



## ArtsBridge: Model for Success

**A**RTSBRIDGE IS A MODEL FOR SUCCESS. WHAT started as a local arts education and outreach program in 1996 is now a national network of universities using the ArtsBridge model to bring more arts education to more children across the country.

Under the visionary leadership of ArtsBridge founder Jill Beck, dean of the Claire Trevor School of the Arts, the program has grown from serving seven classrooms in Orange

County to over 800 classrooms across the country. Recognized and

funded by the State of California as a statewide model, UCI's ArtsBridge program was initiated at eight University of California campuses in 1998. Further funding in 2001 from a U.S. Department of Education grant has launched a national network of universities using the ArtsBridge model. The most recent evolution in ArtsBridge's extraordinary life has been the establishment at UCI of the Center for Arts Research in Education (CARE). The Center will bring together faculty in the arts and other disciplines at the university to study the relationships between the arts, aspects of cognitive and social development, civic engagement and public policy formation. In recognition of these achievements, Jill Beck has been named a recipient of the 2002 UCI Medal, the university's highest honor.

With a proven model for success to back her up, Jill Beck is already preparing for the next item on the ArtsBridge agenda: a trip to Washington, D.C. to promote advocacy for a national policy



UCI ArtsBridge Director Keith Fowler, an architect for the ArtsBridge model.

for arts education in schools. Before she heads out the door, she takes a few minutes to talk about ArtsBridge's life...so far.

September 2001, Claire Trevor School of the Arts received an \$846,500 grant from the U.S. Department of Education's Fund for the Improvement of Postsecondary Education (FIPSE) to support the expansion of ArtsBridge. How is the FIPSE grant going to be used?

The FIPSE money is going to be used to build a national network of universities working with various schools to bring more arts education to more children across the country. We will deepen ArtsBridge's impact in California by replication within

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## The Life of ArtsBridge...so far

**A**RT HAS A SPECIAL PLACE IN OUR WORLD, inspiring both the heart and the mind, creating bridges between us, and helping us to communicate more effectively. I commend you for the work you have done with ArtsBridge.

—Barbara Boxer, United States Senator, CA

### 1996

Under the leadership of Dean Jill Beck at the University of California, Irvine, ArtsBridge launches its first arts projects with seven ArtsBridge scholars teaching in seven K-12 schools in Orange County. Professor Keith Fowler, head of directing in the Department of Drama, is appointed Faculty Director of UCI's ArtsBridge program.

### 1999-2000

ArtsBridge receives \$1.5 million from the State of California to expand UCI's acclaimed ArtsBridge program throughout the University of California system. Eleanore Stewart is appointed Associate Director of statewide ArtsBridge. UCI's School of the Arts receives \$310,000 of the state funding to build out UCI's ArtsBridge program and to assume administrative leadership for the systemwide initiative for the next three years.

In its first year of dissemination to seven additional UC campuses, ArtsBridge scholars deliver arts education to 23,922 K-12 students in 276 schools, 64% of which are low-performing. 932 UC students teach visual arts, music, drama, dance, and digital arts to both primary and secondary school students, and offers professional development to teacher-credential candidates and to schoolteachers.

### 2000-2001

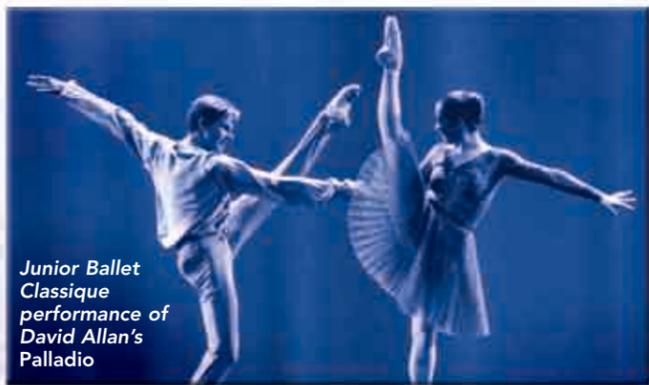
"Bright Minds, Strong Voices: Art by California Children." First bi-annual UC ArtsBridge Exhibition presents a sampling of artwork from children participating in ArtsBridge programs throughout the state. The exhibition opens at UCI in January and tours to four UC campuses.

