

## EXTENSIONS OF REMARKS

### PRAISING THE ARTS FOR DISADVANTAGED CHILDREN

HON. BILL RICHARDSON

OF NEW MEXICO

IN THE HOUSE OF REPRESENTATIVES

Tuesday, May 21, 1996

Mr. RICHARDSON. Mr. Speaker, unfortunately in too many of our communities, our youth are confronted with difficult societal problems such as drug use and gang violence. For some kids, these problems represent an alternate way of life, and often a way that they can escape their problems and at the same time gain a misguided sense of identity in a society, and at an age, where it is difficult to do so. In New Mexico, we have a program that has been successful at offering these vulnerable children a productive and enticing option for indulging their creativity, developing their individuality, and supplying that crucial sense of belonging.

On April 26, the President's Committee on the Arts and Humanities also recognized this program and honored the Center for Contemporary Arts Teen Project of New Mexico for having one of the most promising cultural youth programs for disadvantaged children in the United States. The work being performed by the Teen Project is invaluable to the community, and especially to the youths that it serves. This program not only keeps kids off the streets, but it also allows them the flexibility to discover their talents, express their emotions and creativity, and connect with the society at large through the arts.

The fact that 85 percent of the program's participants are from low and moderately low incomes, and 55 percent are either Hispanic, African American, or Native American, displays that this type of program can work in some of the most economically challenged and socially diverse areas.

The success of this program also demonstrates the continued need for the National Endowment for the Arts and the positive impact that the arts have on our community. Interestingly, the NEA helped launch the Teen Project with a 3-year NEA Challenge III grant.

I urge my colleagues to review the background information on this program, as it has been highly successful in New Mexico in developing the minds and confidence of our at-risk youth, while simultaneously enhancing and strengthening our community. I believe that his program, and what it offers to our young people, can be successfully duplicated in other States, and together we can continue to develop and protect the real future of this great country—our children.

CCA TEEN PROJECT HONORED AT THE WHITE HOUSE

The CCA Teen Project announced today that its Director, Ana Gallegos y Reinhardt, will be attending a White House ceremony on April 26 honoring the work of the President's Committee on the Arts and Humanities and the top nine youth programs in the country that use the arts to change the lives of at-risk children.

The White House ceremony is timed with the publication of a report developed by the President's Committee on the Arts and Humanities, *Coming Up a Little Taller: Arts and Humanities for Disadvantaged Children*, which profiles successful youth programs in this country. The CCA Teen Project was one of nine organizations chosen for in-depth study by the Committee, drawn from a pool of 500 youth programs in cities and towns across the nation. The Committee was charged with identifying promising cultural youth programs that reach disadvantaged children, and subsequently to find ways in which to increase the availability of the arts and humanities to at-risk children.

The Committee's report states that successful programs "take full advantage of the capacity of the arts and humanities to stimulate a different way of knowing and learning." Carlos Uribe, the Teen Project's Program Director, says in the report "The arts provide a safe container for every person or every culture or every group to express things about coming into being as an adult, dealing with hardship, dealing with a sense of beauty. No other activity provides us with that. [The arts and humanities] allow us culturally, individually to say things and do things we might never get to do."

Director Ana Gallegos y Reinhardt commented, "We are honored to be a part of the Committee's report, which recognizes the hard work of the staff, and of the youth of Santa Fe and northern New Mexico, who have made the Teen Project into a vital resource for our community. I feel very privileged to be invited to the White House. Of the nine youth organizations that were chosen from hundreds in the country, two are from New Mexico [the other is the Working Classroom in Albuquerque]. In that our state is one of the poorest in the nation, I believe this is a testament to the commitment and ingenuity of all of New Mexico's arts organizations—and of the funding agencies, individuals, and businesses which support them—which enrich the lives of our state's youth, and indeed of all New Mexicans."

#### BACKGROUND

The Center for Contemporary Art's Teen Project, now entering its fifth full year of operation, successfully demonstrates that the arts can be used as an effective tool to bring teenagers from all walks of life together in a setting designed by them to meet their specific needs. The Teen Project was created as a response to Santa Fe's teenagers' complaint that "There is nothing to do. There is nowhere to go," and to our observation that teenagers are an audience traditionally underserved by the arts community. At the Teen Project, northern New Mexico's youth develop, produce, and exhibit a wide variety of artistic projects in a facility which they help run. Its participants, who vary greatly in socioeconomic and ethnic background, reflect our belief that the best way to serve disadvantaged youth is not to isolate them in programs that serve narrow constituencies, but to combine "likes" and "unlikes" in activities which are culturally relevant to all, which encourage and inspire the development of a creative voice, and which make all teens feel like they are a productive and valued part of the larger community. Since that time, the Teen Project has continually expanded its successful programs for northern New Mexico's

youth, serving more than 8,000 teens in 1995. More than 50% of Santa Fe's 8700+ teens participated in Teen Project activities in the past year, of which 55% were Hispanic, Native American, or African-American. About 85% of Teen Project participants come from families with a low or low/moderate income.

