

The communities of Greenwood and Saluda are located in the southwestern section of South Carolina. Greenwood is a textile town of about 25,000 people while Saluda is a predominantly agricultural community of about 2,000 citizens. The towns were chosen by the South Carolina Arts Commission to participate in the AIM program for two reasons. First, the schools met the ESAA requirement that there be between twenty and fifty percent minority students enrolled. And second, a need existed in both communities for the development of intercultural arts activities.

Greenwood has a community theatre organization which produces five plays per year. In addition, Lander College, a local state college, offers a fine arts series which is open to community citizens who can purchase tickets. The patrons of both the Community Theatre and the Fine Arts Series tend to be middle class, non-minority citizens, so a great need exists for involvement of minority citizens in arts activities.



Saluda, because it is so small and rurally located, has virtually no arts programming. There are four garden clubs and one music club in the community, however the participants are pre-dominantly non-minority.

The schools of both communities are similarly lacking in developed arts programs. In Greenwood, visual arts and music instruction begins on the fifth grade level and both are electives in grades seven through twelve. There is no drama or movement specialist hired by the district. In Saluda, there is music instruction beginning in fifth grade but no visual arts instruction until ninth grade, and it is an elective with a lab fee. Once again, there is no drama or movement specialist hired by the district.

Thus, in both communities it was evidenced that an effort needed to be made to provide more developed arts programming, particularly in the lower grades, that would allow for greater interaction between minority and non-minority participants. As a consequence, the AIM program was brought to three schools in Saluda (an elementary, middle, and high school) and seventeen schools in Greenwood (thirteen elementary, three junior high, and one high school). Both district school administrations acknowledged the need for such a program and pledged their cooperation in its implementation.

THE ARTISTS

The eight resident artists hired to work in the Arts in Motion project came from various parts of the United States and had never worked together previously. An effort was made to hire as many South Carolinians as possible and three of the eight artists hired were natives of the state. Another consideration in hiring was that the staff be bi-racial in make-up in order to facilitate the project goal of interracial communication.

The acting company, the Gypsy Acting Ensemble, was created when the project began. The members of the company were Kent Lantaff, actor/director, from Miami, Florida; Ramona Barnes, actress, from Lancaster, South Carolina; Gayle Everhart, actress from Moore, South Carolina; and Malik Purley, actor, from New York City. The actors utilized creative dramatics techniques in the classroom in an effort to make the child more aware of his environment, himself, and his relationship to other people. All of the plays performed by the ensemble were written and developed by the company, with the exception of Langston Hughes' one-act play, "Soul Gone Home." All of the plays presented by the company emphasized the importance of honest communication and the positive value of differences between people.



Photo-top row, 1-r: Tom Jordan, Composer; Malik Purley, Actor; David Wilk, Poet. Middle, 1-r: Ramona Barnes, Actress; Kent Lantaff, Actor; Felton Eaddy, Poet. Front, 1-r: Gayle Everhart, Actress; Susie Surkamer, Dancer.

The fact that the ensemble was bi-racial enhanced their ability to reach all of the students, black and white. As one primary school teacher noted:

The program has brought out a more positive aspect of the contributions of both races with your troupe not being of just one color. It has made the children more aware of how well adults can get along. I think it's helped the teachers too. Those of us over the thirty-five mark are not accustomed to artists of both races performing so well together.

Another primary school teacher made a similar point when she said:

I think one of the most important things is witnessing your work together as a team. You are models for them.

A Greenwood High School student shared this point of view when he stated:

They (the students) didn't look at the play as people being black and white but looked at it like a group... we forgot about the color.

The two poets who participated in the project were Felton Eaddy of Fork, South Carolina, and David Wilk of Carrboro, North Carolina. Though the poets differed in their class-

room approaches, both sought to encourage the students to openly express their feelings and concerns through creative writing. Both poets visited all of the twenty schools, so the students were exposed to two styles of poets and poetry.

Because one poet was black and the other white, both black and white students were provided positive role models. An elementary school principal commented on the benefits of having artists of both races when he said:

The young people got to see more interaction between the races. They go to class together, but perhaps in a more informal setting, such as in creative dance or drama, they saw other people and what their potentialities were... The white children saw a black poet- intelligent, articulate- and the black children saw a white poet- intelligent, articulate. I think, in this way, we did improve the interaction between the races for the children.

A modern dancer, Suzette Surkamer, also visited all of the schools. In the lower grades (K-6) she taught basic movement and taught some technical modern dance in the upper grades, though again the primary emphasis was on movement, because most of the students had no prior dance experience. Suzette also emphasized the concept of uniqueness through movement in an effort to present differences between individuals in a positive light. African circle dances were introduced to the students for their cultural value. Because these dances have such intricate rhythmic patterns, they also helped the physical coordination of the students.

Most of the students in both Saluda and Greenwood had never seen a professional dancer--many did not know what a leotard

looked like and giggled in amazement when the dancer first walked onto the stage. Because so many students were unaware of the possibilities of dance, Suzette introduced them to the many forms of dance through her lecture-demonstrations. One elementary school principal, whose students come from predominantly rural areas, was particularly impressed with the dance component:

After the dancer was here I saw girls walking down the hall, holding on to the wall, trying to walk on their toes... that impressed me that they had learned something. And if they don't ever see anyone again, I'm sure it made an impression on them.

The music component of the Arts in Motion project presented two forms--electronic music and jazz. The resident musician was Tom Jordan from Tulsa, Oklahoma, a composer of electronic music.

Electronic music was chosen over a more traditional form because it was considered an equalizer. Success for the student was not dependent upon knowledge of traditional music theory or notation. Notation in electronic music is created by the composer, so the door was opened for maximum creativity and experimentation on the part of the students. Tom Jordan used sound awareness activities to sensitize students to the subtleties of sound to make them more cognizant of the multitude of everyday sounds surrounding them.

In order to facilitate interracial communication through electronic music, Tom utilized a number of "touch" activities, as "touching" is a major barrier between people of different races. Students plugged into the synthesizers and held onto the ends of their cords while other students walked by and touched them, producing sound. The process was more

vividly described by a middle school student in Saluda:

I liked on Friday when he plug those wires in and had three peoples holding their fingers on tops of the wires and hold their other hand out and the other students come up and touch our hand and made all kinds of sounds.

The experience of touching became as important as the creation of sound for the students.

During the year, two jazz groups--the Al McClain Jazz Quartet, an all black band from Columbia, South Carolina, and MOLE, an all white band from Vermont--also visited the





twenty schools, presenting their music. Jazz was chosen for the music component for reasons similar to those governing the choice of electronic music--jazz is a less traditional form, indigenous to the United States, a form that is personalized and molded by the individual performer. To illustrate for the students the individual nature of jazz, the project brought in two very different groups, symbolized by the racial make-up of each group. Both groups were highly successful in relating to both black and white students and in communicating the art of jazz and improvisation to them. As one teacher commented about the musicians: "The children kind of forgot color." A group of second graders who had a poet-in-residence at the time, wrote a jazz poem after hearing the Al McClain Jazz Quartet:

Jazz Poem

*It sound good
Fantastic*

*I can play jazz
The jazz is all-right
Jazz is loud
What kind of name is Jazz?*

JAZZ IS DY-NO-MITE!

*I like the beat
I like the songs
and the beat too*

*Kinda wild
Jazz is groovy
Jazz is an organ
Swind
I like jazz*

*Jazz makes a beat
Jazz sounds like jungle music
It's got a beat in it
The trumpet sounds all-right
All of it sounds beautiful
Jazz is funny
Good drums
Jazz is getting on the ball
getting on the road*

*Jazz is truth
Jazz is peace
Jazz is love.*

The fifth component of the project was video, and Dan Mack, a video artist and broadcast journalist from New York, visited one school in Greenwood as a pilot program within the project. The school district had installed video units at each of the schools during the year, and the video program with Dan was implemented to test the feasibility of incorporating a full-time video program in the future.

Dan worked with the same group of sixth grade students for five days, two hours per day. The students were divided into five small groups, and each group produced a short video tape about Greenwood, taking a different aspect of the town. The program was a complete success as evidenced by this teacher's comments:

Words are so inadequate to give the full impact of Dan's visit. His knowledge of the subject and the way he imparted it was good. Many of our "slow learners" picked up how to operate the camera, etc. They took pride in doing a job with success... I was pleasantly surprised that sixth graders absorbed so much. There was not one negative remark all week which is unusual with this age group and in a class of 24 with diversified interests. We hope to integrate this as a part of our teaching program. We discussed "shooting" tapes and exchanging with schools in other parts of the U.S.

An important objective of the project was the continuation of activities initiated by the artists by the classroom teacher. Follow-up by the teachers was the indication that the artists had touched both the students and the teachers and that they would continue to have an impact on school program.

This year was a learning experience for all of the artists. Few artists anywhere are placed in a situation in which they must use their art as a means toward social change. This new emphasis was not always easy for the artists--one of the AIM artists reflects on the issue:

As a teacher, it's pushed me an awful lot to do things and think of ways to accomplish things that I would not do if I were just teaching dance. For me, this has been good. This is not to say that I present dance that much differently than I would if I were funded by a different program... and I'm probably keeping what I developed because of this program.