Claire Trevor School of the Arts receives an \$846,500 grant from the Fund for the

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ArtsBridge is in good hands. Jill Beck, ArtsBridge Founder and Visionary Leader.



Junior Ballet Classique performance of David Allan's Palladio

## Winter Performance Highlight

### THE JUNIOR BALLET CLASSIQUE DU CONSERVATOIRE DE PARIS

Performance of works by internationally noted choreographers Nicolo Fonte, Davide Bombana, Robert North and David Allan.

Sun., Feb. 24, 3 pm, Irvine Barclay Theatre, \$15/14/8

Eight student dancers from the Conservatoire de Paris arrive at UCI, Feb. 14, for a two-week residency hosted by the Dance Department's International Dance Exchange program. These young dancers are members of the The Junior Ballet Classique, the Conservatoire's professional training

and touring company. While at UCI, they will take dance classes and perform in the UCI Dance Visions concert. In a special performance at the Irvine Barclay Theatre, The Junior Ballet Classique will present a full repertoire program which they recently toured in Europe to great critical acclaim.



**ARTSBRIDGE: MODEL FOR SUCCESS** *continued from page 1*

the California State University (CSU) system and broaden its impact by moving beyond California to additional public universities. A collective network of many major research universities can start to be a very powerful voice for how the arts are supported in our nation's schools.

The FIPSE project is so important because of what we will learn from our partners across the country. There are some very sophisticated programs at New York University, the University of Utah and at the other partner schools, and the network will provide open access to what we are all learning. I expect that the fourteen universities now participating will improve what they do because of exposure to each other. The other important point is, as ArtsBridge replicates across the country through our partner universities, we will share a set of principals upon which we all agree. Although programs will differ locally because everybody has different expertise and local needs, we will share basic agreement on values and approach.

**The latest evolution in the ArtsBridge program is the establishment of the Center for Arts Research in Education (CARE) on the UCI campus. Why the need for such a center?**

We rely too heavily on standardized testing to prove what children learn. Einstein said, 'Not everything that can be counted counts.' I think we also have to find methodologies for tracking what children learn that is less 'easy' to measure. For instance, their willingness to take risks in the classroom, to pose multiple solutions to problems, or to raise their hands and speak in public. The answers to these questions cannot be extracted with big standardized tests, and one can't teach these things as answers to specific questions that can be drilled and memorized. They are mental operations that need to be developed in children. We know these areas of development are assisted by arts learning, but 'how can we measure it?' It is an essential mission of CARE to devise studies to report on why early arts learning is a positive force. This means the establishment of a valid system for evaluation and assessment. The Center is fortunate to be working with Dr. Robert Horowitz, who is Associate Director of the Center for Arts Education Research at Teachers College, Columbia University. His investigations have focused on the impact of arts learning on several cognitive and social dimensions, such as creativity, personal expression, and school climate. Dr. Horowitz will help develop methodologies through

interdisciplinary research, which will involve social ecologists, psychologists and cognitive specialists, doctors, scientists, artists and educators.

**How will CARE benefit the university community?**

An important component of CARE is the opportunity for faculty to derive direct benefit from being involved. Other campuses have been quick to see the research potential in ArtsBridge. I hope I can encourage UCI faculty to take advantage of the research potential to be found in the diverse human populations at myriad ArtsBridge sites. It's a problem in a research institution if work in ArtsBridge is only perceived as service, because service doesn't count for much in advancement through the faculty ranks. But if involvement in ArtsBridge affects one's teaching, what is offered in the curriculum, how a department defines itself in terms of the role of its art form in society, or one's ability to develop conference presentations or publications—all these things count to research university faculty.

We have already established partnerships with the Department of Education, School of Social Ecology, and the College of Medicine. Their faculty members have their own research interests that really border those of

ArtsBridge. They are able to see how their work could overlap and come under the umbrella of the Center and allow them to get more grant funding and new partners on campus to help with their interests.

