



WHITE HOUSE INITIATIVE
on EDUCATIONAL EXCELLENCE *for* HISPANICS

2014 national policy forum on
music & the arts



AUGUST
27-28

PIXAR ANIMATION STUDIOS
Emeryville, CA



POST-SUMMIT REPORT
APRIL 2015



WHITE HOUSE INITIATIVE on EDUCATIONAL EXCELLENCE *for* HISPANICS

WELCOME

On behalf of the White House Initiative on Educational Excellence for Hispanics (WHIEEH), it is my pleasure to welcome you to Emeryville, CA for the National Policy Forum on Music and the Arts.

Research shows that an education in and through music and the arts prepares students to learn, facilitates student academic achievement, and increases motivation and persistence for those most at risk of failing or dropping out of school to develop creative capacities for lifelong success.

As the largest and youngest minority group in the nation – making up nearly a quarter of all public school students – the educational achievement of the Hispanic community is inextricably linked to the economic success of the United States. We also know that between 2005 and 2050, Hispanics will represent 60 percent of our nation’s population growth, and in some cases data indicate that throughout the country, young Latino communities are emerging. Given the workforce trends projected for the future, it is critical that Hispanic students are provided with a well-rounded education, complete with high-quality arts programs and comprehensive arts course offerings, to prepare them to meet the global demands of the 21st century workforce. Today’s national policy forum on music and the arts will bring together experts, practitioners, policymakers, business, philanthropy, and community leaders to further the awareness and investments of music and arts education as a reform strategy for educational student success. Your input will help elevate the national conversation on the importance of increasing the educational outcomes and opportunities for Hispanic students with music and arts education.

The WHIEEH is committed to working with stakeholders throughout the country on relevant issues – from cradle-to-career – for the betterment of the Latino community. It is our hope that today’s conversations lead to expanded efforts addressing the arts education gaps that exist for our youth in their efforts to obtain a quality arts education. I encourage you to read more about our initiative by visiting our website and signing up for our newsletter to become involved with us in this vital work. Thank you for taking part in this critical national conversation.

With Warmest Regards,

Alejandra Ceja
Executive Director
White House Initiative on Educational Excellence for Hispanics

JOIN THE CONVERSATION ON SOCIAL MEDIA BY USING #HispanicEd THROUGHOUT TODAY’S EVENT



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www.ed.gov/HispanicInitiative

CONTACT INFORMATION

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AGENDA

Evening (August 27) Pixar Animation Studios, Steve Jobs Building

Atrium

- 6:00 - 8:00 p.m. Pre-Forum Reception**
- 6:45 p.m. Welcome Remarks**
- ♪ Jim Morris, Executive Vice President and General Manager, Pixar Animation Studios
 - ♪ Alejandra Ceja, Executive Director, White House Initiative on Educational Excellence for Hispanics
- 6:55 p.m. Introduction of Student Performances**
- ♪ Marcela Davison Aviles, President and CEO and Executive Producer, Mexican Heritage Corporation
 - ♪ Jose Hernandez, Director, Mariachi Sol De Mexico, Mariachi Education Consultant, Music Education Consultants, Inc.
- 7:00 p.m. 2014 VivaFest All Star Workshop Performers with**
- ♪ Soloists: Erick Dominguez, Nizhony Begay, Gabriela Sepulveda, Alan Ponce, and Lisette Bera

Thursday (August 28) Pixar Animation Studios, Steve Jobs Building

Atrium Game Room

- 8:00 a.m. Registration & Breakfast**

Main Theatre

- 8:30 a.m. Welcome Remarks**
- ♪ Taped Greeting Message, Arne Duncan, U.S. Secretary of Education
 - ♪ Alejandra Ceja, Executive Director, White House Initiative on Educational Excellence for Hispanics
 - ♪ Ed Catmull, President, Walt Disney and Pixar Animation Studios
- 8:40 a.m. Opening Keynote Remarks**
- ♪ Richard Carranza, Superintendent, San Francisco Unified School District
- Student Testimonial and Panel Introduction**
- ♪ Nizhoni Camille Begay



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9:00 a.m.

What Works: Evidence-Based Programs and Practices

Panelists will highlight key research and findings fundamental to the discussion on best and promising practices on the benefits of music and the arts education.

Moderator: Michael Butera, Executive Director and CEO, National Association for Music Education

Panelists:

- ♪ John Abodeely, Deputy Director, President's Committee on the Arts and Humanities
- ♪ Deborah S. Delisle, Assistant Secretary, Office of Elementary and Secondary Education, U.S. Department of Education
- ♪ Marcia McCaffrey, Arts Consultant, New Hampshire Department of Education & President, State Education Agency Directors of Arts Education
- ♪ Laurie T. Schell, Director, Music Makes Us, Metropolitan Nashville Public Schools

10:20 a.m.

Break

Student Testimonial and Panel Introduction

- ♪ Jared Cruz

10:30 a.m.

Foundations for Success: Leaders Leaning into Music and the Arts

Panel will highlight how music and arts education are working in communities across the nation and share insights on music and the arts as a model for student success.

Moderator: Marcia Neel, President, Music Education Consultants, Inc.

Panelists:

- ♪ Marcela Davison Aviles, President and CEO and Executive Producer, Mexican Heritage Corporation
- ♪ Monica Peraza, Vice President and Co-Founder, Hispanic Alliance for the Performing Arts
- ♪ Jose Hernandez, Director, Mariachi Sol De Mexico & Mariachi Education Consultant, Music Education Consultants, Inc.
- ♪ Gaynor Strachan-Chun, Board Member, Scholastic Awards & CEO, SM+ART

Atrium Game Room

12:00 p.m.

Lunch

Main Theatre

12:45 p.m.

Remarks and Introduction of Live Performance

- ♪ Maria Luisa Colmenares, President, Danzantes Unidos

1:00 p.m.

Live Performance

- ♪ Grupo Mono Blanco

Student Testimonial and Panel Introduction

- ♪ Diana Victoria Garcia-Colmenarez



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1:45 p.m.

Music and the Arts: The Role of Philanthropy and Policy

Nonprofit and foundation leaders will discuss the importance and need for increased investment by all stakeholders in the education of our young children, highlighting the value of investing in music and the arts education.

Moderator: Mary Luehrsen, Executive Director, National Association of Music Merchants Foundation

Panelists:

- ♪ Kristen Madsen, Senior Vice President, Grammy Foundation
- ♪ Milton Chen, Senior Fellow, Edutopia, George Lucas Foundation
- ♪ John McGuirk, Program Director, Performing Arts Program, The William and Flora Hewlett Foundation
- ♪ Irene Chavez, Senior Vice President and Area Manager, San Jose Medical Center, Kaiser Permanente

2:45 p.m.

Break

Student Testimonial and Panel Introduction

- ♪ Gabriela Sepulveda

3:00 p.m.

Pixar: A Culture of Life Long Learning

A Pixar panel discusses the studio's belief and support of a culture of life long learning both inside and outside the studio.

Moderator: Jamiene S. Studley, Deputy Under Secretary of Education, U.S. Department of Education

Panelists:

- ♪ Elyse Klaidman, Director of Pixar University and Archives, Pixar Animation Studios
- ♪ Tony DeRose, Senior Research Scientist, Pixar Animation Studios
- ♪ Fran Kalal, Technical Director, Pixar Animation Studios
- ♪ Eric Pearson, Post Supervisor, Home Entertainment, Pixar Animation Studios

4:00 p.m.

Next Steps

An interactive session that will allow participants to reflect on the day's discussion and propose recommendations to move this work forward.

Facilitator: Doug Herbert, Special Assistant, Office of Innovation and Improvement, U.S. Department of Education

4:45 p.m.

Closing Remarks

- ♪ Alejandra Ceja, Executive Director, White House Initiative on Educational Excellence for Hispanics



SPEAKERS

John Abodeely Deputy Director

President's Committee on the Arts and Humanities

TWITTER: @johnabodeely

FACEBOOK: johnabodeely



John Abodeely serves at the deputy director of the President's Committee on the Arts and the Humanities (PCAH), handling operations, strategy, finance and program expansion, while supporting major fundraising activities. John's expertise includes trans-institutional

programs, community and school district planning, nonprofit performance coaching and social sector management innovation. John serves as a graduate instructor in education policy at the Corcoran College of Art and Design, served on the board of the DC Arts and Humanities Education Collaborative, and has been a panelist for national, state, and local grants and awards. John earned his B.A. cum laude in biology and fine arts at Amherst College and his MBA at Johns Hopkins University.



Nizhoni Camille Begay

Singer, Mariachi Corazon de San Antonio and Madrigals

Student, Incarnate Word High

Nizhoni Camille Begay is a junior attending Incarnate Word High School in San Antonio, Texas. Originally from Tucson, Arizona, she represents a unique cultural heritage – as a young Latina and a member of the Navajo Nation. Her cultural roots provide the foundation for Nizhoni's artistic interests and musical talent. Since 2007, she has been a finalist in San Antonio's prestigious Mariachi Vargas Extravaganza Vocal Competition adjudicated by members of the preeminent Mariachi Vargas de Tecalitlan. In 2010, she won First Place as a Middle School student and then again in 2012, as a High School freshman. These awards gave her the titles "Best Mariachi Middle School Vocalist in the U.S." and "Best Mariachi High School Vocalist in the U.S.". Apart from singing, Nizhoni plays three

instruments: violin, guitar, and the diatonic (button) accordion. She is a member of Mariachi Corazón de San Antonio, an elite, all-star, high school mariachi group that represents the city of San Antonio and its downtown Main Plaza. In 2014, Nizhoni earned an Honorable Mention in the Conjunto category at the Texas Folklife's Big Squeeze Accordion Competition. At school, Nizhoni is a member of the prestigious Madrigals, an award winning high school a cappella choir. In April 2014 Nizhoni was one of twenty students selected by the Texas Commission on the Arts and the Texas Cultural Trust and given the honorable title of "Young Master". Texas' most talented young artists receive this title and are awarded two-year grants to further their studies in their chosen arts disciplines. This summer Nizhoni traveled to Guadalajara, Jalisco for an intensive study of classical voice and mariachi music. Her favorite academic subject is biology, and she is interested in pursuing medical school in the future.