Another new experience that the artists had to come to terms with was working as a group. The actors had to develop a company spirit and identity--all of the artists had to learn to communicate with one another and to cooperate in working on community projects.

Maintaining energy was yet another problem. Toward the middle of the year, the following confession was made by an artist in his journal:

Retch. Feel like the man taking off in all directions at once... My best work with the group is when the juices flow and the ideas come like maniacs from a place I only touch occasionally. How to harness it all. And if I slow down, will I still be able to think as fast... legislate another four hours to my day and I'll make it.



The artists had many claims on their time--and they all felt a sense of urgency to accomplish much, given only a brief period of time. But they all stayed, and, at the close of the year, they wanted to come back and do it a second time.

Many of the artists are staying in Greenwood, working on summer projects, waiting to hear about re-funding. Looking back, they're beginning to digest the year, beginning to appreciate what they were able to accomplish, anticipating what is yet to be done.

THE EVALUATION

Evaluation of the Arts in Motion project has been on-going since its inception. The data compiled has been of two types--subjective and objective--and both the school and community programs have been well documented.

The subjective data took several forms. A video tape documentary of the program was produced by Dan Mack, the project's video artist, during his stay in the project area. Slides and photographs documenting classroom activities and all major project events were prepared and compiled by the Project Director, Cathryn Paige. Numerous interviews with school personnel, students, and community citizens were also recorded on audio tape and transcribed. In addition, after each artist residency the teachers, students, and artists completed evaluation forms--part of which was a subjective statement of their reactions to the residency and a rating of the educational value of the program.

Objective data on the project was also of several types. The previously mentioned evaluation forms completed by teachers and artists following the residencies also contained objective information such as audience counts at performances by the artists and a racial breakdown of these audiences. When artists were scheduled into classes the In-School Coordinators, faculty members working as liaisons between the schools and the S. C. Arts Commission, completed forms indicating the racial make-up of each class to be visited. Classes were required to have between twenty and fifty per cent minority students.

In addition, audience/participant counts and racial percentages were recorded for all community activities--workshops, presentations for civic groups, concerts, and special events. All of the objective data mentioned can be found in chart form in the "School Program" and "Community Program" sections of this book.

Two special measures of racial attitudes and self-concept were developed by the Project Director through consultation with various testing specialists and administered to three-hundred students in the project area on a control/experimental group basis. This data was then interpreted by John Zuidema, Associate Director, Social Problems Research Institute, University of South Carolina. The results of the measures can be found in the "School Program" section.

Through this book, hopefully, readers will begin to sense the importance of projects like Arts in Motion--both in terms of the need to provide intercultural experiences for students and the need for arts-in-education programs.

the school program

They made us feel like we are somebody and we can be more than just an ordinary person... They were very exciting people. We felt more together when they were here and I don't think we'll ever, all of the students, black and white, feel like this again.

*High School Student
Greenwood, SC*

The school program was the primary focus of the Arts in Motion project. At the beginning of the school year each principal was asked to select a faculty member to serve as In-School Coordinator for the project. A master schedule of artists' residencies was sent to each school early in the year, and the In-School Coordinator and principal shared the responsibility for selecting participating classes for each residence. The Coordinator then sent the schedule to the Project Director, in addition to a form indicating the racial make-up of each participating class, to insure that between twenty and fifty percent minority students were enrolled in each class.

Each of the eight artists were scheduled for twenty-four weeks in the schools. They were contracted to teach three classes per day during each residency, though most of the artists voluntarily taught additional classes in order to reach more students. Most of the residencies were one week in length and the artists worked with the same groups of students throughout the residency period.

While in residence at each school the artists gave a performance or lecture-demonstration. Because so many of the schools had limited facilities for assembly programs, it was often necessary for the artists to give two or three performances during the residency in order to reach all of the students in the school. By the end of the year, the resident and visiting artists had given 180 in-school performances in the two districts.

A teacher workshop was given by the artists in all twenty schools in each of the four art forms which, by the end of the year, totalled over 80 teacher workshops. Most of the workshops took place directly after school and often the teachers were tired and pressed to go home. In spite of this handicap, however, many teachers commented that they picked up techniques that would be of use to them in their classrooms and gained a better understanding of the goals of the Arts in Motion program.

In keeping with the program objective of providing teachers with follow-up materials, curriculum resource guides developed by the artists and Project Director in creative dramatics, movement, creative writing, and sound awareness were published and distributed to the schools. The books were designed for use by teachers who had artists in their classrooms but were written in such a way that any teacher, regardless of past experience in the arts, could utilize the guides.

One of the high points of the year for students, teachers, and artists was the publication of "You Can Even Eat the Rhyme," an anthology of poetry written by the students in Greenwood and Saluda with the guidance of the two poets-in-residence. Poems by over two-hundred students were published and each participating student was presented a copy of the book at a special Poetry Festival. Approximately four-hundred students, parents, and teachers attended the Festival.

CLASSROOM ACTIVITIES

While in residence in Greenwood and Saluda, the artists conducted classroom sessions in dance, drama, electronic music, poetry, and

video. This section will explore what happened during these numerous sessions. Much of what follows will be the subjective comments of the participants in the classroom activities - students, teachers, and artists, because they were there and are the best equipped to tell what they experienced and what the experiences meant to them.

CREATIVE DRAMATICS:

The creative dramatics component of the Arts in Motion project was highly successful. The program was process rather than product oriented, and each student was encouraged to express himself creatively and openly through the creative dramatics activities.

The actors often utilized sense awareness activities in order to heighten the students' sensitivity to their environment and each other. As one high school student comments:

They showed us how to explore the world around us and it was like I was a kid again. It was like when you were little and you didn't have a care in the world. It made me forget my problems for awhile.

One of the senses explored in the creative dramatics exercises was the sense of touch. The older students especially were inhibited about touching one another at first but this hesitancy was overcome in many cases, as the following high school student points out:

It (the sensory exercises) made us have contact with others and not be afraid to touch each other.

ARTS IN MOTION
STATISTICAL DATA/SCHOOL PROGRAM

<u>ART FORM</u>	<u># ARTISTS</u>	<u># WEEKS</u>	<u># SESSIONS</u>	<u># INDIVIDUAL STUDENTS</u>	<u># EXPOSURES PER STUDENT</u>	<u># TOTAL EXPOSURES</u>
Drama	4	24				
- Performances			32	10,000	1	10,000
- Classes			720	3,600	5	18,000
Dance	1	24				
- Lecture/Demo.			32	10,000	1	10,000
- Classes			480	2,400	5	12,000
Poetry	2	48				
- Readings			50	5,000	1	5,000
- Classes			960	4,800	5	24,000
Electronic Music	1	24				
- Lecture/Demo.			25	10,000	1	10,000
- Classes			375	1,875	5	9,375
Jazz	8	4				
- Performances			40	10,000	2	20,000
Video	1	1				
- Classes			10	25	5	125
	17	125	2,814	57,700		118,500

Students Participating in Program = 11,000
 % Minority Students = 46%
 Average # Exposures/Child = 10.7
 Average # Sessions/School Day = 15.6
 Average # Students Reached/Session = 42.1
 Average # Students Reached/Day = 400

Often the actors had the students work with partners or in small groups. They discovered that though the students attended class together each day they did not know each other well. The creative dramatics activities enabled the students to get to know each other. As one student commented after the week-long residency:

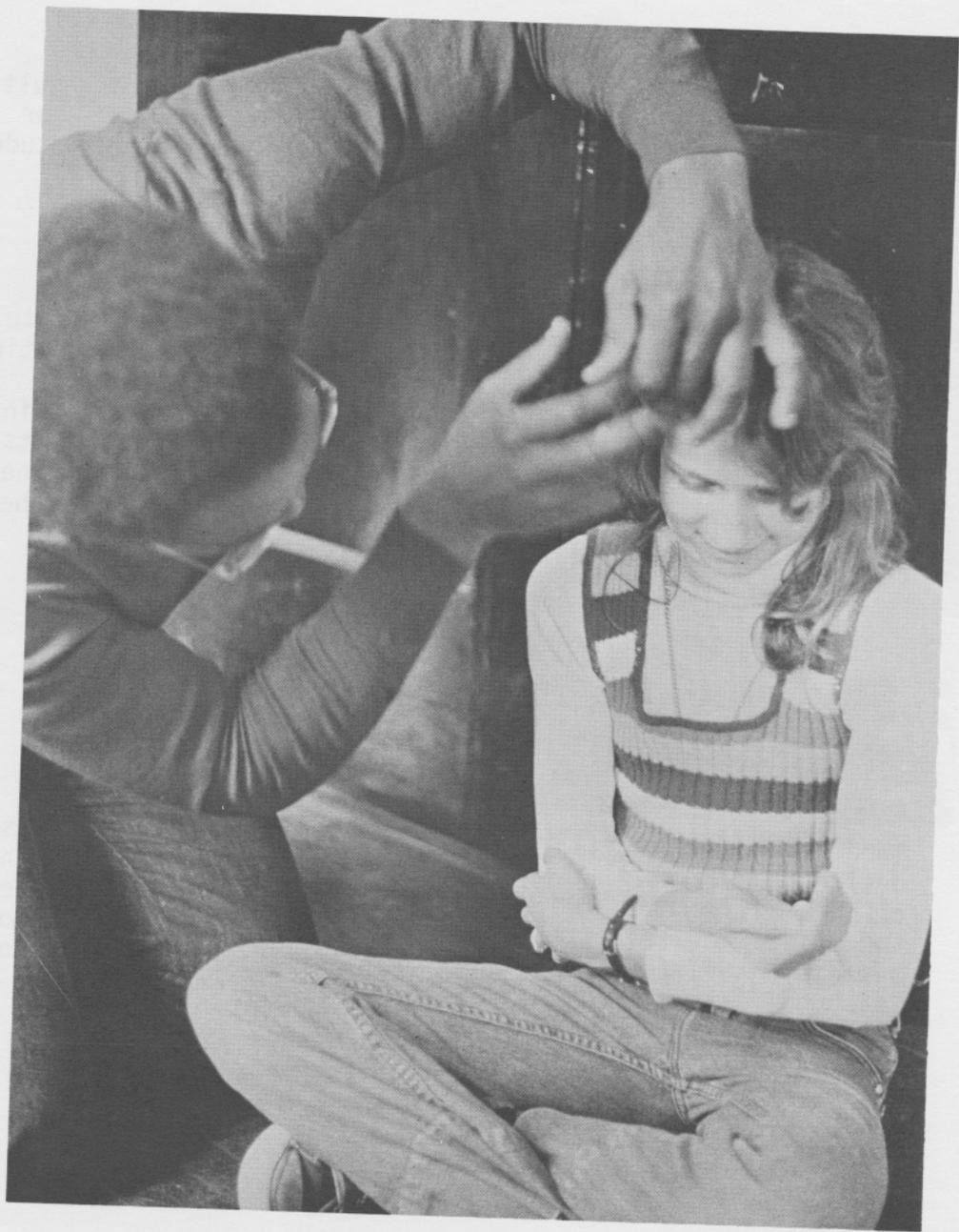
I really got to know some people in my class that I've hardly spoken to. The actors taught me a lot about understanding myself and others.

Black and white students were encouraged by the actors to break out of their established association patterns and to become better acquainted with students of different racial backgrounds. Often the students role-played situations concerning family life, drug abuse, racial misunderstandings, school problems and many other socially-oriented situations. Many students felt that, as a result, they understood one another better. A high school student evaluates her experience, saying:

I also think that the program should be continued because it brings the students together. I think it is important that the students are together.

Though the students were encouraged to participate in the creative dramatics classes, they were never pressured to produce or perform. The atmosphere created by the actors was a relaxed, non-threatening one. One student describes her reaction to this emphasis on self motivation:

It makes you feel a sense of independence. The classes were very informal... you didn't really feel you were under pressure or anything. What you did, you did it on your own.



By doing the activities "on their own" rather than as a result of outside pressuring the students claim responsibilities for their successes and personal growth. Another high school student shares this thought when she says:

I learn alot about them and most of all I learn alot about myself.

For many of the younger students the experience was immediate and, on the surface, less complex. A second grader evaluating the actors' residency stated that she liked the electricity game, the mirror game, and statues but that "my favorite thing is holding your hand." The actors' rapport with the students was excellent. A junior high student states simply that "they acted like we were one of them." An elementary school teacher elaborates on this point, saying:

The boys and girls dearly loved the artists in our school. They responded well to them, and have talked repeatedly of the things they did with the actors. To quote one of my students: "This was the most greatest thing that ever happened to our school!"

Throughout the project year, the actors' first priority was to design activities that would facilitate improvement of each child's self-concept which would have a natural consequence of improving racial attitudes as well. Many teachers and school administrators felt that the actors made a positive step toward this goal. An elementary school principal remarked at the end of the year:



You see the self-confidence that these children gain after they've had the artists with them for awhile and the good feelings, this good self-image -- I think that's one of the greatest things that's happened from this... the artists' presence in this school did a great deal toward the improvement of self-image.

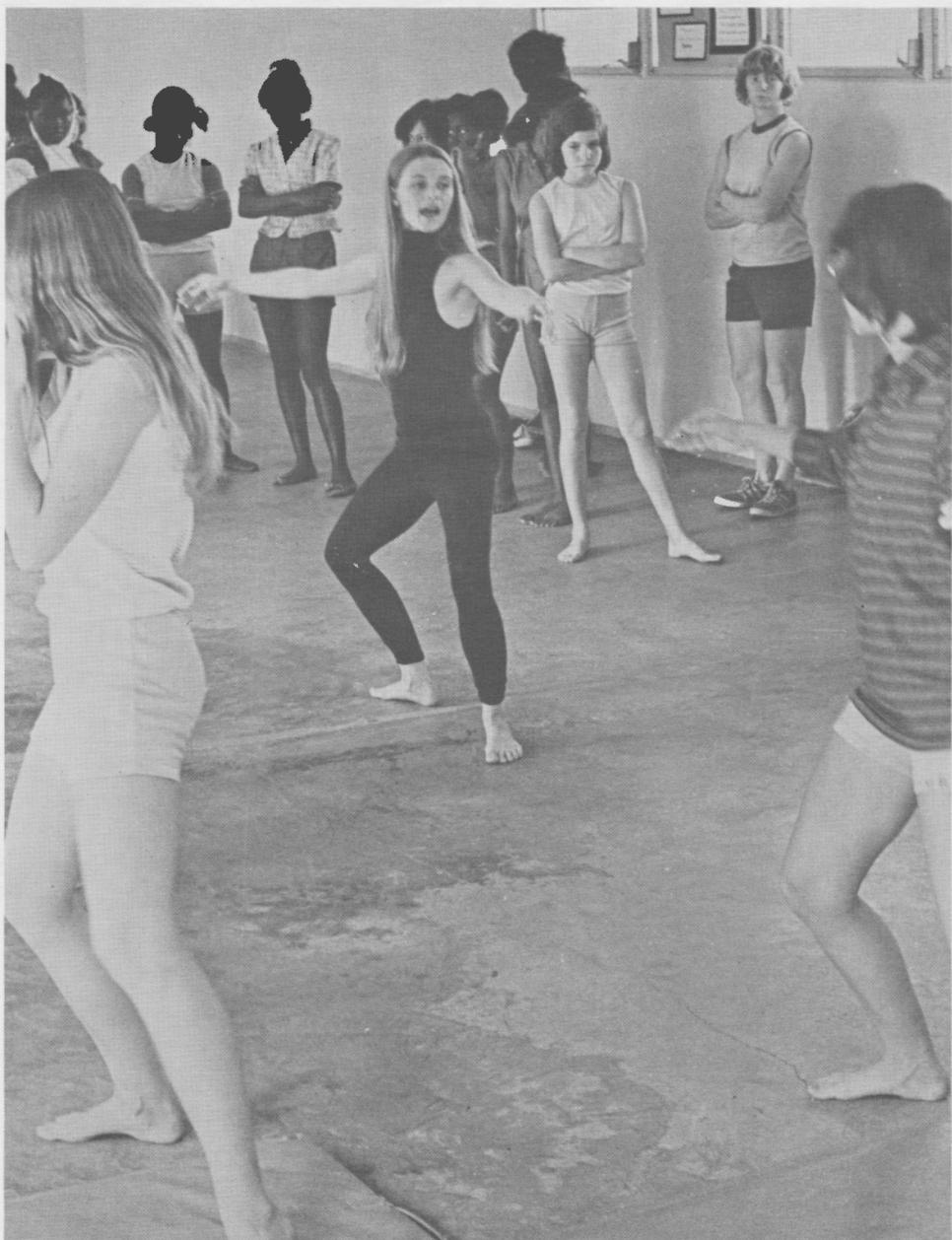
DANCE:

The dance component of Arts in Motion was very well-received by the schools in spite of the fact that neither of the two school districts had ever incorporated dance into the school program before. The elementary school principals in particular were impressed with the importance of basic movement education as a means toward improving learning skills. In the lower grades the dancer emphasized the development of basic concepts - awareness of space, distance, direction, sameness, and difference - through various exercises and group projects. As with creative dramatics, the thrust of the dance program was process rather than product, development of concepts rather than technical dance skills. Each child competed only against himself and no attempt was made to compare the success of one child to another.

Students were encouraged through dance and movement to interact and work together. Differences between class members in terms of race, sex, or physical appearance were highlighted as positive attributes. Students were encouraged to express their feelings and their sense of identity through movement. A junior high student evaluated her experience by saying:

I liked the class because it showed you how to express your feelings by dancing... I do like the whole Arts In Motion program because it gives people a chance to learn things which they may not be able to learn before.