Associate Dean Janelle Reinelt is at work developing a master's degree program in Arts Education through the Claire Trevor School of the Arts. Before CARE, ArtsBridge was not organized enough to conduct systematic research projects. We can now support and attract graduate students interested in the field of arts learning with more than 250 classrooms across the state, and with a research center structured to supervise observation and evaluation through faculty guided graduate research projects. We should be able to deliver a lot of findings in the next few years, and that will be important in advocating more arts education in the schools.

**What do you envision for ArtsBridge in the next few years?**

I think the national network will grow and I think we will see a change in the data and language we are able to provide to decision makers and legislators so that public policy vis-a-vis the arts will evolve. It is going to be very important to advocate for national funding for the arts because right now there are few places to go to apply for arts research money.

The National Endowment for the Arts has a limited budget and has tended to support artistic practice, not research in the arts. The National Institute of Health supports health research and the Science Foundation supports science research. But, where do you go to find arts research money? One source could be the NEA. There are a lot of people who are concerned that NEA spends money on controversial projects. We propose to take public tax dollars and spend them on research that will benefit public school children and great public research universities. Perhaps we could work with the NEA to get Congressional support for increasing the NEA's budget, so that arts research grants would become part of their annual awards. If we can demonstrate the national importance of research in the arts in addition to artistic practice, then maybe we can affect funding policy for the field. So, the next two years will focus on national policy advocacy. We will advocate strongly for arts education, but we will need accountability measures to back us up. We can't just say that arts in schools is a good thing; we need data to demonstrate this. It's quite a challenge, but I am confident we will generate important new information. So I'm off to Washington, D.C. to start a dialogue with policy makers.



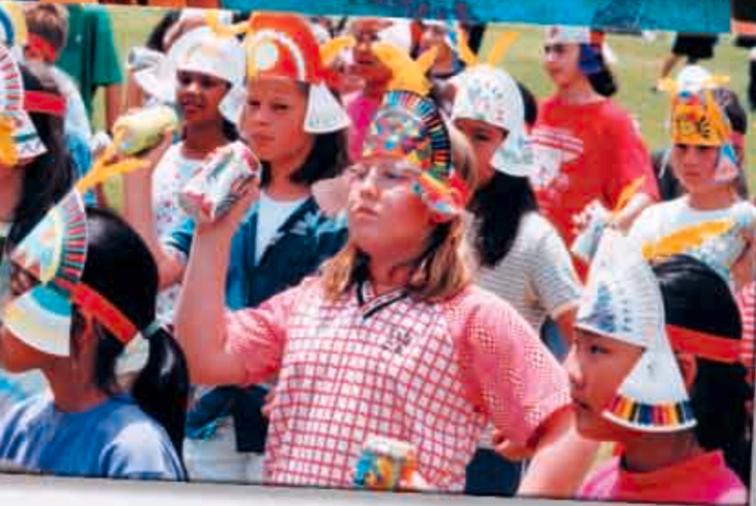
*Inaugural ArtsBridge Exhibition: "Bright Minds, Strong Voices: Art by California Children"*



*Forty-five participants from ten universities meet at UCI, Oct. 26-27, 2001 for the kick-off conference for the national dissemination of the ArtsBridge program to six new universities.*



ARTSBRIDGE  
UCLArts



## Faculty Mentors Critical to ArtsBridge Success

**IT'S NO ACCIDENT CLAIRE TREVOR SCHOOL OF THE ARTS** ArtsBridge scholars are such a success in the field. They are among the student elite pursuing arts degrees in a nationally top-ranked institution with a world-class faculty in the arts.

These students are studying with faculty who are intensely engaged in teaching, research, and arts production, but in many cases, have also made time to mentor ArtsBridge scholars. Two such faculty are Janice Guddé Plastino in dance and Stephen Tucker in music. Their role is

during their ArtsBridge experience is quite astounding. The ArtsBridge program prepares them for classroom teaching, which includes lesson planning, teaching techniques, and working with the classroom teacher. I work with them to develop projects that will

UCI's Symphony Orchestra conductor Stephen Tucker leads a very active life as a professional musician and teacher. He has served on the faculty of the University of California, Riverside, and as director of the Chamber Orchestra at Atlantic Union College in Massachusetts. He has worked with many youth orchestras and frequently guest conducts professional orchestras throughout the world.