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Michael Butera

Executive Director and CEO
National Association for Music Education

TWITTER: @Butera_nafme



Michael A. Butera, Executive Director and CEO, became NAFME's seventh Executive Director on May 1, 2010. He is a seasoned association executive, having served as the state executive director in three National Education Association state affiliates: Maine, Maryland and Wisconsin. Butera began his career as a public school music teacher in Munhall, Pennsylvania, a small town along the Monongahela River in the Steel Valley. He taught instrumental music in the entire system and was the high school band director. He is a graduate of Duquesne University.

During his career he has served as President of the National Council of State Education Associations, chaired NEA's Technology Compact Committee, was Treasurer of the Great Lakes Center for Education Research and Practice, and was a member of the Board of Directors' of the Member Benefits Corporation, a for-profit entity of the NEA.

Butera served on the Economic Development Transition Team of Maryland Governor Glendening and as a gubernatorial appointee to the Maryland Task Force on School Funding, Accountability and Partnerships and was a member of the Health Care Cost Containment Advisory Board. He also served on Wisconsin Governor Doyle's Job Creation and Economic Development Transition Team. Butera is a member of the American Society of Association Executives. In addition to his daily duties at NAFME, Butera serves as one of the Executive Editors of the Arts Education Policy Review, is a member of the Washington, DC - CEO Forum, a presenter at the American Society of Association Executives, serves as President of the National Music Coalition, and a contributor to the Association Trends Newsletter. Butera also serves as the CEO of the Give a Note Foundation. The Foundation was formed by NAFME to promote philanthropic endeavors in support of Music Education. Butera, who served in the U.S. Army as a Chief Warrant Officer 2, resides in Laurel, Maryland with his wife, Rita. They have two adult children and two grandchildren.



Richard Carranza

Superintendent
San Francisco Unified School District

TWITTER: @SFUSD_Supe, @SFUnified

FACEBOOK: Richard Carranza, San Francisco Unified School District

Richard A. Carranza began his appointment as Superintendent for the San Francisco Unified School District (SFUSD) July, 2012. From 2009-2012, as Deputy Superintendent of Instruction, Innovation and Social Justice for SFUSD, Mr. Carranza led the implementation of the district's equity focused strategic plan. His responsibilities included the redesign of the district's central office to better support school sites and the implementation of a core instructional curriculum to achieve more equitable educational results for all students. Prior to his work with SFUSD, Mr. Carranza was Northwest Region Superintendent for the

Clark County School District in Las Vegas, Nevada, where he oversaw 66 schools and over 66,000 students. Under his leadership the Northwest Region made significant strides toward improving student achievement including an increase in the number of middle schools and high schools making Adequate Yearly Progress (AYP) and double-digit reductions in the percentage of special education and Limited English Proficient (LEP) students performing below proficiency levels in mathematics and language arts. He has also served as a high school principal in Tucson, Arizona, and in Las Vegas, Nevada; high school assistant principal; and a teacher of bilingual social studies and music. Mr. Carranza earned a B.A. in Secondary Education from the University of Arizona and a M.Ed., with distinction, in Educational Leadership from Northern Arizona University. He has also completed doctoral coursework through Northern Arizona University and is currently pursuing an Ed.D degree through Nova Southeastern University in Educational Leadership. Having entered the public school system speaking no English, Mr. Carranza experienced first-hand the transformational power of access and equity in providing a rich and rewarding education to all students.



WHITE HOUSE INITIATIVE
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Alejandra Ceja

Executive Director

White House Initiative on Educational Excellence for Hispanics

TWITTER: @HispanicEd

FACEBOOK: W.H.I.onEducationExcellenceforHispanics



Alejandra Ceja was appointed by the White House on May 6, 2013, to serve the President and Secretary of Education as the Executive Director of the White House Initiative on Educational Excellence for Hispanics. Ceja works closely with the Latino community and the President's Advisory Commission on Educational Excellence for Hispanics to implement the goals and deliverables under Executive Order 13555, by which President Barack Obama renewed the initiative, and better align the work of the initiative with the Department's cradle-to-career agenda. Prior to assuming this position, Ceja served as the chief of staff to Under Secretary of Education Martha Kanter. In that role, Ceja was instrumental in managing the Under Secretary's personnel, budget and associated operations, including the operations of six White House initiatives, to support the president's 2020 goal, what Secretary of Education Duncan calls the nation's "North Star": The United States will attain the highest proportion of college graduates in the world by 2020.

Prior to joining the Department, Ceja served as the senior budget and appropriations advisor for the House Committee on Education and Labor, chaired by Congressman George Miller. There, she drafted legislation in support of national service reauthorization—the Edward M. Kennedy Serve America Act—and worked on policy issues related to child nutrition, English language learners, migrants,

Impact Aid and appropriations. From 1999 to 2007, Ceja was a program examiner for the White House Office of Management and Budget, where she helped formulate the federal budget for the Department of Labor and the Corporation for National and Community Service.

A native of Huntington Park, Calif., Ceja holds a bachelor's degree in political science from Mount St. Mary's College in Los Angeles, and a master's degree in public administration from Baruch College at the City University of New York. She is a graduate of the Congressional Hispanic Caucus Institute's Public Policy Fellowship, the Presidential Management Fellows program, the National Hispana Leadership Institute and the National Urban Fellows Program.



Irene Chavez

Senior Vice President and Area Manager

San Jose Medical Center, Kaiser Permanente

Irene is dedicated to healthcare administration serving currently as the Sr. Vice President and Area Manager for Kaiser Permanente San Jose. Her previous employers include Providence Memorial Hospital, El Paso Surgical Hospital and the University of Texas at El Paso, and Advantage Care Network. Irene has served the hospital and health care industry on various boards of trustees and directors, most recently as a member of the San Jose Silicon Valley Chamber of Commerce. Irene holds a Master of Business Administration from University of Phoenix with advanced Leadership studies at Harvard School of Business. She earned her Bachelor of Art degree from University of Texas at El Paso. Irene and Manny have been married for 39 years, they share their life's blessings with their family and with their 4 pets.

She is a member of the Audubon Society, enjoys hiking, traveling and reading.



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Milton Chen

Senior Fellow

Edutopia, George Lucas Foundation

TWITTER: @edutopia

FACEBOOK: Edutopia



Dr. Milton Chen is senior fellow and executive director, emeritus at The George Lucas Educational Foundation (GLEF), a non-profit operating foundation in the San Francisco Bay Area that utilizes its multimedia website, Edutopia.org, and documentary films to communicate a new vision for 21st Century education. He served as executive director of GLEF for 12 years from 1998 to 2010.

Edutopia.org is known as a destination Web site for educators and others interested in educational innovation and has won numerous honors, including the 2009 Webby People's Voice Award for best education website. Edutopia.org's web traffic averages more than 1 million unique visitors per month. Prior to joining GLEF, he served for 10 years as the founding director of the KQED Center for Education (PBS) in San Francisco. In the 1970s, he was a director of research at Sesame Workshop in New York, helping develop Sesame Street, The Electric Company, and 3-2-1 Contact. Dr. Chen has been an assistant professor at the Harvard Graduate School of Education and, during 2007-08, was one of 35 Fulbright New Century Scholars conducting research on access and diversity issues in schools and universities.

Dr. Chen serves as chairman of the Panasonic Foundation in New Jersey, which supports superintendent leadership and district improvement, and is a member of the board of directors for Sesame Workshop and the California Emerging Technology Fund. He chairs the Games and Learning Publishing Council for the Joan Cooney Center at Sesame Workshop, a Gates Foundation-supported activity. He is also a member of the National Park System Advisory Board, appointed by Interior Secretaries Salazar and Jewell to advance the agency's work in STEM and history/multicultural education. Dr. Chen's career has been honored by the Elmo Award from Sesame Workshop, Fred Rogers Award from the Corporation for Public Broadcasting, Congressional Black Caucus, Association of Educational Service Agencies, National Parks Conservation Association, and two science centers in the Bay Area, The Exploratorium and the Lawrence Hall of Science. His 2010 book, Education Nation: Six Leading Edges of Innovation in our Schools, was named as one of the year's 10 best education books by the American School Board Journal.

Perhaps most importantly, on his 50th birthday, Dr. Chen was named a Jedi Master by George Lucas!



Maria Luisa Colmenares

Mexican Folk Dancer Instructor, Choreographer, Visual Artist, and Musician
President, Danzantes Unidos

TWITTER: @duf_folklorico

FACEBOOK: DanzantesUnidos

INSTAGRAM: @danzantesunidosfestival

Sacramento native, Maria Luisa Colmenarez, has been an active force in the field of Mexican Folk Dance for over 35 years. She has developed cultural programming for students of all ages at Theodore Judah Elementary, Sacramento City Unified School District; Grupo Folklorico Mizoc of Sacramento; Culture House One, Sacramento; Beamer Elementary School, Woodland; Sacramento State University, Cross-Cultural Program; Historic Woodland Opera House, Woodland Parks & Recreation; "Folklorico Fun" California Arts Council Artist-in-Residency serving the counties of Sacramento, Yolo & Solano; University of California, Davis, Danzantes del Alma Winter Conferences; Lupenos Escuela de Danza y Cultura, San Jose; "Folklorico Fun" Danzantes Unidos Festivals, Statewide; and the PeeWee Mariachi Program for FIRST5 of Santa Clara, Mexican Heritage Corporation & Children's Discovery Museum of San Jose, Los Mejicas de UC Santa Cruz and for Danzantes Unidos initiative University Folklorico Summit at UC Riverside in 2013 & CSU Fullerton in 2014. Her most recent accomplishment was the statewide tour of instruction to set material for the Guinness World Record Attempt in Spring of 2014 which brought together over 600 costumed dancers for the 'Largest Mexican Folk Dance' in the world.



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Jared Cruz

**Mexican Folk Dancer, Yoloti Guerrerense and Los Mestizos de San Jose
Student, Abraham Lincoln High School**

Jared Cruz, age 16, is a dancer with Yolotli Guerrerense and Los Mestizos de San Jose. He lives in San Jose and attends Abraham Lincoln High School.