An elementary school student wrote her evaluation in a poetic style:



*She was a Beautiful lady.
I thought she was a nice lady to our
class. I thought everything was fun
to me. We gallop and we skip. She
have Beautiful. We make funny walk
and funny talk. I love to make circle
and make blocks. She do not get mad
at us at all. I love to play games
with her. I love to skip off the drum.
I like to dance around the circle.
I love to go to one side of the room I
love to make a block. And dance around
with someone. I love to go four down
the hall. I like to make the box or
block on the floor with your foot.*

Students were especially impressed by the dancer's performances, because so many of them had never seen modern dance or a live dance performance. A sixth grade student recorded her thoughts after seeing a dance concert:

*I sure wish someday I could be like
her. She moves around so fast and
sometimes she moves real slow. She
really knows how to dance.*

Sometimes, at the beginning of a residency a few students would be reluctant to try some of the activities, though generally all of the students would be participating eagerly by the end of a week. Often a reluctant student only needed a little encouragement, as in this situation related by the dancer in her journal:

*The principal was watching a class
today and I wanted a student to re-
peat something. He was hesitant about
doing it by himself, so all of a
sudden the principal was up and said
he'd do it too. It was great!*



Some of the evaluations took a different slant, such as this statement from a fifth grade student after seeing a particularly fast moving dance - "It can make you sick if you jump like that" or the following comment made by a fourth grade boy - "Dancing ok but I like the Navy better."

So much of the success of the dance program was due to the energy and vitality of the dancer herself. She related well to the students and they responded enthusiastically to her and her work. The feelings expressed by a fourth grade boy in his evaluation were shared by many students:

I like you for what you did. You did great on that Dancing. I learn things I never heard of. From now on I will play it at home on raining days. You were kind and sweet to us. I saw you at the art center. I think that was the greatest thing ever happen to me. I tried the gallops at home and also the skips, jumps, hops... Thank you for coming Suzette.



ELECTRONIC MUSIC:

Electronic music was definitely the most controversial of the art forms comprising Arts in Motion. Most students and teachers in the two districts had never seen electronic synthesizers or sophisticated recording equipment and were unfamiliar with the variety of sounds possible through electronic means. Because of the newness of the form, participants reacted to the classroom activities in several ways. Many of the students were intrigued and fascinated by the equipment and unusual sounds - others complained about the "noise." A number of teachers felt that exposing the students to wholly new experiences was a worthwhile venture in itself and were most complimentary of the class sessions. On the other hand, some teachers had very definite, and somewhat limited, concepts of "music" and could not accept the electronic compositions as music, though they often saw value in the sound awareness activities that were presented.

The students always were encouraged by the composer to explore and experiment with the equipment by operating the synthesizers themselves. A middle school student summarizes the week's activities in the following way:

*I liked the composer because
You let the class get up in
front of the room and make sounds
on the machines.*

*You let us listen to tapes
with music on them.*

*You let girls and boys ask
question.*

*You let Brenda get up
in front of the room and say
her A.B.C.*

*You answered question that
we ask if he knew them.*

*We liked the songs that
you played on the tapes.*

*I liked the words that you
spoke Tom.*

*I liked you very much
Tom and I liked the way you look.*

In the electronic music classes the emphasis was on involving the students in group activities and projects in order to foster communication and interaction among the students. Many of the group activities were ones involving touch and were valuable in breaking down barriers to touching. One student commented about this type of exercise:

I liked it because it was unusual and fun to make sounds and all. And I liked the way they touched each other to make sounds.

An elementary student points out another advantage to group-oriented activities:

I think the whole class liked it too. They all cooperated in taking turns together.





Many of the students through their evaluation comments emphasized personal benefits they felt they derived from the electronic music classes. This interesting comment was made by a middle school student:

You Tom is not the prejudice type, when I first saw you I thought you was going to be a drag, By me being black, I thought I wasn't going to be the one that participated in the many, many activities. But I had a really great time, but I wish it could have been longer. Well, I really can't express my feelings with pencil and paper, but one thing "I wish you all the success."

Another student, of high school age, stated simply:

What's going down Tom? It was fun being with you for that week. It made me feel good.

Many students wrote that the experiences in class increased their awareness of sound in their environment and everyday lives. A high school student comments:

Now when I listen to music or watch television I pay more attention to the sounds and try to imagine how they were made and where they are coming from.

The following student explains how her attitude toward music changed:

After going there (to the class) I am more interested in music and want to learn how to make music. Before all I wanted to do is listen.



Having a composer of electronic music in the schools was a memorable experience for the students and teachers of Greenwood and Saluda. Whether or not their personal tastes may have dictated future involvement in this form of music, the level of musical awareness was expanded for many participants. A high school student expressed his feelings regarding the electronic music experience:

He (the composer) put a lot of things together to make music. The way he used it, it probed into your mind.

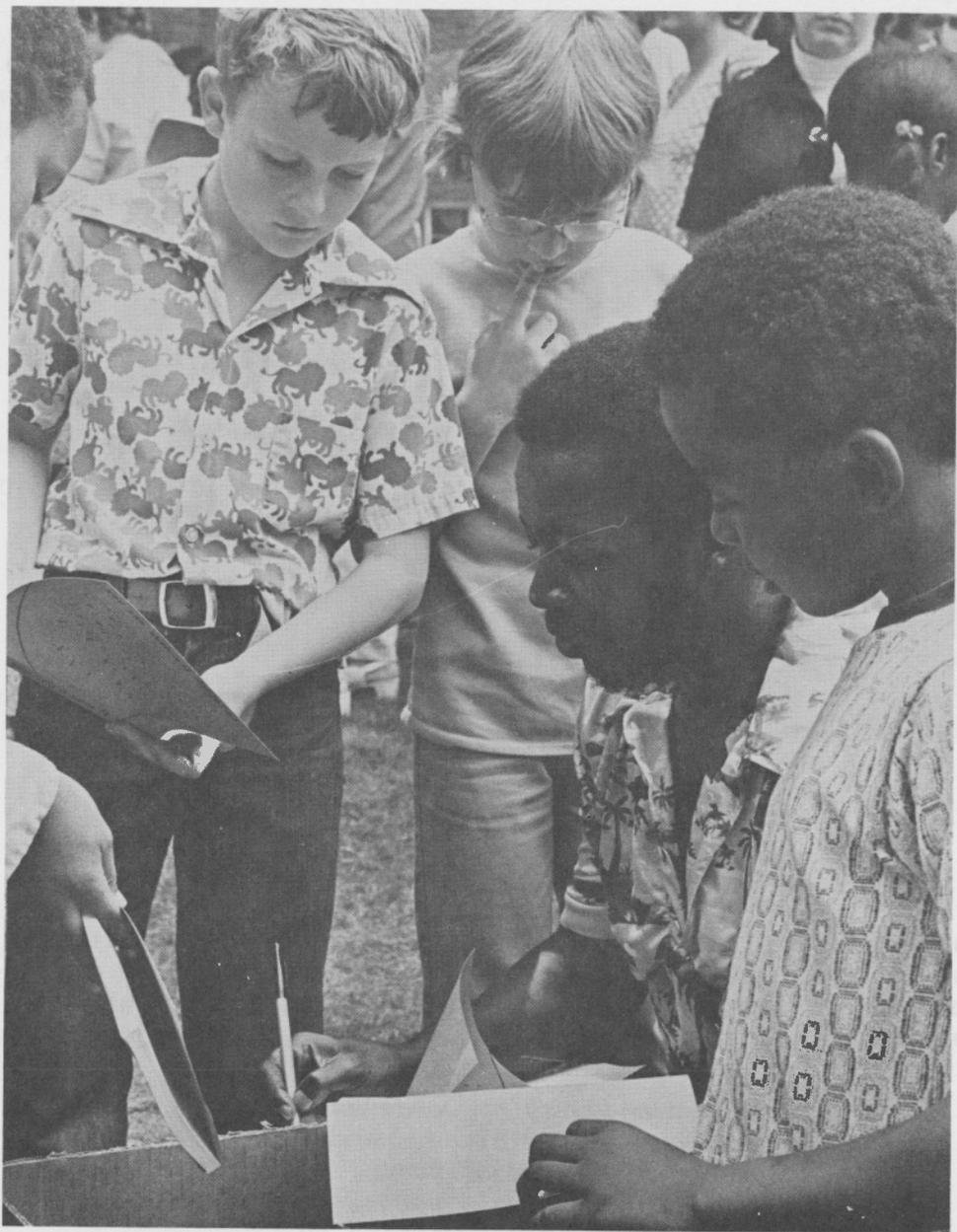
POETRY:

The two poets-in-residence visited all of the Arts in Motion schools, and, because they did not work together in the classroom, they developed different styles and ways of approaching poetry, though they did utilize many of the same techniques. Both poets involved students in the writing of class collaboration poems for which each student contributed a word or phrase to a poem composed by the group. The students also experimented with non-sense, fantasy, wish, color, and transformation poems, to name a few. But, most of all, the poets urged the students to express themselves freely and openly through their writing - as verified by this very articulate statement made by a high school student:

The instruction, or better yet, the motivation given by David Wilk was of tremendous value to me. Moreover, it was of even more value to most of my classmates who are not generally called "good students" by the majority of teachers. He was of great value because he was not dominating, authoritative, or molding...He brought about much interest, and thus, much mental activity...He caused us to think, to feel, to express ourselves, our feelings. He inspired rather than instructed; he instructed us in self-awareness, self-expression, and self-evaluation.

