

Received at
meeting

MARLENE TEEL-HEIM

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14 June 2011

Dear Mayor and Members of City Council:

Attached are portions of excerpts I referenced in my comments to you this evening. Even though some articles date back to over 20 years ago, I find the information just as relevant today, perhaps even more so.

With my sincere hope that the arts will continue to grow in importance here in Hayward,

Marlene Teel-Heim

good article

CROWDED BACK-TO-BASICS BANDWAGON IS OFF, VEERING CRAZILY

By J. David Bowick

(Mr. Bowick is superintendent of the Oakland Unified School District. His editorial first appeared in the Los Angeles Times on Nov. 14, 1983)

All aboard! The latest education bandwagon is about to leave the station. It's headed "back to basics," and it's almost too crowded to move.

Will Californians do it again -- jump aboard the newest learning fad without asking where it's heading?

It's not that I oppose "basic" education. I don't deny the need for universal literacy or for proficiency in rote aspects of mathematics and writing. It's just that I don't want us to forget that "education" is so much more than the Three Rs.

I learned that years ago from Weldon Bracey, who never even knew what he taught me.

Bracey was the organist at my family's church in Brooklyn. Because my father was a deacon, we had to sit in the front pew, where we could see Bracey's inspired performances up close.

By the time I was five I was hooked. Every Sunday after church I'd go home and, on our dining-room table, bang out all the hymns that I'd heard that day.

My parents took the hint, bought me a beat-up old piano and arranged some lessons. That was when my education really took off. For me music was the "open sesame" to learning. I read my first words out of a song book, did my first math by counting measures. And later I had my first glimpse of greatness when Leopold Stokowski and later Arturo Toscanini conducted my high school orchestra.

During my school days, music was the reason to learn, the access to learning, the joy in learning.

And I wasn't unique. For other ghetto kids with whom I grew up and for those whom I later taught music, art, dance, drama and other "frills" were the inspirations that led many of them up and out of poverty.

Moreover, these "non-basics" often succeed where many "desegregation" plans fail: They have an almost magical way of bringing kids together in diverse urban school populations. Students from all backgrounds can and do perform in the school orchestra, paint murals, play on teams -- despite differences of language, ancestry or income.

to: Ruth Forbes
from: Marlene Teel
re: 9th Annual City Livability Awards
date: 15 April 1988

#2. The major goals and objectives of the city government's approach to the arts are:

to improve the quality of life of its citizens by making arts and cultural experiences available to an ever-growing number.

to foster development of arts organizations in the community.

to treasure its community's cultural diversity.

to include aesthetic considerations in local decision making regarding the built environment.

to recognize the role of the arts in economic development and the role of artists in community problem solving.

city council
#7. The best steps a Mayor can take to develop a successful urban environment for the arts and culture are:

to see the arts and culture as an integral part of the life experience, just as vital as any human service.

to broaden financial support to arts and cultural organizations.

to develop an attitude of seeking advice from experts, particularly in the visual arts, when considering decisions affecting the visual impact of the city.

to welcome new ideas from the arts community.

to participate in arts and cultural events and programs.

Olympus on Main Street
A Process for Planning a
Community Arts Facility

by Joseph Golden
Syracuse University Press
1980

700.68

Foreword

IN SOMETHING as complex as a community, sometimes we don't see how one part affects all the others. *Olympus on Main Street*, and the model it offers for planning an arts facility in a community, helps to bring all the parts together, into focus, and into a physical space appropriate to the artist.

The arts bring people together. And you already know how they open our minds to all kinds of new experiences. But the arts not only create beauty, they create jobs. Businesses prefer to locate in communities with a rich cultural life and active cultural facilities. Try to imagine your community with no music, no dance, no poetry, no theater, no sculpture, no painting, or no place to go to enjoy them. You have to imagine, eventually, industry and jobs gone, too. And, after that, the people.

As mayor of a major urban center, I have endorsed strongly the use of the arts as a significant tool for the restoration and revitalization of the central city. But this role of the arts is not just a belief. In the city of Atlanta, my administration has made major commitments to the arts over a period of years. We are experiencing the revitalizing force of the arts throughout our city. We are convinced that appropriations for the arts represent a blue chip investment in our city's future.

x

FOREWORD

But, as with any other natural or human resource, good art and good arts facilities appear most often when there is the kind of thorough, community-wide planning recommended in this book.

The construction of new facilities for the arts continues briskly in this country. But one of the most exciting developments I have noticed is the initiative taken by community arts organizations and individual artists to re-use existing urban structures as well for cultural activities. In Los Angeles in April 1978, a national conference of 250 artists and arts administrators met to share their experiences with what they call "new art spaces."

Almost invariably, whether in Seattle, Syracuse, or Atlanta, these projects take place in or near "main street" — the central business districts, in abandoned and sometimes deteriorating buildings. These independent, highly energetic and committed groups filled these empty spaces with galleries, exhibitions, theaters, performances, workshops, classes, and studios.

Whether the artists realize it or intend it, they help teach us and help prove to us that our communities can come alive again. But artists need the involvement of informed and dedicated laymen to accomplish what the title of this book suggests: that lofty things can happen in the very heart of our cities and towns.

The arts represent the vitality and perhaps the very identity of the city itself. The arts are the highest expression of the urban experience, and the cultural enrichment that is possible in a community is the highest and most eloquent justification of the community itself.

One of the major and most compelling themes of *Olympus on Main Street* is that, in fact, the arts and the community are inseparable.

Spring 1980

Maynard Jackson
Mayor, City of Atlanta