Doug Herbert

Special Assistant

Office of Innovation and Improvement, U.S. Department of Education



Doug Herbert is a special assistant in the Office of Innovation and Improvement at the U.S. Department of Education. His arts education responsibilities include interagency relations and public outreach concerning the department’s support and services. Prior to joining the department in 2004, Doug was director of arts education at the National Endowment for the Arts. Under his leadership, the Endowment was the catalyst for a number of federal initiatives and partnerships with the Department of Education, including the National Assessment of Educational Progress in the arts, nationwide surveys of the conditions of arts education, and creation of the Arts Education Partnership.

Marcela Davison Aviles

President, CEO, and Executive Producer

Mexican Heritage Corporation

TWITTER: @mexicanheritage

FACEBOOK: mexicanheritage



A first generation Mexican-American, Marcela is a graduate of Harvard College and Stanford Law School. She is the CEO and Executive Producer for the Mexican Heritage Corporation, a Silicon Valley based Latino arts organization and Executive Producer of MHC's annual VivaFest cultural festival and arts education conference. She has served as counsel in the areas of banking, motion pictures, television and stage production, with specific experience in the areas of corporate, copyrights, contracts, and bank regulatory law. She also served as Executive Director of the Latino Community Foundation in San Francisco and Chief Executive Officer and President of Blackboard Entertainment. In addition to her production and arts management experience her background also includes consulting and corporate legal experience in the bank regulatory area with both Federal and state agencies, law firm practice, non-profit Board membership in arts and education and extensive press and public speaking experience. She is a contributing Op-Ed essayist for the San Jose Mercury News and a Hispanic cultural consultant to the Walt Disney Company on several projects.



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Deborah S. Delisle

Assistant Secretary

Office of Elementary and Secondary Education, U.S. Department of Education

TWITTER: @DebDelisle

Deborah Delisle is the Assistant Secretary at the U.S. Department of Education and is the principal adviser to the Secretary of Education on all matters related to pre-k, elementary, and secondary education. Previously, Deb was a Senior Fellow at the International Center for Leadership in Education, served as Ohio's 35th State Superintendent of Public Instruction as well as a district superintendent, principal, and teacher. She has served on a multitude of boards including the Council of Chief State School Officers, the

NCATE Executive Board, and the Governing Boards of the Midwest Regional Education Lab and the Minority Student Achievement Network. Deb has been the recipient of many honors including the Cleveland Heights-University Heights (OH) City School District recognizing her lifetime of service to students by dedicating a school as the Deborah S. Delisle Education Options Center.

Diana Victoria Garcia-Colmenarez

Mexican Folk Dancer, Ballet Petit

Student, Moreau Catholic High School

Diana, age 16, is a Junior at Moreau Catholic High School in Hayward, California. She is an exemplary student currently enrolled in Honors Math, Honors English and Honors Dance. She has an interest to pursue a career in the field of biological sciences. Diana is an avid reader, a visual artist and model citizen. She has danced ballet for ten years with Ballet Petit of Hayward. She will be TA for second semester Dance program and is currently exploring new delights in her digital graphic art class. In addition to volunteering as an administrative assistant for the statewide nonprofit Danzantes Unidos de California she recently served as student intern to promote VivaFest 2014.



Jose Hernandez

Director, Mariachi Sol De Mexico & Mariachi Education Consultant, Music Education Consultants, Inc.

TWITTER: @MusicEdConsult

FACEBOOK: National Mariachi Workshops for Educators

Jose Hernandez and his Sol de Mexico have a biography and history as rich and colorful as mariachi music itself. A proud fifth generation mariachi musician, Maestro Hernandez' mariachi roots trace back to 1879 to the birthplace of mariachi, the State of Jalisco, Mexico. Ever since he founded his Mariachi Sol de Mexico in 1981 Jose Hernandez has gone on to break countless barriers in the world of mariachi music and is recognized as having turned the genre into the international sensation it is today. Jose Hernandez is the first mariachi musician to have arranged, composed and conducted for numerous international symphony orchestras. His platinum selling Mariachi Sol de Mexico became the first mariachi ensemble to be nominated twice for a Grammy. Sol de Mexico continues to travel the world as Ambassadors of mariachi music having performed to sold-out concerts throughout the world including Spain, Argentina, Chile, Uruguay, Venezuela, Mexico, China, and even North Korea. Presidents have been thrilled to meet with Kings for centuries and the tradition lives on because Mariachi King Jose Hernandez has performed for five U.S. Presidents: Ronald Reagan, George H.W. Bush, Bill Clinton, George W. Bush and Barack Obama. Maestro Hernandez has also been recognized as one of the top 100 most influential Latino's in America by Hispanic Magazine. Jose Hernandez continues to nourish and inspire new generations of mariachi students through his charitable foundation The Mariachi Heritage Society which he founded in 1991. Mariachi Sol de Mexico are an undeniable institution in the world of mariachi music, and continue to leave an incredible legacy through many of their recordings as well as their contributions to Hollywood, including film scores for Sea Biscuit, Old Gringo, American Me, Don Juan de Marco, A Million to Juan, Glory Road, Beverly Hills Chihuahua and most recently Rango. It has been well documented throughout the mariachi world that Jose Hernandez and his Mariachi Sol de Mexico are not only responsible for setting a new standard for all mariachi groups today, but also for immortalizing this wonderful, passionate music.



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Mary Luehrsen

Executive Director

National Association of Music Merchants Foundation

TWITTER: @MaryLNAMM



Mary is a senior executive with NAMM, the International Music Products Association and oversees the organization's federal level policy development and government relations efforts around issues affecting access to music education and global commerce in the music industry. She is NAMM's chief strategist for advocacy for music industry issues ranging from tone wood import to education policy and music education. Mary is executive director of the NAMM Foundation, a supporting organization of NAMM that supports music research, philanthropic and public service programs. NAMM also leads national advocacy efforts for music education. Mary spearheaded the development of the SupportMusic Coalition that has grown over 8,500 affiliated national and international organizations working to boost community-based music education advocacy efforts. Mary was a professional flutist for 20 years specializing in chamber and contemporary classical music. As a certified music educator, she taught elementary general and instrumental music for 16 years.



Kristen Madsen

Senior Vice President

Grammy Foundation

A 20-year veteran of the music and arts industries, Kristen Madsen is currently serving as Senior Vice President of the GRAMMY Foundation and MusiCares, two charities founded by The Recording Academy. Key accomplishments include raising and distributing \$4 million to music people affected by Katrina; developing the flagship education institute, GRAMMY Camp; and increasing net assets to both organizations by 270%. MusiCares and the GRAMMY Foundation were named to the "50 Best Nonprofits to Work For" in 2011 by the Nonprofit Times.

Prior to heading up the GRAMMY charities, Madsen served as Vice President of Member Services for The Recording Academy for 8 years. Key accomplishments include doubling the membership to over 20,000; expanding chapter offices from 8 to 12; and increasing Grant awards from \$45,000 to \$700,000 annually.

Madsen began her career in the arts management field working as a Booking Manager for the Repertory Dance Theatre, followed by six years as Community Development and Performing Arts Coordinator at the Utah Arts Council. Subsequently, she ran the California Assembly of Local Arts Agencies, a membership association dedicated to ensuring access to public funds for arts programming in local communities across the state. She also served a Fellowship at the National Endowment for the Arts.

Madsen currently serves on the boards for Grantmakers in the Arts, the Actors Fund, and the Library of Congress' National Recordings Preservation Board.



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Marcia McCaffrey

**Arts Consultant, New Hampshire Department of Education
President, State Education Agency Directors of Arts Education**



Marcia McCaffrey is the Arts Consultant at the NH Department of Education, working to defining quality arts education for New Hampshire's schools. Marcia is President of the State Education Agency Directors of Arts Education (SEADAE) and represents SEADAE on the National Coalition for Core Arts Standards (NCCAS) Leadership Team.

In 2001 she worked with the New Hampshire State Board of Education to approve the first set of student standards in the arts (New Hampshire Curriculum Framework for the Arts) for the state. Since that time she has managed various state teams to create over 10 sets of standards including those which guide the institute of higher education's programs in teacher preparation and certification for dance, music, theatre, visual arts, and physical education. From 2006-2010 she co-directed the New England Arts Assessment Institute, a 3-day summer intensive offered to New England arts teachers and administrators. In 2010, she teamed up with Quadrant Research, the Arts Alliance of Northern New Hampshire and the New Hampshire State Council on the Arts to produce "Measuring Up: the New Hampshire Arts Education Data Project."

Marcia is a regular presenter at national conferences on topics that include the power of arts assessment to inform teaching and learning; mining data to determine levels of access and equity in arts education; and more recently, sessions on the new National Core Arts Standards. She is the Director of Curriculum, Standards, and Assessment for the National Dance Education Organization. Her background includes teaching dance in the public schools in Montclair, New Jersey; teaching dance and arts education policy in higher education; proprietor of a small dance business, and director of a seniors' dance company. She holds a Masters of Arts from Columbia University in Dance Education, and Bachelor of Science degrees in Elementary Education and Physical Education from Iowa State University.



John McGuirk

**Program Director, Performing Arts
The William and Flora Hewlett Foundation**

Cited as one of the "fifty most powerful and influential leaders in the nonprofit arts in the US," John E. McGuirk is the director of the Performing Arts Program at The William and Flora Hewlett Foundation. With an annual grants budget of approximately \$15 million, Hewlett is the largest foundation funder of the arts in the San Francisco Bay Area with more than 250 grant recipients. In addition, Mr. McGuirk serves as the Hewlett Foundation's liaison to the Community Leadership Project, a \$20 million initiative of the Packard, Irvine, and Hewlett foundations to reach low-income and minority-led nonprofit organizations in targeted regions of California. He currently serves on the national board of directors of two organizations, Grantmakers in the Arts and the Cultural Data

Project, and participates in steering committees of the Northern California Grantmakers' Arts Loan Fund and the California Cultural Data Project. This fall, he begins teaching strategic planning for arts organization at Claremont Graduate University.