Another student comments on the same point after a residency with Felton Eaddy:

For me it taught how to express my feelings and let things out in the open. It's good once in a while to tell and share different things about yourself with other ones. It's like maybe they'll understand your feelings about things instead of keeping them inside your system.



The students were able to feel comfortable about opening up to each other because the poets created a non-threatening, non-competitive atmosphere. Students competed only against themselves rather than each other. Everyone's opinions and writings were given equal respect. A high school student comments:

He told which ones (poems) he really liked and the ones he didn't like he didn't say because he probably didn't want to hurt our feelings.

The poets established rapport with the students quickly and easily. They tried to understand the point of view and concerns of the students with whom they came in contact, as evidenced by this statement by a junior high school student:

I had never met a man who knew how much I felt in my whole life.

A primary school student expresses her feelings about the poet even more directly:

Mr. Eaddy, I like the way you talk and laugh and walk. I love you. I wish you was my daddy.

Many students, through their evaluations, commented that they had not been interested in poetry or writing as a form of personal expression before the poets visited, but that through their experiences with the poets they had come to enjoy writing. A junior high school student states:

From the encouraging words he spoke to me after class one day made me think more of poems. Now I have been writing 2 poems every day and it's beginning to be one of my favorite things I like to do.



Other students discovered that they had talents they weren't aware of before the poet's visit. A student explains:

*David found a talent I really
didn't know I had, and I think
I will keep on writing poems.
And maybe, just maybe, my name
might be in a book under the poem
I wrote. 😊*



Expressing a similar idea, a junior high student writes:

*I really thought he was great
not for what he read. But for
how he taught us to do the things
we thought we couldn't do...
because he really brought some-
thing to me that no other one
would have.*

Yet another student writes of meeting the poet again someday:

*Maybe someday he and I will get
together and be famous poets.
I miss him already, and he just
left not too long ago.*

The poets' visits were supported by teachers as well as students. Many teachers felt that the poets were able to reach and motivate reluctant students who had not previously shown any interest in writing. A primary school teacher makes the following comments:

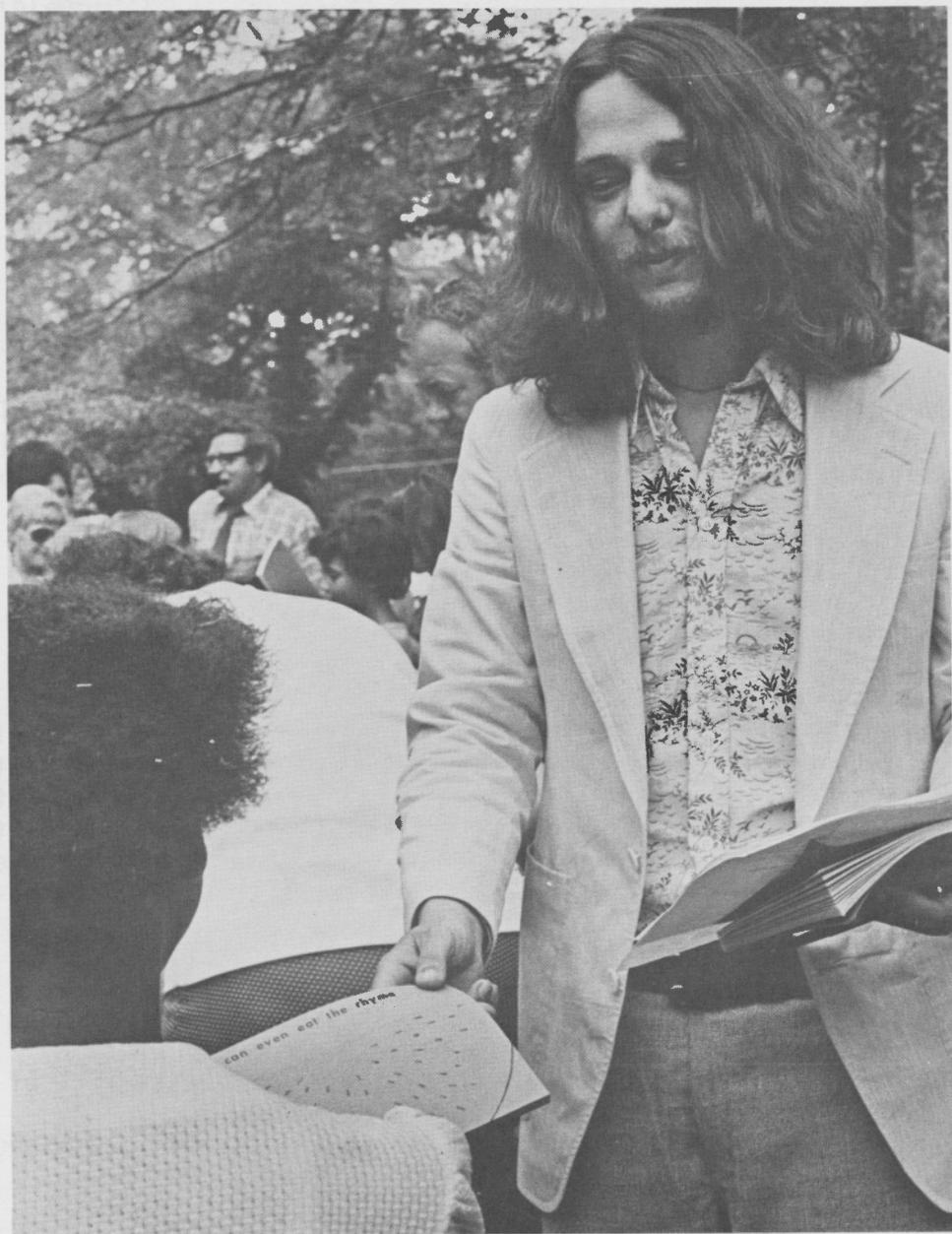
I found Mr. Eaddy to be a person of unusual sensitivity, depth, compassion, and ability to communicate... (he) seemed to be able to bring out the best in all the children and he gave a very adequate amount of time and attention to every child in the room, but he was especially effective with those children who are low achievers. He seemed to bring out things I never knew, with all my loving them and working with them, were there. He was patient in the extreme, and seemed able to give his full attention to the children, one at a time, in such a way that none felt excluded.

When asked what the strongest point of the poet's residency was, one junior high school teacher replied:

It was good for my students to see a literate, young male non-teacher. I believe they said he was "hip."

With the older students the poets discussed social concerns and had the students express their opinions regarding these issues through poetry. One of the poets recorded this passage about a junior high class session in his journal:

Had them write short pieces about the relationships between blacks & whites in the South and in the country in general; read these aloud...many of them want things to be different, they really feel the difference between their own attitudes and their parents' attitudes (especially the white kids); the black kids tend to be fairly radical in certain ways, I mean that they have a lot of anger, which moves them a lot. I think they're just a bit afraid generally to express that feeling openly, and I think it came out in some constructive ways in this class. Several black girls, who are the brightest and most hardworking in the class, talked to me after class and asked me to keep in touch with them after I leave; they want me to read what they write. I was pretty gratified by that.



The desire on the part of the poets to discuss controversial issues with the older students sometimes caused feelings of discomfort on the part of faculty members. In most cases, however, the poets were able to assure teachers that they were prepared to handle such discussions in a constructive, non-inflammatory manner and that the students had a genuine interest in and need to discuss these issues. Never did such discussions pose any serious problems during the year.