Why have I involved myself in ArtsBridge? All I have to do is think about my own childhood. I was fortunate to have music in my life as part of my education in Jamaica. It's always been a great puzzle and sorrow to me that there are so many who grow up without any arts education. It heartens me to see ArtsBridge scholars in the classroom working with children. And it occurs to me that if there were no ArtsBridge program, where would our students have the opportunity to experience this kind of interaction with children from very diverse social and ethnic backgrounds? I've watched the scholars searching for and finding different ways of communicating with these young people who are not sophisticated enough or knowledgeable enough to share their frame of reference. But, the beauty to me was observing children learning from scholars who were also learning how to reach them. We talk about how teaching reinforces what we learn, and it is true. Teaching makes us better musicians, better dancers, better actors. ArtsBridge helps our scholars become better artists, but I also think it may make some of them realize their real gift is to take their art and give it back in teaching.

### THE LIFE OF ARTSBRIDGE *continued from page 1*

Improvement of Postsecondary Education (FIPSE) in the U.S. Department of Education for "Disseminating the Proven Model of ArtsBridge." The project will fund the dissemination of the the ArtsBridge partnership from its current eight University of California campuses to 14 universities in five states, including New York University, New York City; Arizona State University in Phoenix/Tempe; University of Colorado, Boulder; University of Utah, Salt Lake City; and two California State Universities at Sacramento and Long Beach. The grant will also fund a three-year research component to study the impact of ArtsBridge on participating university students, on K-12 student learning, and on participating faculty and teachers.

ArtsBridge is a model for bringing together the schools and universities for the good of all. We greatly admire the program and wish to help actively promulgate it as a national model.

—Robert Weisbuch  
*President of the Woodrow Wilson Foundation*

- The Center for Arts Research in Education (CARE), is established at UCI. The Center, located in the Claire Trevor School of the Arts, will bring together faculty from the arts, education, social ecology, and the College of Medicine to study the relationships between the arts, aspects of cognitive and social development, civic engagement, and public policy formation. Much of the initial Center activity will focus on the evaluation work undertaken under the FIPSE grant from the U.S. Department of Education, and on an Eisenhower grant awarded to Professor Liane Brouillette in the Department of Education.

- During the 2000-2001 academic year, 780 ArtsBridge scholars, from eight UC campuses, work in 237 California schools serving more than 20,000 K-12 children.

### 2002

- Jill Beck, dean of the Claire Trevor School of the Arts, has been named a 2002 recipient of the UCI Medal, the university's highest honor. She is honored for her visionary community leadership as founder of ArtsBridge, a national model for the advancement of educational arts partnerships between the university and K-12 communities.

- The Claire Trevor Arts Academy and ArtsBridge Program will open its doors in July for three weeks of advanced training in the arts to selected high school juniors and seniors from Orange County schools. The summer academy will be directed by Keith Fowler, who is also UCI's director of ArtsBridge and head of the directing program in drama. He will be joined by faculty members Janice Guddé Plastino (dance) and Stephen Tucker (music).

Find out more about ArtsBridge. Visit our website at [www.arts.uci.edu/ucartsbridge](http://www.arts.uci.edu/ucartsbridge)

Dear UCIArts Patrons,  
We're starting spring-cleaning early and we need your help. In the next few weeks you will receive a postcard in the mail. If you want to REMAIN on the Claire Trevor School of the

Arts mailing list for our season brochure and quarterly newsletter, please fill out the postage-paid return panel and send it back to us. Questions? Please call the UCIArts Box Office (949) 824-2787.



Stephen Tucker

to conduct initial screening of ArtsBridge applications in their disciplines, to help develop projects that successfully integrate the arts into the classroom curriculum, and to observe ArtsBridge scholars as they teach on site. Both Plastino and Tucker view faculty involvement as critical to the success of the ArtsBridge program, and feel that the time they invest working with ArtsBridge scholars is amply rewarded.