Before joining the Hewlett Foundation, Mr. McGuirk previously worked as Arts Program Director of the James Irvine Foundation (2006-2009) and program officer for the Hewlett Foundation (2001-2006). Earlier in his career, Mr. McGuirk was manager of grants programs for Arts Council Silicon Valley, one of the largest local arts agencies in California. Before that, he worked for six years at the Community School of Music and Arts in Mountain View, California, and held positions at both the Pittsburgh Symphony and the Pittsburgh Opera.

Mr. McGuirk is a graduate of Grove City College in Pennsylvania and earned his master's degree in public management at Carnegie Mellon University, with a concentration in arts management.



WHITE HOUSE INITIATIVE on EDUCATIONAL EXCELLENCE for HISPANICS

Mono Blanco

Gisela Farias Luna, Gilberto Gutierrez Silva, Octavio Vega Hernandez
Son jarocho Musical Group

The internationally acclaimed musical group Mono Blanco is the leading proponent of Son jarocho. It is a multi-generational ensemble of over twenty members whose families have played and danced indigenous art forms for generations; the group has a unique sound due to a rich ancient tradition in which feet and voices of energetic and insightful modern musicians join the echoes of the past. Since its inception in 1977, Mono Blanco has toured Europe, Asia, Africa, Australia, and Central and South America, the United States, Canada, and Mexico.



Gilberto Gutierrez, Mono Blanco's artistic director, has received numerous honors including the National Endowment for the Arts "Folk Arts" Award and the Rockefeller Fund for Culture to develop projects that promote Son jarocho. However, its most important work remains within the rural communities of Veracruz. The group features Don Andres Vega, a master musician and elder in the group, who is responsible for keeping the flame of this musical tradition alive.

As a large part of disseminating this tradition, Mono Blanco conducts workshops on traditional song, dance as well as traditional instrument making. In 2001, Mono Blanco opened The House of Popular Music of Veracruz: "el caSon" - an independent music school whose sole mission is to promote and teach music of Veracruz. All of the workshops expose the idea of learning through teaching whether that is workshops on jarana, zapateado, harp, guitar, or violin. El caSon features a monthly fandango with an invited group of Son jarocho, where students as well as educators participate in a jam session that displays the rich traditions of lyrical and instrumental improvisation. In addition, el caSon provides a space for the local jarocho groups to come and showcase their talent.



Marcia Neel

President

Music Education Consultants, Inc.

TWITTER: @MusicEdConsult

A veteran of 36 years in public school music education, Marcia Neel has directed successful secondary music programs in Connecticut, Ohio, Massachusetts, and Nevada. From 1994 until her retirement in 2007, she served as the Supervisor of the Secondary Music Education Program of the Clark County School District (CCSD) headquartered in Las Vegas, Nevada – a district that employs approximately 500 music educators. Well-known for her commitment to program expansion and innovation, Marcia is recognized as a leader among her peers for her creative approaches to curriculum design and implementation. One of the most successful is the CCSD's standards-based Mariachi Program which was instituted in 2002 with four (4) instructors teaching 250 students and is now staffed by twenty-three (23) full-time, licensed mariachi educators teaching over 3,500 students daily. Her Summer Mariachi Workshops for music educators has been instrumental in starting or further developing over 100 mariachi programs across the nation.

Marcia is tireless in her endeavor to bring more students to music-making through hands-on, high quality experiences provided through a sequential curriculum that focuses on achievement. Her greatest joy is to see young people excelling as a result of becoming engaged in these types of life-changing music education programs. The pride displayed by these young musicians and their families is the ultimate reward! Marcia views mariachi education as yet another opportunity for students to find meaningful experiences at school and over the years, many young people have relayed like stories that they stayed in school solely because of the connections they made – some within their own families – through participation in their mariachi ensemble.

Marcia is president of Music Education Consultants, Inc., a consortium of music education professionals working with a variety of educational organizations, arts associations, and school districts to foster the growth and breadth of school-based music education programs for all children. She also serves as Educational Advisor to The Music Achievement Council, a 501(c)(6) non-profit corporation whose main focus is professional development for educators to reach and serve more music students. Her busy schedule has her providing motivating keynotes and workshops all across the country for educators looking for strategies to help grow their programs and sharpen their pedagogical skills thus helping their students achieve at a higher level.



WHITE HOUSE INITIATIVE on EDUCATIONAL EXCELLENCE *for* HISPANICS

Monica Peraza

**Vice President and Co-Founder
Hispanic Alliance for the Performing Arts**

**TWITTER: @mgperaza
FACEBOOK: monica.peraza1**



Monica Peraza was born and raised in Mexico City. After studying Education at Universidad Panamericana, she decided to pursue a career in business and founded and managed two successful companies in Mexico City.

In the past few years, Monica has also been an active participant in the non-profit sector of Austin, Texas. In 2009, she became founding President of MexNet Alliance, an organization of entrepreneurs and business executives that seeks to bring about a positive change in the community through mentorship and outreach. MexNet Alliance has focused its efforts on sponsoring and managing an Entrepreneurial School in Spanish for low-income, Spanish-speaking individuals looking to establish or grow their business. She also serves as Co-Chair of the Authentic Mexico Gala, MexNet's annual fundraising event.

In October of 2010 she co-founded with Teresa Lozano Long the Hispanic Alliance for the Performing Arts, where she serves as Vice-President of the Board. Its mission is to collaborate with local performing arts organizations to bring the Hispanic community and underserved segments of the population closer to the arts. Through its community Engagement Program, the Hispanic Alliance launched this past fall the Austin Soundwaves Youth Orchestra, which now has 110 children enjoying a free music program for school-aged children modeled on El Sistema program. The Orchestra is composed of children from 5th to 9th grades who take two hours a day of music which provides the creative thinking and teamwork skills needed for success.

Monica joined the Board of Trustees of the Joe R. and Teresa Lozano Long Center for the Performing Arts in September of 2011 and now serves as Chair of the Governance and Trustee Committee and member of the Executive Committee.

She was named in June of 2012 as one of Austin's New Philanthropists by Giving City Austin magazine, and by Austin Business Journal as one of the Finalist of Profiles in Power, Women of Influence in July of 2012.

Monica is a proud mother of four and loves to spend time with her children Rodrigo, Maria Jimena, Alejandra and Daniela and her dog Kody.



Gabriela Sepulveda

Singer

Student, Summit San Jose: Tahoma

14 year old singer, Gabriela Sepúlveda, was born on September 21, 1999 in San Jose, CA and is currently in her Sophomore year in high school at Summit San Jose: Tahoma. Gabriela is the daughter of a Mexican mother and Chilean father and has an older brother of age 17. In her high school, Gabriela is part of various Clubs including serving as a math tutor for students, and being a part of the Red Cross Club. Currently, Gabriela holds the position of the Youth Representative in the committee of sister cities between San Jose, CA and Guadalajara, Jalisco, Mexico at fedejal.org. Since her early childhood, Gabriela has shown that music and singing are her passion. Since the age of 9, she has participated in national and international radio and television programs such as: Sabado Gigante, Tengo Talento

Mucho Talento, and The Voice Kids.



WHITE HOUSE INITIATIVE on EDUCATIONAL EXCELLENCE *for* HISPANICS

Laurie T. Schell

Director

Music Makes Us, Metropolitan Nashville Public Schools

TWITTER: @MMUNashville

FACEBOOK: MMUNashville



With more than 25 years as a senior executive in the nonprofit and education sectors, Laurie Schell has garnered a national reputation for innovative, effective leadership in arts and culture and K-12 education. Ms. Schell is currently serving as the director of Music Makes Us, the public/private music education initiative in Metro Nashville Public Schools, jointly supported by Mayor Karl Dean, music industry leaders and the school district. She has worked to foster arts and music education through strategic alliances and partnerships, policy and advocacy campaigns, effective governance and leadership, and mobilizing constituencies for action. Previously, Ms. Schell was the executive director of the California Alliance for Arts Education, a statewide arts education policy and advocacy organization. A former dancer and dance educator, Ms. Schell performed and taught dance in elementary, secondary and higher education settings throughout New England. Ms. Schell holds a B.A. from Stanford University, an M.A. in Liberal Studies/Dance from Wesleyan University in Connecticut, and pursued further studies at the Harvard Kennedy School of Government for Senior Executives in State and Local Government.



Gaynor Strachan Chun

Board Member, **Scholastic Awards**

CEO, SM+ART

TWITTER: @InventioBrains & @artandwriting

FACEBOOK: InventioBrains & ScholasticArtandWritingAwards

Gaynor is CEO of SM+ART: the science+art of brainpower, a creative content company with a mission to provide equal access to brain knowledge to ensure everyone reaches their true potential. Gaynor founded SM+ART with her two partners in 2013 having had a remarkable career in advertising, fashion, technology and entertainment.

Over her 25+ years of leadership she has predominantly chosen to work for companies that were on the rise--entrepreneurial, young, startup brands are a passion of hers, as well as building brands that have meaning and purpose above and beyond the products they sell.

During her tenure in the entertainment business, Gaynor was awarded CableFAX's Marketer of the Year and recognized as one of the 50 most powerful women in cable.

While Senior Vice President, Marketing, of Ovation, a network dedicated to the arts and all forms of artistic expression, she was responsible for overseeing all marketing activities and developing strategic partnerships with arts institutions and performance organizations. In addition, she oversaw the network's high-priority, arts and music educational outreach program. In fact, Strachan Chun made advocating for the arts and arts education an integral part of Ovation's brand DNA. Over her 6 year tenure, the channel contributed over \$14M to cultural institutions, individual artists and arts and music education programs across the country.

By invitation of The White House, she participated in Urban Economic Forum on the role of artists in urban revitalization and participated in Americans For the Arts (AFTA) Leadership in the Arts Summit, at The Aspen Institute.

She serves as a member of the Board of Directors for The Scholastic Awards. She is an advisor to GGI, a not for profit science+art center focused on education and R&D to bring the sciences and the arts together to promote brain health.



WHITE HOUSE INITIATIVE on EDUCATIONAL EXCELLENCE *for* HISPANICS

Jamienne S. Studley **Deputy Under Secretary of Education** **Office of the Under Secretary, U.S. Department of Education**



Jamienne S. Studley has been Deputy Under Secretary of Education since September 26, 2013. Her focus is on higher education issues including quality, access, accountability, completion and student information.