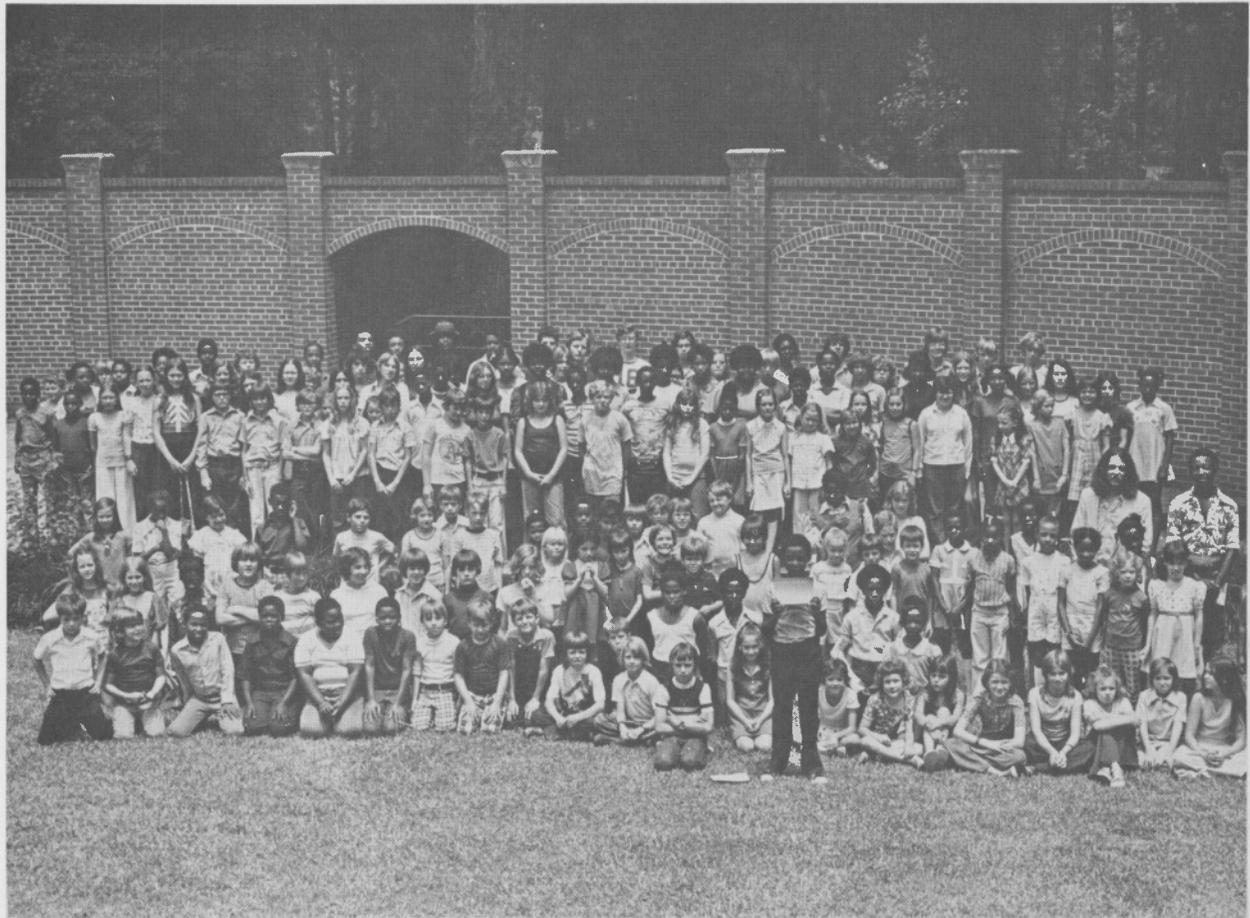
Tangible evidence of the year's creative writing activities can be found in the student poetry anthology, "You can Even Eat the Rhyme," published in May 1975. The poems are imaginative and insightful and there is no doubt that the poets touched many students. The act of creating is an exhilarating feeling - and many students in Greenwood and Saluda were able to share in that sense of gratification. As one student wrote:

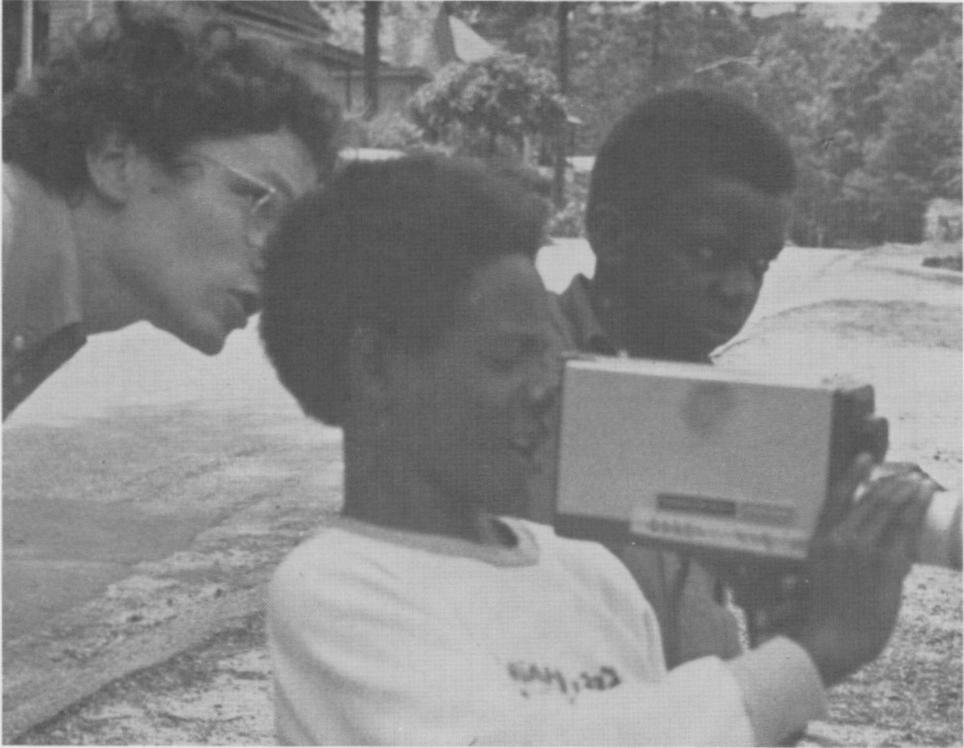
*When I write poems I feel so
good when I'm doing it and
when I finish.*

VIDEO:

As was mentioned previously, the video component was a pilot program within the Arts in Motion project. The video artist came to Greenwood for a one week residency at an intermediate school. He worked with the same 24 students every day for two hours per day. All of the students were able to participate in the shooting of short documentary tapes about various aspects of their community.

The video program was quite successful for the students, teacher, and artist involved. The students were spellbound by the experience of seeing themselves and their everyday surroundings on a television screen. The interest level of the students never waned during the week, and the teacher who participated in the program planned to incorporate video in her teaching as a result of the residency.





All of the tapes produced by the students were made using a video portapak unit. The students operated the camera and the recording equipment and provided their own narration. One student reflected on her experiences at the end of the week:

It was a good week of course it had to be. Everybody got to go. Each day a crew of children from our class got to go out to other parts of school. It was really a good week and wow, just think we a sixth grade class. We got to work a camera that a famous movie star might have worked. I went Friday.

Now these students are hoping to become involved in a video pen-pals project so that they can exchange tapes with students from other parts of the country. They have taken a new interest and pride in themselves and their community and want to share who they are with others.

The value of a full-scale video program was established in the brief one week residency. The potential of such a program is great, and steps will be taken to develop this aspect of Arts in Motion in the future.

OBJECTIVE MEASURES

The portion of the Arts in Motion evaluation which involves the use of the self concept and racial attitudes scales with a control and experimental group is limited by several factors. The first limitation is that the evaluation design does not include a pre-test of the two groups on self concept and racial attitudes. There is thus no baseline against which to measure scores on the scales obtained after the intervention of the experimental variable, the Arts in Motion project. Therefore, differences between the experimental group and the control group may have been present before the students were exposed to the arts project.

A second limitation of the design is that the experimental and control groups were not as comparable as intended. Table I summarizes the demographic data for the two groups.

However, in spite of these limitations, the data collected is valuable because it indicates the potentiality of the Arts in Motion program in terms of improving racial attitudes and self-concept of program participants. This information also indicates that there is value in collecting objective data for projects engaged in the development of abstract concepts and attitudinal changes through their programming.

TABLE I

Demographic Characteristics:

	Control	Experimental
Sex:		
Male	42.1%	54.3%
Female	57.9%	45.7%
Race:		
Black	33.0%	42.8%
White	67.0%	57.2%
Grade:		
4	--	7.7
5	6.8	15.9
6	11.4	25.0
7	1.1	1.9
8	15.9	2.4
9	18.2	16.8
10	12.5	8.7
11	22.7	8.2
12	11.4	13.5
Mean	9.12	7.82

Racial Attitudes and Self-Concept:

In order to make generalizations about differences in scores between the experimental and control groups on the self-concept and racial attitudes scales, one must assume that the two groups are not markedly different from each other on demographic variables and would not have been different in scale scores prior to the occurrence of the arts program.

Table II depicts the average mean score for each of the items on the self-concept test. The lower the number, the higher the self-image. The experimental group showed a slightly higher or better sense of self worth than did the control group. This fact tends to confirm the attaining of one of the project's major objectives: the elevation of self-concept.

The results of the racial attitudes scale may be viewed in Table III. The lower the score, the lower the prejudice existing in the group. The experimental group shows slightly less prejudice than the control group. Therefore, there is some evidence that a second major objective of the project, the diminishing of negative racial attitudes, has been achieved.

Table IV is a further breakdown of the results of the racial attitudes scale. When the students were given the measures, they were asked to indicate their responses to the statements by circling a number from 1 to 5. Circling 1 indicated that they strongly agreed with the statement; circling 5 meant they strongly disagreed. Numbers 2 through 4 indicated gradations in response between the extremes.

In Table IV note that in the experimental group, females showed less prejudice than did males in this group. Notice also that experimental group females were less prejudiced in response than control group females.

Black members of the experimental group showed less prejudice than white members of this group and were markedly less prejudiced than blacks in the control group.