#### HISTORY OF THE TEEN PROJECT

In 1990 the Center for Contemporary Arts of Santa Fe (CCA) began planning a new concept in arts outreach, designed to actively engage and integrate Santa Fe's youth into CCA's activities, and to create a "place to go" that would provide a safe, creative, and positive environment for teenagers. Key to the development of the Teen Project were Bob Eggers, a Santa Fean who first conceived of the idea of establishing an arts-based teen center in our community and provided major funding for the Teen Project; Bob Gaylor, former Executive Director of CCA, who played an instrumental role in developing the Teen Project's programs and in raising the necessary funds; and Chrissie Orr, an internationally-recognized public artist who served as the Teen Project's first director. In 1991 a temporary facility was established at the former Brunn School in Santa Fe, and in the following year the Teen Project moved to an easily-accessible offsite warehouse near the center of town, where it is now located. Highly regarded as a national demonstration project, the Teen Project has hosted numerous visitors from other cultural institutions wishing to replicate its programs. As a model program, the Teen Project demonstrates how cities, social service agencies, and cultural institutions can combine forces to serve our youth in a very effective and unique way. The Project has also attracted national attention from other quarters. In 1994, former director Chrissie Orr and two Santa Fe teens testified before Congress in support of the NEA's Community Building Initiative (at the request of NEA Chair Jane Alexander). In 1995, the Teen Project was one of five organizations featured in an international satellite conference and film documentary on youth culture and violence, which was also broadcast on PBS.

The Teen Project was launched with the support of a three-year NEA Challenge III grant and some of America's most prestigious foundations, including the MacArthur, Cummings, Hearst, Brown, Frost, and Culpeper Foundations. Generous local support has also come from area foundations, city agencies, corporations, and individuals. Major annual funding has been provided by the City of Santa Fe's Children & Youth Commission.

#### PROGRAMS

Open 350 days each year, more than 380 events and activities are presented annually in a facility which provides performance, exhibition and band rehearsal space, meeting rooms, a darkroom, and offices. These events and activities include:

More than 250 free workshops in photography, printmaking, silkscreen, acting, creative writing, graphic design, dance, theater, and music. Continuing workshops are presented by local arts professionals, while special workshops are provided by regional and national artists-in-residence who come to Santa Fe as part of CCA's programs.

Open mike nights were teens present their own music, poetry, and literature.

• This "bullet" symbol identifies statements or insertions which are not spoken by a Member of the Senate on the floor.

Matter set in this typeface indicates words inserted or appended, rather than spoken, by a Member of the House on the floor.

Exhibitions of work by teen artists.  
Weekend dances with local bands.

Unity Bashes—concerts by youth bands designed to bring together teens from all parts of the city, from all schools, and from all ethnic and socioeconomic backgrounds.

A visual Arts Apprenticeship program, called Warehouse Works, which offers youth employment in arts-related activities.

Other activities run by the Teen Project include a weekly radio show, Ground Zero, broadcast on KSFR-FM to an audience throughout northern New Mexico; several performances each year by the highly-regarded theater company, Theater of Urgency!!!, mural painting projects sponsored by the City of Santa Fe; and the production of a quarterly literary publication, Free Food/Comida Gratis. All of these activities are produced by the teens themselves, under the mentorship and guidance of arts education professionals.

The Teen Project's newest component is the Rainbow Project, which offers outreach to Santa Fe's most troubled youth, including those involved with gangs and other delinquent activities. The Rainbow Project organizes youth conferences, provides outreach services and in-school gang-prevention programs, and develops arts-related activities including lowrider shows and visual arts exhibitions.

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STATEMENT BY KEVIN GANNON  
REGARDING RECYCLED HOUSING

HON. BERNARD SANDERS

OF VERMONT

IN THE HOUSE OF REPRESENTATIVES

Tuesday, May 21, 1996

Mr. SANDERS. Mr. Speaker, for the benefit of my colleagues I would like to have printed in the RECORD this statement by Kevin Gannon, a high school student from Brattleboro, VT. Kevin was speaking at my recent town meeting on issues facing young people.

(By Kevin Gannon)

Years ago when someone wanted to tell you not to waste a resource, you might have said, "Hey, it doesn't grow on trees." Today, you don't have to be a tree-hugger to see the irony in that. Century-old forests are disappearing, and dwindling timber isn't our only environmental concern when it comes to building materials. Landfills are fast becoming "landfills," and countless other resources are either becoming scarce or are hazardous to process.

But now a new generation of building products offers alternatives, and as concern grows about the environment a vanguard of builders [and] architects \* \* \* around the country are setting new standards for resource-efficient home construction. Housing developments for conservation-conscious consumers (as shown on the poster) are being built around the country. To identify resource-efficient building material, you must ask the following questions: Do the products use virgin resources efficiently? Do they make reasonable use of recycled materials? Will they offer high quality durability over the life of the house, and will they help ease pollution?