**Janice Guddé Plastino, professor of dance, is an author, choreographer and teacher of choreography, kinesiology and injury prevention. She is a leading expert in injury prevention and dance conditioning, and directs research in dance science at UCI.**

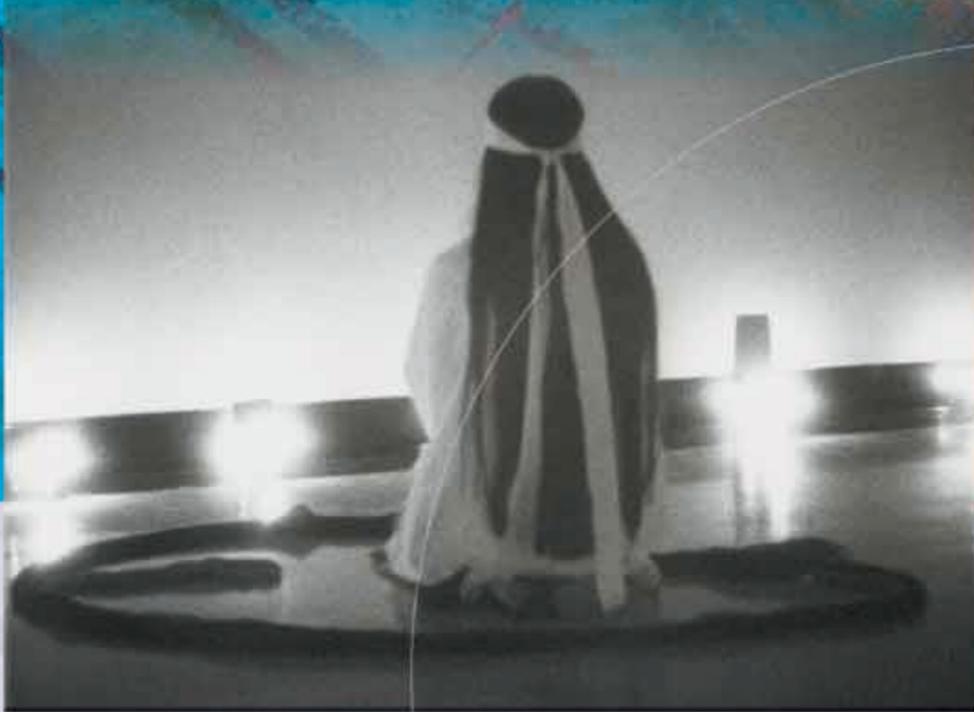
I think the most rewarding part of my involvement in ArtsBridge has been to watch the young students at the freshman or sophomore level, who have little or no teaching experience, become ArtsBridge scholars. Watching them grow

support the classroom's curriculum and periodically observe them in the classroom. Their progress is closely supervised by past ArtsBridge scholars in dance who are now ArtsBridge Mentors, and I am available to them throughout the project. It's a wonderful collaborative system that almost guarantees a successful outcome for the ArtsBridge scholars, for the students they are teaching, and for those of us involved in this wonderful effort. It is such a thrill to see these scholars apply what they are learning in my classroom to their ArtsBridge projects in the schools.



Janice Guddé Plastino

# UCI Arts Calendar



◀ **Theresa Hak Kyung Cha** Performance still from *A Ble Wail*, 1975. Photo: Trip Callaghan. University of California, Berkeley Art Museum.

## THE DREAM OF THE AUDIENCE: THERESA HAK KYUNG CHA (1951-1982)

Jan. 20-March 10, 2002  
Beall Center for Art and Technology

*The Dream of the Audience: Theresa Hak Kyung Cha (1951-1982)* is a retrospective exhibition of the works of Theresa Hak Kyung Cha, an influential but little known Korean-American artist who worked in media ranging from performance, film and video, to mail art and artist's books. Center Hours: Tues.-Sun., noon-5 pm; Thurs., noon-8 pm. Admission is free. Information: (949) 824-6206. <http://beallcenter.uci.edu>