Jamie served as deputy and acting general counsel of the Department in the Clinton Administration from 1993-99. In March 2010, Secretary Duncan appointed her to the National Advisory Committee on Institutional Quality and Integrity (NACIQI), which she chaired in 2012-13. Her federal service also includes membership on the Jacob Javits Fellowship Commission and as special assistant to HEW Secretary Patricia Roberts Harris in the Carter Administration.

Jamie was President and CEO of Public Advocates Inc., a San Francisco based civil rights advocacy group, from 2004-2013. Earlier she was President of Skidmore College; Associate Dean and Lecturer in Law at Yale Law School, and Executive Director of the National Association for Law Placement and the California Abortion Rights Action League-North.

She has served as board member and treasurer of the American Association of Colleges and Universities; vice chair of The Annapolis Group; scholar in residence at the Carnegie Foundation for the Advancement of Teaching; policy committee member with the National Association of Independent Colleges and Universities, Campus Compact and the New York State Council of Independent Colleges and Universities, and as a member and chair of the San Francisco Ethics Commission.

Jamie grew up in Woodridge, NY (Sullivan County) and attended Fallsburgh Central Schools. She earned her Bachelor's degree magna cum laude and Phi Beta Kappa from Barnard College and her Juris Doctor from Harvard Law School. She has been recognized with the Distinguished Alumna Award from Barnard College and as a Champion for College Opportunity from the Campaign for College Opportunity (California).



HIGHLIGHTS

The forum brought together experts, leaders and policymakers in the field of arts education to go beyond the goal of awareness, and move the focus onto the advocacy and implementation of arts education as a reform strategy for student success, especially among disadvantaged and underperforming students. Through panels and brainstorming sessions the forum attendees were able to paint a picture of what needs to be done in order for arts education to be both effective and culturally responsive to the needs of students.

Mr. Richard Carranza, Superintendent, SFUSD, Keynote Speaker

Before anything else, there must be a baseline understanding that music and the arts is a part of the core curriculum.

- We must understand the national context that we live in where [Latinos] are the fastest growing subgroup in America yet face discrimination.
- Latinos continue to score 20 points lower in math than their white counterparts on the National Assessment of Education Progress (NAEP). We have not created the environment in our systems to help children feel comfortable and able to learn and excel, but we control the system and can change this.
- Cultural arts education can be a vehicle of inclusivity for Hispanic children. The arts help create the right learning environment for student success.



Bright Spot: Mariachi Aztlan

Mariachi Aztlan de Pueblo High School is comprised entirely of students and started by Superintendent Carranza. It contains the true components of the students' culture and not the stereotypes of a culture.

- Effective student retention: current graduation rate for students in Mariachi program is 98 percent
 - Money earned for their performances goes towards scholarships for their college education
 - High parental and community involvement
 - Validates a student's culture and increases self-esteem and self-confidence of students
 - Program develops the whole child: social, emotional, culture and climate

"Capture their hearts, and their intellect, commitment, and their minds will follow." –Richard Carranza



What Works: Evidence-Based Programs and Practices

Moderator: Michael Butera, Executive Director and CEO, National Association for Music Education

Purpose: Panel introduced research-backed arts programs and best practices that were proven effective in addressing the multiple academic obstacles faced by minority students in schools. The panelists focused on explaining the evidence-based work they're doing in the field of arts education.

"I've enjoyed practicing mariachi for eight years and playing the violin for fourteen. Arts education is important to me because it gives me an outlet to express myself through culture and through music, and also, it has helped me succeed academically." - Nizhoni Camille Begay, Student Testimonial

Panelists:

- John Abodeely, Deputy Director, President's Committee on the Arts and Humanities
- Deborah S. Delisle, Assistant Secretary, Office of Elementary and Secondary Education, U.S. Department of Education
- Marcia McCaffrey, Arts Consultant, New Hampshire Department of Education & President, State Education Agency Directors of Arts Education
- Laurie T. Schell, Director, Music Makes Us, Metropolitan Nashville Public Schools

Why choose arts education in the current climate of public schools?

- For our Latino students, it's important that we offer a culturally responsive curriculum. This includes the arts because of its importance within the culture.
- We need to push past the achievement gap and think about the opportunity gap. What are we providing to our students?
- The Turnaround Arts Initiative is based on the premise that arts fill in a missing link in turnaround efforts in student engagement and family and community involvement.
- Arts education is unique in that it bridges cultural and linguistic divides



"What we offer to our children, tells them what it is that we value." – Deborah Delisle

Laurie T. Schell:

The effects of music participation in Metro Schools (Nashville) are as follows:

Students:

- have 26 percent fewer discipline referrals
- earn 15 percent higher grade point average
- are 52 percent more likely to graduate from high school on time
- score 16 percent higher on ACT English, 9 percent on ACT math
- develop a music identity that subsequently serves as their motivator

Overall, increased music participation has important direct and indirect effects on positive outcomes in student achievement and student engagement



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John Abodeely:

Arts address a missing link in school turnaround efforts.

- Pushes past the academic achievement gap and addresses student engagement, culture and climate, and parent involvement in high poverty, failing schools
- Up to 5 million children in high-poverty environment have no access to arts education
- Piloted with eight schools; now working with 35 and have partnered with districts and non-profits focused on school reform
- Bringing arts programming into schools positively impacts school morale, increases teacher collaboration across subject matter, and attracts parents and community members to the school.
- Through the program there has been increased attendance, enrollment, test scores, and parent engagement.



Marcia McCaffrey:

SEADAE is made up of those in State education agencies who are responsible for education in the arts (Dance, Media Arts, Music, Theatre and Visual Arts).

- Scale: We need to focus on what is happening at the individual school level, identify who has access and who doesn't, then use resources to fill the gap.
- There are new National Core Arts Standards available to States and local education agencies (LEAs) that serve the 21st century needs of teachers and students.
- These new standards look at arts learning through artistic processes: creating, presenting/ performing/ producing, responding, and connecting.
- "Picturing Writing" contains two programs that place art in the center of literacy learning. It is:
 - based on the idea that in order to comprehend, readers create pictures in their mind as they read, and so effective writers use words to paint pictures,
 - pointing to marked growth in English Language Learner students.

Deborah Delisle:

Since the late 1980s, the decline in arts education has been 49 percent for African Americans and 40 percent for Latinos.

- ED is investing in arts education. \$6 billion have gone into the School Improvement Grant (SIG) program;
- Schools need to realize that they can use arts as a framework for turning around the lowest-performing schools;
- ED's Office of Innovation and Improvement (OII) has funded 34 new arts education grants in 2014 for a total of \$25 million. These include:
 - Model Development and Dissemination,
 - Professional Development for Arts Educators,
 - Arts in Education National Program
- OII's Neighborhood Programs grants encompass a community approach by providing a holistic opportunity for children that includes the arts in many communities.
- Several Investing in Innovation grants are exploring the role and impacts of the arts in education, innovation, and reform.
- 21st Century Community Learning Center grants provide opportunities for arts organizations to partner with schools.
- Through the grant programs we are seeing gravitation to arts being included and setting kids off on a trajectory of success.



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"Is this school good enough for my own kids? Because if the answer to that question is no, then I don't know why we allow it for other people's kids." –Deborah Delisle

Q & A

Q: Is there any research on how we cannot just have content that represents the culture but have the actual modes of transmission and pedagogy that also honor the way that we transmit culture so that our communities aren't alienated by the process?

John Abodeely: "There is a program called **Culturally Responsive Education to better reach children of color in the Pittsburgh area. Big Thought in Dallas** is a program which scaled localized arts education and cultural opportunities."

Marcia McCaffrey: "It's about that piece for transmediation. How do we take what's part of who we are and through the arts move that to a more outward expression. So if you were doing a research search what are some of those keywords? The culturally relevant, trying to find some of those keywords in that search. **In addition, ArtsEdSearch is a resource.**"

Deborah Delisle: "I also would not step away from googling out on social and emotional research because so much of that is connected to the experiences that kids have, and I know a lot of that is connected to culturally relevant experiences both in schools and outside of schools."



Q: How can we integrate the after school options and how to work with schools to use their facilities?

Deborah Delisle: "21st Century Community Learning Centers grants – 80 percent of recipients use arts education and are infused for after the school. Provide enrichment activities and get to kids and raise academic achievement with the arts and work with schools to use the facilities."

Q: [I am] Looking for best practices for programs that are socially relevant, particularly urban and Latino, in music. The conservatory models are not working with students that have never had music training.

Michael Butera: "Look at the new standards and force the issue on being more relevant with current demographics."

John Abodeely: "Look at National Arts and Humanities Youth Program Awards, after-school arts award. More responsive program and can retrofit to the classroom practice."

Q: How do we get artists to become credentialed teachers so they can participate in the music program [in schools]?

Laurie T. Schell: "Work with state department of education [and] with adjunct teachers who are professional in their field and are licensed to work in the schools. There is a model to do that."

Q: How do we work together with so many agencies so they recognize the value arts and cultures organization bring and amplify the voice of the community?



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John Abodeely: “Come to DC and set the meetings with the agencies, make asks and be present so when opportunities arise, they think of your voice and the people you represent. **It’s being present and regular information-sharing.**”

Laurie T. Schell: “In the local context, work across the spectrum. **Make sure everyone is at the table and informed.**”

Q: Are there any national thoughts on arts teacher preparation?

John Abodeely: “Lincoln Center and New York’s alternate certification program is a model on a fast scale to look at.”



Marcia McCaffrey: “**Networking and communication.** In New England, there are more graduates than jobs. It’s about getting the word out. It’s important on who you get on the local school board and the hiring committees of administrators superintendents, and principals since they make a lot of decisions at the local level.”

Foundations for Success: Leaders Leaning into Music and the Art

Moderator: Marcia Neel, President, Music Education Consultants, Inc.

Purpose: Panelists shared insights on music and the arts as a model for student success.