TABLE II

Average Score For Each Item

Self Concept Scores

Question	Control	Experimental
1	3.99	4.30
2	2.10	2.05
3	1.85	1.72
4	1.90	1.77
5	2.93	2.48
6	2.15	2.13
7	2.25	1.75
8	1.60	1.60
9	2.59	2.52
10	1.52	1.55
11	2.12	1.74
12	2.18	2.44
13	2.07	1.98
14	2.48	2.45
15	1.62	1.76
16	1.65	1.69
17	1.77	1.79
18	2.92	2.70
19	3.06	3.31
20	3.39	3.30
	$\Sigma=46.14$	45.03
average	2.31	2.25

TABLE III

Average Score For Each Item

Racial Attitude Scores

<u>Question</u>	<u>Control</u>	<u>Experimental</u>
1	2.49	2.31
2	2.33	2.15
3	2.11	2.02
4	1.55	1.68
5	2.65	2.29
6	2.97	3.08
7	2.95	3.15
8	2.39	2.44
9	2.59	2.76
10	1.55	1.69
11	2.74	2.56
12	2.38	2.06
13	3.16	3.31
14	3.42	3.13
15	2.66	2.70
16	1.58	1.62
17	2.69	2.45
18	2.34	2.68
19	3.33	3.55
20	1.59	1.45
average	2.47	2.45

Table V is related to items on the racial attitudes and self-concept scale which show a chi square significant difference at the .05 level. These items are highlighted only because they are the questions that seem to indicate most clearly the differences in attitudes between the control and experimental groups. In this respect, these particular items will be useful in constructing a scale for subsequent evaluations of the project.

TABLE IV

Percent Response Based On Averaging Sums for Each Item

Racial Attitude Scale by Sex and Group

	Control		Experimental	
	Male	Female	Male	Female
1	16.2%	16.0%	17.7%	<u>25.3%</u>
2	37.8%	40.0%	39.8%	51.6%
3	32.4%	40.0%	26.5%	15.8%
4	10.8%	4.0%	15.0%	7.4%
5	2.7%	0.0%	0.9%	0.0%

Racial Attitude Scale by Race and Group

	Control		Experimental	
	Black	White	Black	White
1	13.8%	17.2%	<u>30.3%</u>	14.3%
2	48.3%	34.5%	47.2%	43.7%
3	34.5%	37.9%	16.9%	25.2%
4	3.4%	8.6%	5.6%	16.0%
5	0.0%	1.7%	0.0%	0.8%

Table VI indicates the kinds of exposure students had to the arts program. In Part I students indicated which of the artists they had in their classrooms. This exposure was a minimum one-week residency the the artist. Only students who were members of the experimental group responded to number I, as none of the control had participated in the residencies.

Part II indicates which of the in-school concerts the students had seen during the year. Again, figures pertain only to the experimental group.

TABLE V

Items Which Were Significantly Different Between Experimental and Control Groups: (Significant at .05)

A. Racial Attitude Items

Specific Questions:	Control	Experimental	
RA2 1.	37.5%	47.6%	"Black people have a heritage they can be proud of."
2.	13.6%	16.8%	
3.	34.1%	17.3%	
4.	8.0%	9.1%	
5.	6.8%	9.1%	
	$\Sigma=100.0\%$	$\Sigma=100.0\%$	
RA18 1.	40.2%	36.2%	"It is not true that some races are more likely to steal than others."
2.	17.2%	14.0%	
3.	18.4%	17.9%	
4.	16.1%	9.7%	
5.	8.0%	22.2%	
RA20 1.	67.0%	76.9%	"I have both black and white friends."
2.	13.6%	12.0%	
3.	14.8%	4.8%	
4.	2.3%	1.4%	
5.	.7%	3.4%	

B. Self Concept Items

SA5 1.	19.5%	37.9%	"I sometimes do very bad things."
2.	17.2%	14.1%	
3.	29.9%	23.3%	
4.	17.2%	11.7%	
5.	16.1%	13.1%	

SA7	1.	45.5%	61.8%	"I feel good today."
	2.	18.2%	17.6%	
	3.	13.6%	10.8%	
	4.	11.4%	3.4%	
	5.	11.4%	6.4%	
SA9	1.	19.5%	29.4%	"I am an attractive person."
	2.	25.3%	16.7%	
	3.	36.8%	37.3%	
	4.	13.8%	5.9%	
	5.	4.6%	10.8%	
SA11	1.	48.8%	61.8%	"I am a member of a happy family."
	2.	19.8%	15.2%	
	3.	12.8%	15.2%	
	4.	8.1%	2.5%	
	5.	10.5%	5.4%	
SA14	1.	28.7%	27.1%	"I am just as nice as I should be."
	2.	21.8%	30.0%	
	3.	24.1%	23.2%	
	4.	23.0%	10.3%	
	5.	2.3%	9.4%	
SA19	1.	18.6%	22.3%	"It is not true that I shouldn't tell so many lies."
	2.	22.1%	12.1%	
	3.	16.3%	16.0%	
	4.	20.9%	11.2%	
	5.	22.1%	38.3%	

Part III dealt with whether or not students had ever attended an after-school workshop at the Arts in Motion Community Center. Students responded by marking "yes" or "no." Similarly, Part IV was a yes or no response to the question of whether or not the students had attended an after-school workshop given by the artists at individual schools. These workshops were begun in April 1975 as an attempt to reach more students than were being reached at the Center. The figures show that this experiment was successful in that the number of students marking "yes" to this question is markedly higher than the "yes" responses to Part III, in spite of the fact that these workshops were offered only for a brief period of time while workshops at the Center operated for eight months.

Part V indicates responses to the question of whether or not students would like to see the Arts in Motion program continued at their schools in the future. The response was overwhelmingly affirmative for both the control and experimental group participants.

SUMMARY OF FINDINGS:

In conclusion, when one assumes that the variables have been equally distributed between the experimental and control groups, there is an indication that because of the Arts in Motion project, participating students were more likely to have a positive self-concept and to be less racially prejudiced than those of the control group.

It is recommended that evaluations of similar projects involve pre-measurement of two similar groups before the project is begun, to be followed by measurements after the completion of the project. The design would be truly experimental if the group to receive the exposure to the program could be selected by chance.

TABLE VI

I. ARTISTS IN CLASSROOM (EXPERIMENTAL GROUP)

<u>Artist</u>	<u>Frequency</u>
1. Mona Barnes, Actress	21.4%
2. Kent Lantaff, Actor	19.4
3. Malik Purley, Actor	18.4
4. Gayle Everhart, Actress	12.1
5. Felton Eaddy, Poet	11.7
6. David Wilk, Poet	11.2
7. Susie Surkamer, Dancer	4.9
8. Tom Jordan, Composer	1.0

II. PARTICIPATION IN IN-SCHOOL PERFORMANCES (EXPERIMENTAL GROUP)

1. MOLE	21.4
2. Al McClain Jazz Quartet	16.4
3. Felton Eaddy	16.4
4. David Wilk	14.4
5. Tom Jordan	13.9
6. Susie Surkamer	9.5
7. Actors	8.0

III. "Have you ever attended a class or workshop at the Arts in Motion Community Center?"

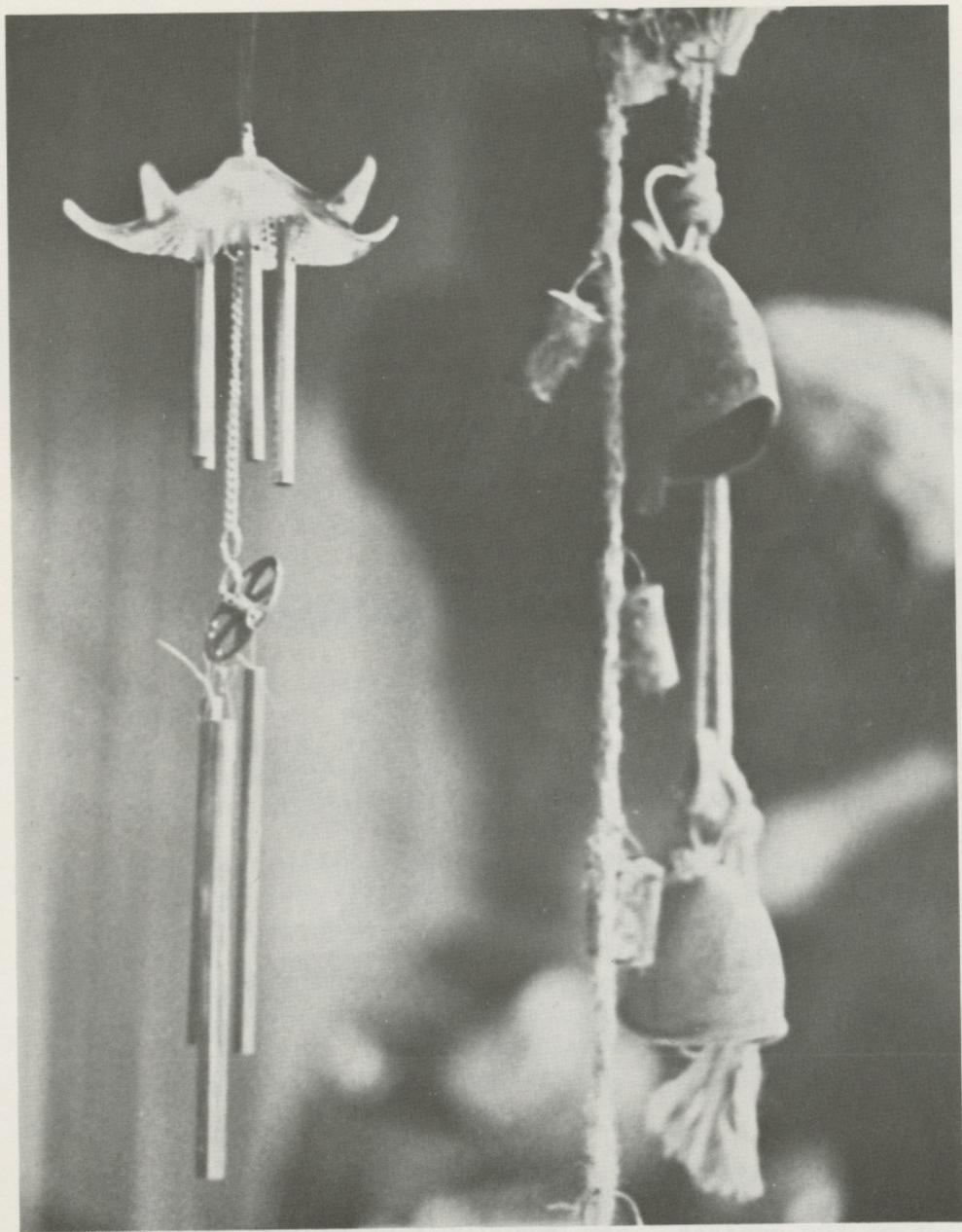
	<u>Control</u>	<u>Experimental</u>
YES	2.3	1.6
NO	97.7	98.4