Engineered wood products can use as little as half the wood fiber of sawed lumber, while delivering superior performance. Made from wood chips and veneers, they help to preserve large trees and reduce demand for timber \* \* \* Laminated veneer is now taking the place of massive beams. The latest efforts in manufacturing engineered lumber focus on making better use of fast-growing trees and

combining them with adhesives that don't emit toxic, ureaformaldehyde \* \* \* [Another] corporation makes a product \* \* \* which uses cotton fiber. Since most paper comes from fast-growing pulpwood trees, reusing it in wallboard won't spare many big, slow-growing species; but there are other products that might. One is a floor-sheeting panel from the Belcom Technologies. The panels only need support at their corners, minimizing the number needed. On a national level, that's hundreds of thousands of joists—or trees—spared.

If you really want to save wood, use steel. Using steel studs in your next framing job could reduce the amount of wood used in a house by up to 50%. Two-thirds of the steel that goes into structural components comes from building and bridge demolition, auto and industrial scrap. However, if for some reason steel framing doesn't appeal to you, you can buy some \* \* \* double-dipped zinc-coated storm-guard nails [made] exclusively from remelted steel.

Recycled glass bottles have become a prime source in fiberglass insulation, but an Indiana corporation has found a constructive use for scrap automotive glass; in fact, 70% of its new traffic tiles come from automotive glass manufacturing waste. CTE Glass Products makes \* \* \* ceramic floor tiles with waste from its lightbulb manufacturing division.

There are many ways to recycle wood. In San Jose, CA, New World Lumber rescues discarded redwood from the Gualalupe landfill; after planing off the weathered surfaces, it assembles short sections between deducted rails to make fence-board, or they slice longer pieces into lattice. The firm also plans to make 24"-wide fence panels.

Building structures to last longer is another responsible approach to building. In the '90's, inexpensive materials at this point don't lend themselves to that. Cheap building materials can also pose health hazards; for example, inexpensive particle-board releases ureaformaldehyde in your home.

Time allowing, I would speak all day about this topic.

Congressman Sanders: Kevin, that was a very thoughtful presentation. Can I ask you a very brief question? What impact do you think your ideas would have on the economy in terms of creating jobs, and what kind of jobs might be created?

Answer. Well, right now the remodeling business alone is a \$2 billion industry; that's just remodeling, not even construction, which is multi-billion. And one of my ideas is to create jobs. Subsidized housing is a problem in America, and if we could use recycled resources, I think we could kind of kill two birds with one stone.

Congressman Sanders: So you think this idea could put people to work.

Answer. Oh, definitely.

Congressman Sanders: Good, Kevin, thank you very much.

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TRIBUTE TO THE HONORABLE  
THOMAS V. POLIZZI

HON. THOMAS J. MANTON

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

Tuesday, May 21, 1996

Mr. MANTON. Mr. Speaker, I rise today to pay tribute to the Honorable Thomas V. Polizzi.

For the last 40 years Thomas Polizzi has been an upstanding member of the legal community in Queens County, New York.

Mr. Speaker, Mr. Polizzi was born in New York City on March 15, 1931. Mr. Polizzi was

educated at Benjamin Franklin High School, College of the City of New York (BA-Class of 1952) and St. John's University School of Law (LLB-Class of 1954).

Mr. Polizzi served his country with honor between the years 1954–1956 and upon his discharge from the Army, went into private practice in Queens County.

Mr. Speaker, throughout his 40-year legal career, Mr. Polizzi has been an active member in various organizations including the Queens County Bar Association, the Columbian Lawyers Association and the Catholic Lawyers Guild.

In 1973 Mr. Polizzi began his career as a Supreme Court Law Secretary, a position that he would hold for 20 years. In November 1994, he was elected to the judiciary as a member of the Supreme Court, Queens County.

Justice Polizzi's love for the law is only eclipsed by his love for his family, his wife of 38 years Palma D. Polizzi and his children Thomas and Carol.

Mr. Speaker, I am proud to recognize the achievements of Justice Thomas V. Polizzi, and I ask my colleagues to join me in honoring him as we pay tribute to his 40-year legal career and his commitment to our justice system.

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HONORING THE CLAY COUNTY  
VOLUNTEER FIRE DEPARTMENT

HON. BART GORDON

OF TENNESSEE

IN THE HOUSE OF REPRESENTATIVES

Tuesday, May 21, 1996

Mr. GORDON. Mr. Speaker, I am taking this opportunity to applaud the invaluable services provided by the Clay County Volunteer Fire Department. These brave, civic-minded people give freely of their time so that we may all feel safer at night.

Few realize the depth of training and hard work that goes into being a volunteer firefighter. To quote one of my local volunteers, "These firemen must have an overwhelming desire to do for others while expecting nothing in return."

Preparation includes twice-monthly training programs in which they have live drills, study the latest videos featuring the latest in firefighting tactics, as well as attend seminars where they can obtain the knowledge they need to save lives. Within a year of becoming a volunteer firefighter, most attend the Tennessee fire training school in Murfreesboro where they undergo further, intensified training.

When the residents of my district go to bed at night, they know that should disaster strike and their home catch fire, well-trained and qualified volunteer fire departments are ready and willing to give so graciously and generously of themselves. This peace of mind should not be taken for granted.

By selflessly giving of themselves, they ensure a safer future for us all. We owe these volunteer fire departments a debt of gratitude for their service and sacrifice.