“The arts have helped me become more responsible and dedicated towards groups...develop a sense of leadership skills...and most importantly, the arts have helped me find a way to express myself in ways that words cannot describe.” - Jared Cruz, Student Testimonial

Panelists:

- Marcela Davison Aviles, President and CEO and Executive Producer, Mexican Heritage Corporation
- Monica Peraza, Vice President and Co-Founder, Hispanic Alliance for the Performing Arts
- Jose Hernandez, Director, Mariachi Sol De Mexico & Mariachi Education Consultant, Music Education Consultants, Inc.
- Gaynor Strachan-Chun, Board Member, Scholastic Awards & CEO, SM+ART

Jose Hernandez:

- Partnered up with local schools in Los Angeles County and created in-school and after-school Mariachi programs, and has reached around 8,000 kids.
- Works as a Mariachi music consultant to help start programs throughout the country.
 - Currently, he is starting pilot programs in elementary schools, so they can serve as feeders into middle and high school programs





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- Started the Mariachi Nationals and Summer Institute:
 - Invites children from California and other states to come and learn in 3 days of intense mariachi classes, and have the chance to compete at the high school level.

Marcela Davison Aviles:

- Takes a standards-based approach to Mariachi education;
- Culturally relevant curriculum translates into pedagogy that sticks and will create engagement;
- A hybrid approach: Heritage arts in schools can be data driven. This program is standards-based results focused.
- The heritage arts engages parents and the family;
- College mentorship and peer to peer instruction is built into the program;
- Heritage arts instructors need to have access to certification. Ensure that there is some sort of credentialing system in your jurisdiction.

“Access to arts education is an equity and social justice issue.” -Marcela Davison Aviles

Monica Peraza:

Want Hispanics to participate in the arts at all levels. They want them on the boards, attending the performances, and also donating to the performing arts. This can only happen by starting with a community engagement program, leading to the creation of Austin Soundwaves.

Why did they do this?

- Engage Hispanics in the arts so that performing arts organizations can thrive in the 21st century.
- Increase academic performance at lower income schools and improve the dropout rate amongst Hispanic youth.



How did they do this?

Engaged high profile Latinos in the community at Jeffersonian dinners and gave them the problem and asked how they thought it could be solved. Through this they identified El Sistema as the method to bring to Austin. In partnership with El Sistema, UT Austin, and the Long Center, they created Austin Soundwaves, which provides:

- High-quality ensemble musical training
- Specialized individual instruction/ mentoring
- Participation in performances with other arts organizations, schools, and organizations.

“As I get through my last few years of high school I know that the opportunity to learn music will have a positive impact on my future. Music has opened up my eyes to the wider world and inspires me to keep working hard toward my goals. I want to make a difference in my life and show others that anything is possible. Music is the way I will do this.” – Student Testimonial



Angelica Halvarsson, Yasmin
North Charleston, SC, Grade 11



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Gaynor Strachan-Chun:

- The Scholastic Art and Writing Awards provide a great way of extending recognition beyond school for middle and high school students. It recognizes excellence in both arts learning and teaching.
- All work is reviewed blindly, without knowledge of student gender, age, economic, or cultural background and is based on originality, technical skill, and the emergence of a personal vision and voice;
- There is more than \$10 million in college scholarships available to the national medalists;
- They build relationships with educators, community organizations and national organizations then provide local programming dependent on the community.

Q & A

(In response to first panel question: Q: How do we get artists to become credential teacher so they can participate in the music program?)

Marcela Davison Aviles: “We’ve heard a lot of questions and comments about credentialing and I just wanted to address that quickly. There exists a tension between the traditional method of teaching that is being sought to be brought into the schools, and the fact that there is a curriculum that has to be taught to, and so credentialing is the process by which these professional artists and heritage artists can then teach their craft in schools. What I would say in regards to credentialing is that **there are folks in the leadership that have solved that problem and figured out how to create a credential so that your heritage artists can come and then have your program be part of the instructional day.** And the last comment on professional development is that there needs to be an awareness that some folks in the



heritage arts community sort of philosophically are not hip to credentialing or hip to teaching to a curriculum...**So there’s an equity issue and access issue and we don’t want our heritage artists to be left behind so we need to create a dialogue to come together so that everyone’s coming together the heritage artists,** those that are credentialed and are teaching to curriculum so that really who’s best served is the kids.”

Q: What should we be doing in the universities to help speak towards all of this, towards teacher training?

Marcia Neel: “My thought on this is to convene a group of people who might be interested in answering this question. We’re looking at including methods classes...methods classes in Mariachi, where students will learn to play in a mariachi ensemble. We would like to see programs like this in different parts of the United States...where we would run a strand of classes, maybe 3 or 4 classes that would focus on what are the things that you really need to know to teach Mariachi. Given the number of Latinos in the United States we should be embracing this, but we are so steeped in the Euro tradition. It’s a matter of stepping out of that conservatory box, and into the whole world box. **We are a global economy and we need to think of music education more globally.**”

Marcela Davison Aviles: “In addition to the technical aspects of acquiring knowledge in the art form, there’s sort of a social family side of this too. What I would urge folks in the university community is **go talk to your Chicano studies department, go talk to your La Raza folks, go talk to Mecha, go talk to your Latin American studies people, and also acquire knowledge of cultural relevance in terms of parents in our community what are the challenges that they have, what are the impediments that they feel...like they don’t trust the system.**”



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Monica Peraza: "...I think universities regarding our El Sistema programs, **they're great partnerships because not only are they a support to you, but they also learn a lot.** For example, our first concert at the University of Texas, the dean turned out and saw the audience and said I've never seen so many Hispanics fill an auditorium. So it's a great partnership and I encourage every one of you to go to academia. You know it's the corporate world, plus academia, plus the nonprofit world."

Q: Mariachi programs promote high school retention and higher academic achievement. How do we strengthen and create pipelines for the students in these programs to get into college?

Marcela Davison Aviles: "For the last 25 years I've been a recruiter for Harvard University and the students that I see every year are Latino students who are valedictorians, very high grades, straight A's, SATs in the toilet. They are not getting into the Ivy League because of the SAT factor. **There needs to be mentorship and it can be peer to peer, but it also needs to be adult to student. And mariachi is a great way to embed within it the mentorship.** So the music leads, but you offer as part of the program the mentorship that you need to get together with those students to say you need to have a plan from freshman to senior year. You need to start thinking about your SATs now not senior year. There's something called the Ivy League, there's something called these other schools."

Gaynor Strachan-Chun: "What I would like to see in the schools and through these mentorship programs is people **translating for the parents and the children what the music does in terms of skills that they can then apply to majors in college and then skills that they can then apply to work because there is a whole generation entering the workplace that really don't have a lot of great work place skills.**"



Music and the Arts: The Role of Philanthropy and Policy

Moderator: Mary Luehrsen, Executive Director, National Association of Music Merchants Foundation

Purpose: Nonprofit and foundation leaders discussed the importance and need for increased investment by all stakeholders in the education of our young children, highlighting the value of investing in music and the arts education.

"Arts education is as important as any STEM education, but it gives us something STEM doesn't. It teaches us what it means to be human." - Diana Garcia Colmenares, Student Testimonial

Panelists:

- Kristen Madsen, Senior Vice President, Grammy Foundation
- Milton Chen, Senior Fellow, Edutopia, George Lucas Foundation
- John McGuirk, Program Director, Performing Arts Program, The William and Flora Hewlett Foundation
- Irene Chavez, Senior Vice President and Area Manager, San Jose Medical Center, Kaiser Permanente



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Kristen Madsen:

- The foundation both gives grants and provides hands-on programming.
 - An example of programming is their summer music camps designed for students to learn about careers in music. There is networking, team building, and what they need to move into that career field.
- The foundation is unendowed so they must raise money, meaning they build partnerships to leverage and achieve objectives.

Milton Chen:

Our website, Edutopia.org, informs people about programs and initiatives, as well as provides resources and tools to improve education. Its “Schools that Work” include arts education examples.

- Arts education is an essential part of what is profiled. They understand the importance of art across the curriculum, and the connection between the arts and humanities as well as the sciences.
- Arts teach the whole child within Howard Gardner’s Multiple Intelligences. We need to expand the nature and definition of what it means to be smart and realize that kids are more than their SAT score.
- The Art of Philanthropy: Our Roles
 - Paint A Bigger Picture (Envision)
 - Tell the Stories (Communicate)
 - Dance With Others (Collaborate)
 - Be Frugal (Spend Well)
 - Poke the Establishment (Critique)

“Students need to use all of their senses in their learning” –Milton Chen

John McGuirk:

Hewlett is a private, family foundation that gives away \$400 million a year around the world in five program areas:

- Environment
- Global development and population
- Effective philanthropy
- Education
- Performing arts

Performing Arts Program:

Goal is to have equitable access to arts education in K-12 in California schools and they do this through:

- Program delivery: music arts in school, after school, and in community sites;
- Advocacy and Policy: federal, state, regional and local levels.

Arts education develops the following:

- Lifelong interest in arts, building audience for the future, and cultivating the next generation of artists;
- Children who receive arts education do better in other academic subjects, are more likely to attend school, and develop critical thinking skills;
- Bridges diverse communities and cultures.





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Role of philanthropy:

- Research, pilot, test, and develop best practices with grantees;
 - To take these to scale means that government has to be involved at federal, state, and local level
- Encourage support for existing organizations, as well as developing new organizations as needed.

Irene Chavez:

Art, music, and dance have healing components that are critical to patients' well-being, and Kaiser has been interested in researching the effect music has with patients.

Kaiser serves a dual purpose within this realm:

- Deliver the care with these arts components available
- Make themselves available to be philanthropists in the communities they are in:
 - There are 21 Kaiser hospitals in northern CA, and all have a music/art component. This is a part of Kaiser's desire to get people in the community to thrive.

Q & A

Q: When non-profit service organizations, cultural organizations, schools, districts, triangulate with philanthropic organizations, what are the opportunities or roles within those relationships to raise the access in equity for all? Do you have perspectives or philosophies about that in your grant making?