IV. "Have you ever attended an after-school workshop given by an AIM artist in your school?"

YES	3.4	17.5
NO	96.6	82.5

V. "Would you like to see AIM continued at your school next year?"

YES	96.6	95.0
NO	3.4	5.0



the community program

The civic involvement of the Arts in Motion group, the rapport with the community was fine. I think the AIM Festival, the week that was sponsored, really brought to Greenwood a recognition of the abilities of people within the community to create, given a little bit of inspiration from people who know what they're doing.

*Adult Participant
Greenwood, SC*

The community program of Arts in Motion was an important part of the project. Few opportunities existed in either

Greenwood or Saluda for community citizens to meet in bi-racial groups, so the project sought to provide opportunities for children and adults of both races to participate together in arts activities. In order to facilitate the organization of a community program, a Community Coordinator, who lived in Greenwood, was hired to work one day per week, publicizing AIM events and arranging for appearances by the artists.

One of the first steps taken in the community program was to open the Arts in Motion Community Arts Center. The Center was an old house near the downtown area in Greenwood. For about four weeks before the opening, the artists, Project Director, and friends worked to renovate the house--doors were painted bright colors, super-graphics were painted on the walls of several rooms, a sound studio was built, and the rooms were furnished with donations from community citizens. Several businesses and private citizens in Greenwood donated paint and materials to the Center, so the cost of renovating was considerably defrayed.

A grand opening celebration for the Arts Center was held in October and was well attended by school personnel, students, parents, and the general public. Everyone seemed very pleased to have an arts facility in town and many indicated an interest in taking classes at the Center.

Shortly after the opening, registration for classes given by the AIM artists was held. Close to one-hundred children and adults registered for classes in drama, dance, electronic music, and creative writing. The artists conducted approximately twelve classes per week in the afternoons and evenings at the Center throughout the year. By the end of the project, a total of over 300 workshops had been provided in Greenwood and Saluda for an estimated 500 people.

In April, because attendance at the Arts Center seemed to be dropping off somewhat, a new plan for workshops was added--after-school workshops given in individual schools

STATISTICAL DATA

Community Program/Arts in Motion

<u>ACTIVITY:</u>	<u>#PARTICIPANTS</u>	<u>%MINORITY</u>
-Community Workshops	500	60%
-Prison Program		
a. Dancer/Composer	120	80
b. Jazz Quartet	150	80
c. Actors	80	80
d. Poets	80	80
-Girl Scouts (Actors)	300	35
-Presentations/Comm. Groups	250	30
-Nursing Home		
a. Dancer/Composer	40	15
b. Actors	40	15
c. Poets	35	10
-Lander College	200	30
-Piedmont TEC	150	40
-Arts Festival Week	750	40
-Poetry Festival I	120	80
-Poetry Festival II	400	50
-Arts Celebration Concert	300	45
-Jazz Comm. Concerts	325	75



by the artists. This approach worked well, as often sixty to eighty students turned out for a single workshop. Consequently, future plans have been made to expand this aspect of the AIM program.

A community arts workshop program was instituted in Saluda as well as in Greenwood. Because Saluda is thirty miles from Greenwood, separate arrangements had to be made for the Saluda townspeople. Since at least one of the artists was in residence at a Saluda school almost every week of the project, community workshops were offered once a week. Because the artists often



had to be back to Greenwood in the evenings to teach at the Center, scheduling Saluda workshops was difficult. The solution was to give all workshops for children and adults in the afternoon, which, unfortunately, made it impossible for many adults to attend. Many children did attend the workshops, however, in the future, different artists will be utilized in Greenwood and Saluda so that both towns can have a full scale community arts program.

In addition to the workshops, the artists gave presentations and mini-concerts for various community groups. Organizations reached in this way were the Girl Scouts, Parent-Teacher Associations, the Regional Correctional Institution, the Nursing Home, Piedmont Technical College, Lander College, and several civic and church groups. The primary purpose of such presentations was to inform citizens about the program goals and activities and to encourage them to participate in classes at the Arts Center.

In April, a week-long community Arts Festival was sponsored by the project. The artists and the Community Coordinator worked for months ahead of time arranging for local artists and arts groups to demonstrate their art and for visual artists to exhibit their work during the course of the Festival. The purpose of the week's activities was to highlight the talents existing in the community. In honor of the Arts Festival and in recognition of the contributions of the AIM artists, the Mayor of Greenwood proclaimed the week "Arts Week."

The events of the Arts Festival were a reader's theatre presentation, a festival of church choirs, a film festival, a band concert, a high school and junior high school play, a poetry festival, and, at the end of the week, an all day arts celebration with exhibits and mini-concerts on the grounds of the County Courthouse. The following comment was made by a Greenwood citizen in a letter to the Editor of the local newspaper, following the Festival:

*The arts and crafts show sponsored
by Arts in Motion on May 10 is still*

*shining in my mind's eye. Spotlited
in this exhibition were many talented
individuals...all or most of them
local people...the AIM exhibition has
sparked my interest in such shows and
my pride in our local artists...I
believe it will stimulate in others
the pride and excitement in knowing
that we have very real, unique artists
right here in our own town.*



The parent of a child who participated in the Festival made a similar comment:

There was talent displayed there that would never have been displayed had it not been for that particular program.

The Festival was the successful culmination of a year's work in the community. The townspeople became more aware of their own potentialities in the arts and of the enjoyment to be derived from involvement in community arts activities.

The artist also initiated several community activities of their own, outside of the AIM program. The director of the acting company was invited to direct the annual high school play, a fable which was performed in full animal make-up and costuming. As the high school sponsor of the play noted:

It was a learning experience for the students. It was not just "being in a play." Kent (the director) went into it in a very professional way...the kids really got into what acting is all about.

Two of the other artists were actively involved in the development of a local arts council. The artists provided much of the impetus for the council's formation--as a result the group now has established by-laws, elected officers, and has begun to develop a program. The interest in an arts council had existed among several members of the community for years, but they needed the leadership that the artists were able to provide.

The community arts program made a good beginning during the 1974-75 project year, and the adult community will continue to be a major focus in the future. A great

need continues to exist in both communities for the further development of arts programming, and many citizens are pleased that the necessary assistance is being provided. As one adult participant in the community workshops commented:

I think it's (AIM) the best thing that's happened in Greenwood in years. I wish I could have had somethings like this when I was in school. I could have learned to appreciate things more.

afterword

*All in all, the Arts in Motion
project was the best spent money
I've ever seen the Federal govern-
ment spend!*

*Adult Participant
Greenwood, SC*

And so, the end of the first year of Arts in Motion. On the basis of comments received in writing and through interviews from thousands of participants, regarding the project, several conclusions can be reached. First, when asked what they felt was the greatest strength of the project, an overwhelming number responded, "the artists." The enthusiasm and dedication of the young artists involved in the project was infectious, and they brought a sense of excitement to the schools and communities they entered.

Second, when asked what they would change about the program, close to one-hundred percent of the participants said, "the length of time the artists are with us." The schools want longer residencies by each artist so that the program can have a greater impact on long-range curriculum development.



Future plans have been drawn for the continuation of the program which are contingent upon refunding. The new programming calls for an intensification and focusing in--increasing the number of artists and options for the schools, lengthening the residency periods, concentrating on teacher training, centering on the elementary age child, and encouraging the rebirth of a school/community partnership.

The schools are ready to make a commitment to the arts and to the development of greater intercultural awareness. As one elementary school principal said this year:

These students...have no opportunity to see this kind of performance by an artist. They love to be exposed to it. They need it. This is an experience they wouldn't get any other way. And all of them felt very close to the artists.



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