## VALENTINE'S CONCERT

UCI Chamber Singers  
**Joseph Huszti, conductor**  
Thur., Feb. 14, 8 pm  
Winifred Smith Hall, \$10/8/6

Gassmann Electronic Music Series

**FRED FRITH: "IMPROVISED MUSIC"**  
Wed., Feb. 20, 8 pm  
Winifred Smith Hall, free

## DANCE VISIONS

Thur.-Sat., Feb. 21-23, 8 pm  
Matinee: Sat., Feb. 23, 2 pm  
Irvine Barclay Theatre  
Fri. & Sat. eve: \$18/18/8  
Weeknight & matinee: \$15/14/8

UCI Dance's annual dance extravaganza joins faculty and distinguished guest choreographers, singers and musicians in a program of premieres and restagings of



great dance works. Dance Visions 2002 offers the premieres of Colin Connor's *The Rose Garden*, created for the UCI Etude Ensemble, Bob Boross' *Where Beauty Lies*, and Douglas Becker's *A Particular Presence*. Also featured are William Forsythe's ballet, *Steptext*, staged by Douglas Becker; José Limón's *There Is A Time* staged by Risa Steinberg; and David Allan's ballet, *Palladio*, performed by dancers visiting UCI from the Conservatoire de Paris. The UCI Spanish Dance Ensemble, directed by Nancy Lee Ruyter, performs a suite of traditional Flamenco dances.

UCI Chamber Series

**HAROUTUNE BEDELIAN, VIOLIN**

**LORNA GRIFFITT, PIANO**



Sat., Feb. 23, 8 pm  
Winifred Smith Hall, \$10/8/6  
Sonata masterpieces for violin and piano by Mozart, Beethoven and Corigliano

Gassmann Electronic Music Series

**GRAHAM ASHTON: "CONTEMPORARY TECHNIQUES FOR TRUMPET AND ELECTRONICS"**

Wed., Feb. 27, 8 pm  
Winifred Smith Hall, free

Drama at UCI Stage 2

## PROMENADE

*Book and Lyrics by Maria Irene Fornes*  
*Music by Al Carmines*  
**Colette Searls, director**  
**Dennis Castellano, musical director**  
Thur.-Sat., Feb. 28-March 1-2 & March 7-9, 8 pm  
Matinees: Sat., March 2 & 9, 2 pm  
Studio Theatre, \$9/8/7  
Maria Irene Fornes' Obie Award-winning Off-Broadway hit is a hilarious musical that mixes humor and tenderness, zaniness and social satire, as prisoners named 105 and 106 escape to the world of the idle rich only to find out they'd rather be in jail.

## OPERA WORKSHOP

**Robin Buck, director**  
Fri.-Sat., March 1-2, 8 pm  
Winifred Smith Hall, \$10/8/6  
UCI vocal students perform scenes from American operas and operettas.

UCI Chamber Series

## AN EVENING OF BÉLA BARTÓK

Sun., March 3, 8 pm  
Winifred Smith Hall, \$10/8/6  
**Nohema Fernández & Lorna Griffitt, piano**  
**Haroutune Bedelian, violin**  
**Amanda Walker, clarinet**  
**Theresa Dimond, percussion**  
*Contrasts for Violin, Clarinet, and Piano*  
*Sonata for Two Pianos and Percussion*

Intersections of Technology, Arts, and Culture Lecture Series

**ICHIRO FUJINAGA: "COMPUTER RECOGNITION OF ORCHESTRAL INSTRUMENTS"**

Tues, March 5, 5 pm  
Music and Media Building, Room 316, free

## UCI JAZZ ORCHESTRA



**Saxophonist Charles Owens, conductor & featured soloist**  
Sat., March 9, 8 pm  
Winifred Smith Hall, \$7/6/5

## UCI WIND ENSEMBLE

**Daniel Katzen, conductor**  
Sun., March 10, 8 pm  
Winifred Smith Hall, free

## UCI PERCUSSION ENSEMBLE

**Theresa Dimond, conductor**  
Mon., March 11, 8 pm  
Winifred Smith Hall, free

## UCI SYMPHONY ORCHESTRA

**Stephen Tucker, conductor**  
Thur.-Fri., March 14-15, 8 pm  
Irvine Barclay Theatre, \$12/10/8  
Norma Dello Joio: *East Hampton Sketches*