Irene Chavez: "We chose a middle school to work with for Martin Luther King Day and that was the beginning of the relationship. We went back to that school because they asked for additional grants and they did such a beautiful job of connecting the work that they wanted to do of improving their aesthetic look in the areas where bullying takes place, which very practically is in the bathrooms. They were atrocious, and part of the grant was what we could do to improve that and to give the schools a sense of pride for coming to school, so we improved the bathrooms, and messaged positive messaging in the bathrooms. We then had a local artist do some incredible work with the kids from the school to paint murals throughout the school that allowed them to have an identity for their school. The school was so talented in the way they completed the documentation and put forth a very strong business case for the value to the children. The school provided the access, and all of the teachers were willing to help in the clean-up efforts and they made the commitment that they would continue with the messaging with the kids in all of the classes that they went to."



Kristen Madsen: "...We definitely recognize that, you know, **we don't go to the well as often as I would like, from the foundation perspective to talk about education at every opportunity**, but we do know that it's there and then to have followed it up and developed a significant advocacy division in Washington to go regularly and meet with Congress people. And as Mary said...Congress [members] are like everyone else. They like celebrity. They like it if you bring in



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musicians to meet with them and they will take that meeting. It speaks to what all of us as funders can do with the different assets we have, which is to be a voice for the voiceless.”

Q: Can you address the visibility you’re creating and how it leverages everything forward?

Milton Chen: “I think, as I said, painting this larger picture of what this is all about. That there’s a different way that we ought to be educating our kids and that brings the arts back into the curriculum in a central way. And I think **one of the things that philanthropy can do is to provide this bridge between the world of work, companies, and how their world of work is changing, and the world of school.** The world of work is changing dramatically, but the world of school hasn’t changed enough to keep pace so the more we can bring back the skills that are required in the workplace especially around collaboration, especially around creativity and communication, then that will bring this discussion back to the value of the arts.”

John McGuirk: “I would say Hewlett is a little bit like a stage mother. We’re not in the spotlight, we’re in the wings, just off the stage watching our grantees do much of the work and trying to support them with the resources that they need. **At Hewlett we recognize that advocacy organizations play a huge role.** So we often support at the state, federal, and local level. For example, Americans for the Arts at the federal level does amazing legislative work and keeps us informed. Similarly, the California Alliance for Arts Education is our statewide organization here in California that really keeps its finger on the pulse and puts forth best practices and what’s happening, as well as local advocacy organizations like Arts for LA, and so I encourage you wherever you live to tap into your local, or state, or federal arts advocacy org. because that’s one great way that we all can mobilize together.”

Q: What is the role, from your perspective, of arts education in what the future workforce might look like?

John McGuirk: “The Hewlett Foundation doesn’t do much with workforce development, but I will point out that we have a staff of about 100 people at the foundation and we have a lot of practicing artists in all departments of the foundation, whether it’s accounting, whether it’s education, or global development. It’s not an intention for us to hire artists in those positions, but **I don’t think it’s a coincidence either, and that these skill sets that we learn in the arts apply to these different roles that we take in our lives whether they’re professional roles or not.**”

Kristen Madsen: “I think that innovations and advances do not happen in a vacuum. There’s a myth about the inventor sitting all by him or herself cooking up rocket science. It’s a collaborative effort...I think the breakdown of silos in careers which is not being broken down in education is a reality. I think that our conventional wisdom about that is getting turned on its head. I was reading a report on that from the Council on Competitiveness...which said that in the next generation, engineering is going to be a liberal arts degree because engineering is going to have to expand to include more in the course of study that is humanities oriented and arts oriented...**We really need over educating in multiple arenas because the kind of collaboration and cross discipline work that is going to be required in the work force is here, and we have to start preparing people, and the arts are critical for that.**”





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Irene Chavez: “When you think about workforce for healthcare, you have the very definitive competency subject matter expert. You want the pharmacist to understand pharmacology. You want a nurse to understand the pathophysiology of a patient’s well-being. But at the same time, just recently, the Harvard School of Business put out an article that talks about what you want your work force to look like in 20 years, and the two components that they really drilled on was being curious and innovative. So you may have the best skilled nurse, but if she’s not curious about her patient and why that patient won’t stay compliant with their medication then technically he/she is a good nurse but there’s that human connection that’s missing. **So the arts and the components of music and visual arts are critical to keep those skill sets of curiosity, being creative, how do I reach this person?** How do i break that barrier to that immunity to change for well-being sakes? That’s the workforce that we strive to have in the future, and the only way we do that is to engage in the schools now, so that the kids, in the elementary and the middle schools, come to us with that passion already baked in.”

Q: What do we need to be working on, on the national level? What should be our goals and ambitions with all of this?

Milton Chen: “I think we’ve got to start talking very seriously about a more creative approach to our schooling and a different way of educating our kids. Our schools operate on a 20th century model. We have one of the shortest school years of any industrialized country. We haven’t said much about summer learning. I like to call that the third semester that our kids are lacking, especially kids from low income backgrounds. You may have seen the surveys of what middle class and upper income families do during the summer to support their kids learning, whereas the other kids are left at home and left to their own devices. So we need to have a very different, more creative approach to this, and I think it starts with our national leadership saying we need a different way of educating our kids.”

Q: What makes a grant application jump off the page to you and say this is good; we’re going to consider it?

Kristen Madsen: “If all the boxes are checked, and you answered all the questions right, **I want to see your passion and that you feel for what it is that you’re sharing,** and selling me on in terms of who you are and the impact that you’re having.”

Mary Luehrsen: “For me the biggest worry on any application is what we call a “standing start.” Are you trying to eat an alligator and you haven’t even set a table? And that’s because people in non-profit service organizations are very visionary and they want it all, as opposed to a business plan, building your collaborations, starting slow, using your local resources. They drive by and go through the grant makers manuals and say well they’ll fund us; when they haven’t even looked at building a board, or partnerships and collaborations. **You have to slow down, build like you’re going to build it if your life depended on it which means you’re going to build sustainability from the very first day.**”

Q: Locally, the foundation dollars have these dated policies, and the national funders won’t look at you until your local funders are active. Is there any momentum on the national level on changing these policies?

Mary Luehrsen: “I think sometimes the best way to start is laterally, and rather than go out and stick your own individual stake in the ground is that you go out and partner with an established organization...So in other words...**it’s an era of collaboration, it’s an era of link up.**”



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John McGuirk: “I think part of the challenge goes back to your previous answer Mary, around the scale and scope and is it attainable, particularly with start-up organizations...So these criteria that are set up that I agree can be very limiting for some organizations, but there are ways like partnering, like building resources within community, before you get further out with major funders, or national funders.”

Kristen Madsen: “In arts funding is that the major arts organizations that are always funded are symphony, opera, and ballet. And if they are taking the lion’s share of the money then there’s not a lot left over for start-up organizations, for organizations that are focusing on ethnically specific and culturally specific programming. **So there is quite a discussion about the disparity in terms of funding and the lack of equity, in its broadest sense in terms of funding...**Everybody is looking at it and there are strides being made. You’ll find organizations that are coming around and saying this where we need to be, and let’s be more like the business sector with their R and D department for those people that are starting something new and fresh and different, but it’s going to take some time.”

Q: How are your organizations really embracing the media arts?

Mary Luehrsen: “We are funding more and more. We’re funding smaller grants, programmatic contributions. We’re also funding the development of music productions, hands on activities, in high risk populations like drug rehabilitation centers, and street youth gangs. A lot of DJ training. We really found those inspiring. But we found serious gaps in all of that. We’re developing a partnership with the Manhattan School of Music and music industry to develop a manual, this year, that will help guide youth development technology programs. We’re finding so much diversity. Everybody wants to do it, but no one knows how to build it. It’s pretty messy out there and we’d like to sort of create some sort of standard, meet some sequential understanding so programs can really thrive on that.”

John McGuirk: “**Film, media, digital technologies, this is where the kids are at. If we want to reach the kids, that’s where they are.** At Hewlett we’ve been experimenting with some support...But I think particularly looking at the changing demographics and the implications of technology on this emerging generation that’s where they are and we have to catch up to them.”





Next Steps

These recommendations were provided by the participants in a “Next Steps” breakout session at the end of the forum. They are suggested actions that will inform the Initiative’s own policy recommendations both with discussions in the White House and internally, within ED as well as informing experts in the fields at the local, state and national levels.

Recommendations for Advocacy/Awareness:

- Public funding of institutional training for young leaders that creates a vanguard of Hispanic leadership on board governance, budgeting and civic affairs; Human Talent Development pool
- Actionable data that can underscore the need for legislation;
- Development and dissemination of positive case studies and success stories;
- Hold existing mechanisms accountable;
- Change the negative perspective by advocating more for ourselves;
- Federal funds can support arts education strategies;
- Administration’s emphasis on STEM should expand to the arts as well.



Recommendations for Teaching & Instruction:

- A new way of teaching by including student and teacher voice in discussion;
- Alternative paths to credentialing for more CTE-type programs;
 - Non-siloed credentialing
 - Collaboration with community artists
- Culturally relevant career professional development;
- Keeping teachers, administration, and school district in the discussion;
- Students need to have input into curriculum and testing;
- Ways to reduce cost of compliance issues
 - Federal government should keep costs to support arts instruction of State Educational Agencies and Local Educational Agencies in mind
- 4-year scholarships that will allow non-credentialed music/art instructors to obtain their credentials;
- Arts education should not be limited to music. Include ethnic dance, etc.;
- Arts should be taught in school, not just in after-school programs;
- Better teacher preparation. Consider promising pre-service efforts such as teacher mentoring and extended college pre-service experiences;
- Restructuring of school day to ensure adequate time for arts instruction;
- Collaboration and partnerships between schools and businesses focused on arts education.