Kodály: *Háry János*, Op. 15 with percussionist Theresa Dimond  
Shostakovich: *Symphony No. 9*

Gassmann Electronic Music Series

**NEW COMPUTER MUSIC BY UCI STUDENTS**  
Wed., March 20, 8 pm  
Winifred Smith Hall, free

## STUDENT EXHIBITIONS UNIVERSITY ART GALLERY

Gallery hours: Tues.-Sun., noon-5 pm, and Thurs., noon-8 pm. Admission is free. Information: (949) 824-6206.

## UNDERGRADUATE GROUP EXHIBITIONS

Jan. 23-30 Reception: Tues., Jan. 22, 6-8 pm  
Feb. 6-13 Reception: Tues., Feb. 5, 6-8 pm  
Feb. 20-27 Reception: Tues., Feb. 19, 6-8 pm

## SENIOR THESIS EXHIBITION

March 6-17. Reception: Tues., March 5, 6-8 pm

## TICKET PRICE LEGEND

Prices are listed in this order: General audience/UCI faculty, staff, alumni association members, senior citizens/UCI students & children under 18

Need help or want to add your name to our mailing list? Call the UCI Arts Box Office: (949) 824-2787

## HOW TO ORDER TICKETS

**BY PHONE** Call (949) UCI-ARTS (949) 824-2787

Charge it to Visa or MasterCard (\$3 service charge for phone orders). Credit cards accepted during daytime hours only.

**BY MAIL** Send your ticket request and check (payable to UC Regents) to:

UCI Arts Box Office  
University of California, Irvine  
Irvine, CA 92697-2775

## IN PERSON

► UCI Arts Box Office, Claire Trevor School of the Arts, 10 am-3 pm weekdays and one hour before the performance (949) 824-2787.

► Bren Events Center, 10 am-5 pm weekdays (949) 824-5000 (except for IBT events)

► Irvine Barclay Theatre, 10 am-6 pm Mon.-Sat., noon-4 pm, Sun. (949) 854-4646 (for IBT events only)

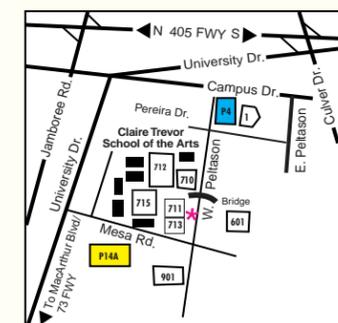
► Ticketmaster outlets (714) 740-2000

► Tickets are available at the door one hour before the performance, subject to availability.

**SORRY NO REFUNDS.** Dates, times and program information listed are subject to change, cancellation or substitution without notice. Performances start promptly. Latecomers will be seated at a convenient time in the performance. Individuals with disabilities are invited to

call the UCI Arts Box Office for assistance (949) 824-2787.

**CONVENIENT PARKING** General and handicapped parking are available in structures (P14A) on Mesa Rd. for School of the Arts venues and (P4) for the Irvine Barclay Theatre. Parking is \$5.



Map is not to scale. Full campus map: [www.uci.edu/campusmap/](http://www.uci.edu/campusmap/)

**Special Assistance Drop Off:** 15 minute temporary parking for patrons who need assistance to venues in the Arts Plaza is located at the bus turnout on West Peltason Dr.

**Call UCI Arts Box Office:** (949) 824-2787 [www.arts.uci.edu](http://www.arts.uci.edu)

- 1 Irvine Barclay Theatre
- 601 Humanities - Little Theatre
- 710 Winifred Smith Hall
- 711 Claire Trevor Theatre
- 712 Beall Center for Art & Technology, University Art Gallery, CyberA Cafe
- 713 Studio Theatre
- 715 UCI Arts Box Office
- 901 Bren Events Center
- P4 IBT Parking Structure
- P14A Mesa Arts Parking Structure
- \* Special Assistance Drop Off

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