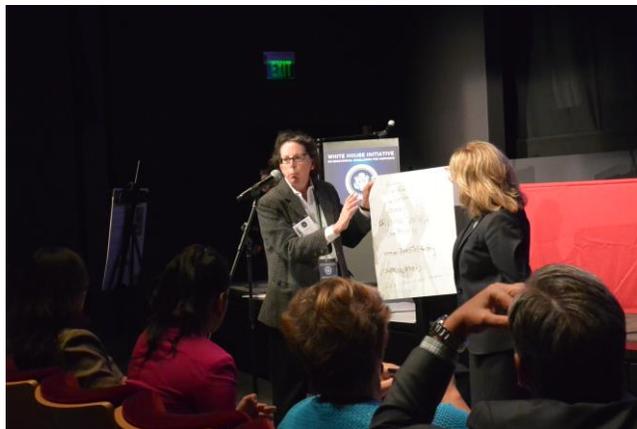




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Recommendations for Programs:

- There needs to be longitudinal evidence of impact of program services
 - Understand interrelationship between arts education programs service and mid- and long-term impacts on student success;
- Ingredients for scaling up best practices
 - Strong evidence
 - Curriculum that can be replicated or adopted
 - In-school advocacy to create and sustain buy-in
- Teachers/artists/arts professionals need to identify programs that are working, and particularly ones that demonstrate the principles of “a shared endeavor.”
- Find places of collaboration between programs in order to leverage one another;
- Come back together as a group to assess progress;
- Tell the stories in addition to gathering and disseminating data particularly focused on impact of arts education;
- Add a cultural-relevance component to School Improvement Grants





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Media Coverage

The following news and social media content reflects coverage of the National Policy Forum on Music and the Arts held in Emeryville, CA on August 27-28, 2014.

Name	State	Date	Link
McGill	CA	10/21/14	http://www.mcgill.ca/music/former-mcgill-opera-student-carla-dirlikov-and-white-house-value-arts-education
San Jose Mercury News	CA	8/27/14	http://www.mercurynews.com/my-town/ci_26419055/white-house-officials-and-hispanic-artists-visit-concord
PTA News	NTL	8/26/14	http://cqrcengage.com/npta2/home
American for the Arts	NTL	9/29/14	http://www.americansforthearts.org/news-room/art-in-the-news/the-white-house-and-carla-dirlikov-for-the-value-of-an-arts-education
Mt. Diablo Unified Scholl District	CA	8/27/14	http://www.mdusd.org/cms/news_item?d=x&id=1408776121250&group_id=1263280610229&return_url=1409459918826
SEADAE	NTL	9/29/14	http://www.seadae.org/bulletin-board/SEADAE%E2%80%99s-Marcia-McCaffrey-represents-the-states-at.aspx
Contra Costa Times	CA	8/29/14	http://www.contracostatimes.com/concord/ci_26435601/kudos-meadow-homes-elementary-hard-earned-white-house
The Oakland Tribune	CA	9/29/14	http://www.highbeam.com/doc/1P2-37125268.html
Vimeo		N/A	VivaFest! at the White House National Policy Forum on the Arts: https://vimeo.com/113735095



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Social Media

@HispanicEd

- "If you capture their interest, their intellect, commitment and minds will follow" @SFUSD_Supe on impact of #music has on #Latinos
- "I understand firsthand the benefits and power of an #arts education." @cdirlikov on imp. of #arts & #music <http://1.usa.gov/1rA2h5B>
- "We should continue to support the next gen of leaders. It's in our best interest." @AlvinValley on #arts & #mentors <http://1.usa.gov/1ltT100>

@shakira

- Thank you @HispanicEd for raising awareness on the importance of arts education for Latinos <http://1.usa.gov/1omdkHs>
- Gracias @HispanicEd por organizar un foro que promueve la importancia de la música y las artes en la educación! <http://1.usa.gov/1omdkHs>

@kadamshapner

- @HispanicEd National Policy Forum on Music & Arts showed that there is work to be done, & I'm optimistic about the future. #artseducation
- Fabulous to see talented opera singer @cdirlikov at @HispanicEd forum on the arts & music today. #creatingchange

@DebDelisle

- Providing culturally relevant art experiences to Hispanic students helps them grow their hearts and their minds. @HispanicEd

@rpmuriera

- Great speakers and panels! All in all, a very productive day. #HispanicEd #ArtsEducation <http://instagram.com/p/sRNx5PIrHc/>

@jonathanmherman

- Inspired by @SFUSD_Supe - a mariachi who happens to be a superintendent. Music & cultural #artsed critical to student success. @HispanicEd

@NarricAFTA

- Attending the @HispanicEd forum on #artsed @DisneyPixar, incl. Woody and Buzz! #HispanicEd
- Just announced: @HispanicEd town hall on #ArtsEd in Concord, CA #MDUSD @PCAH_gov @cdirlikov @AlvinValley [http://www.ed.gov/news/media-advisories/executive-director-white-house-initiative-educational-excellence-hispanics-hos ...](http://www.ed.gov/news/media-advisories/executive-director-white-house-initiative-educational-excellence-hispanics-hos...)

@dbtucson

- Daniel Buckley with SF Schools Supe Richard Carranza at White House Hispanic arts ed gathering. A dynamo! <http://ow.ly/i/6II87> #hispaniced



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@TunedToTheresa

- Meadow Homes Elementary students in [#ConcordCA](#) sing De Colores with opera singer Carla Dirlikov [#artsed @HispanicEd](#) <http://www.tout.com/m/wqmbrij?ref=twxniwoy>
- [#Fashion](#) designer Alvin Valley talks about pursuing his dream as a young [#Hispanic American](#) [#ArtsEd @HispanicEd](#) <http://www.tout.com/m/3201lv?ref=twux4npx> ...
- Exec Dir of [@HispanicEd](#) says Meadow Homes Elem. in [#ConcordCA](#) is an [#ArtsEd](#) model for others nationwide: <http://www.tout.com/m/6f6d7g?ref=twxfvgpd> ...
- Kudos to Meadow Homes Elementary in [#ConcordCA](#) for [@WhiteHouse](#) recognition related to turnaround arts! http://www.contracostatimes.com/concord/ci_26435601/kudos-meadow-homes-elementary-hard-earned-white-house ... [@HispanicEd](#)

@SFUnified

- MT [@HispanicEd](#): "If you capture their interest, their intellect, commitment and minds will follow" [@SFUSD](#) [Supe](#) on impact of music on Latinos

@MusicEdConsult

- High quality student performances @ Pixar Studios reception for [@HispanicEd @Artsed](#) Forum! [#mariachi #musiced](#)
- Thanks [@HispanicEd](#) for convening a remarkable [#ArtsEd](#) forum! We must guarantee [#ArtsEd](#) for ALL. Those who need it most often get it least!
- On my way w/ [@JoseSoldeMexico](#) to Pixar Studios for the White House Initiative for Educational Excellence for Hispanics' Forum on [#artsed](#)



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Resources

Edutopia

<http://www.edutopia.org/>
<http://www.edutopia.org/arts-education-art-music-report>

GRAMMY Foundation

<http://www.grammy.org/grammy-foundation>

Hispanic Alliance for the Performing Arts

<http://hispanicallianceaustin.org/>

Kaiser Permanente

<https://healthy.kaiserpermanente.org/html/kaiser/index.shtml>

Mariachi Sol de Mexico de Jose Hernandez

<http://soldemexicomusic.com/>

Metropolitan Nashville Public Schools

<http://www.mnps.org/site234.aspx>

Mexican Heritage Corporation

<http://vivafest.org/>

Music Education Consultants, Inc.

<http://www.musicedconsultants.net/>

Music Makes Us

<http://musicmakesus.org/>

National Association for Music Education

<http://www.nafme.org/>

National Association of Music Merchants Foundation

<http://www.nammfoundation.org/>

<http://www.namm.org/>

New Hampshire Department of Education

<http://www.education.nh.gov/>

President's Committee on the Arts and the Humanities

<http://www.pcah.gov/>

San Francisco Unified School District

<http://www.sfusd.edu/>

Scholastic Art and Writing Awards

<http://www.artandwriting.org/the-awards/>



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SM+ART

<http://inventiobrains.com/>

State Education Agency Directors of Arts Education

<http://www.seadae.org/>

U.S. Department of Education

<http://www.ed.gov>

The William and Flora Hewlett Foundation

<http://www.hewlett.org/>

White House Initiative on Educational Excellence for Hispanics

<http://www.ed.gov/HispanicInitiative/>

These links represent just a few examples of the numerous reference materials currently available to the public. The opinions expressed in the non-federal web pages above, do not necessarily reflect the positions or policies of the U.S. Department of Education, the White House, White House Initiative on Educational Excellence for Hispanics or President's Advisory Commission on Educational Excellence for Hispanics. The inclusion of resources should not be construed or interpreted as an endorsement by the U.S. Department of Education or the White House Initiative on Education Excellence for Hispanics of any private organization or business listed here.



Acknowledgments

Meadow Homes Elementary School

Mexican Heritage Corporation

Mount Diablo Unified School District

Pixar Animation Studios

San Francisco Unified School District

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Special Thank You to the Student Performers

*Adriel Moncada
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Angel Amezcuita
Anthony Angeles
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Citlalli Hernandez
Diana Garcia
Esperanza Emigdio Bautista
Genesis Ibanez
James Arellano
Jorge Limon
Joseph Galvan
Josue Ramirez
Leslie Garcia
Lucas Kihmm
Lydia Ruiz
Marleen Villanueva
Monse Delgadillo
Natalie Cordero
Nizhoni Begay
Perla Guardado
Raul M Ortega
Ruth Castro
Vanessa Rodriguez Nol
Victor Singh*

*Alan Ponce
Alexandra Raquel McGee
Angel Mendez
April Olvera
Camila Quezadas
Claudia Reyes
Erica Millan
Filiberto Zamora
Geraldine Montes
Jannet Suarez
Jose Miranda
Joseph Fata
Kevin Mendoza
Lisette Vera
Lucero Vera
Malia Torres
Miriam Vazquez
Moriah Montes
Natalie Maylinn McGee
Noah Kihmm
Priscilla Arellano
Robert Pasillas
Samuel Gomez
Veronica Orozco*

*Alejandra Tinoco
Aline Montes
Anthony Moreno
Beto Alanis
Christopher Arellano
Daniel Ramirez
Erick Dominguez
Gabriela Sepulveda
Isaiah Lopez
Jared Cruz
Jose Luis Carrillo
Joshua Torres
Leslie Garcia
Lorena Marquez
Luis Frias
Maricarmen Carranza
Monica Delgado
Nallely Mondragon
Nestor Adame
Pedro Gomez
Ramon Delgado
Rosareli Perez
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Victor Alvarez*