I am pleased to announce that CAP has worked closely with Camilla, the Director, herself an artist with an MFA in painting, for the past eleven years, and this issue features an interview with My Friend’s Place Creative Writing Program Director Glenna Avila and CAP Council member Janice Pober celebrating the art of the youth of Los Angeles!

It’s hard to believe that the CalArts Community Arts Partnership (CAP) is entering its 19th year of providing innovative arts education programs for thousands of youth in Los Angeles County. I have seen CAP grow from three arts programs with three community partners in 1990, to 49 arts programs offered in conjunction with 43 partner organizations this year. CAP has grown from a program involving three CalArts faculty artists to 61, and from 24 CalArts student instructors to 43! And from 72 youth participants in 1990 to thousands of youth engaged each year. The overwhelming majority of the CAP youth participants graduate high school and attend college, which is one of CAP’s goals. This fall we are welcoming 12 former CAP youth participants who have matriculated at CalArts and are beginning their undergraduate studies — this brings the total of former youth participants studying at CalArts to 28 this year, and to a total of 140 since CAP began. And one of our former CAP youth participants — Jon Gomez — has this semester become the first former CAP youth participant to be hired as a faculty member of CalArts, in the School of Film/Video.

This issue of reCAP comes to you in a newly designed, more youth-friendly format and focuses on CAP’s creative writing and playwriting programs. The CAP Creative Writing Program with My Friend’s Place in Hollywood and William S. Hart High School in Newhall are collaborations with the CalArts School of Critical Studies MFA Writing Program, led by CalArts faculty Jon Wagner and Mali Schutzman. The article about the CAP Creative Writing Program with My Friend’s Place provides deep insight into how our instructors learn about teaching and the community, design pedagogical approaches, and ultimately succeed at reaching the young adults at My Friend’s Place, many of whom seek relief from abusive or negligent homes and the resulting cycle of homelessness. CAP has been working with My Friend’s Place for the past eleven years, and this issue’s Partner Profile features Camilla Banevarst, My Friend’s Place Special and Creative Projects Director; Celeste de la Raza, My Friend’s Place student; and Jessica Chu from the CAP Summer Arts Program at Plaza de la Raza.

CAP is in its fourth year working with students at Franklin High School in Highland Park, under the direction of CalArts School of Theater MFA playwriting student Virginia Grise and CalArts faculty member Maria Cibayas. The high school students work all year to produce short plays which are then performed by CalArts School of Theater MFA students acting at the CalArts New Works Festival in May. In this issue, Virginia Grise’s article offers insights into the teaching strategies she employs, and lessons learned. This year Virginia will also be working with the CAP Plaza de la Raza Youth Theater Program to write an original play with the youth participants about immigration, family stories, and border issues. This past summer, CAP was pleased to offer the fourth year of the CAP Summer Arts Program, made possible by generous donations from CalArts Board of Trustees member and CAP Council member Janet Dreisen, and CAP Council member Janice Pober and Sony Pictures Entertainment. One hundred forty-nine high school students joined CAP at Plaza de la Raza for three intensive weeks of art, music, dance, film making, and creative writing. CAP’s free summer arts programs offer 12th through 8th graders an opportunity to focus on an art form, learn about colleges, financial aid, and scholarships, and take field trips to prominent Los Angeles arts institutions such as MOCA, LACMA, and the Hollywood Bowl.

We are thrilled that 10 CAP youth participants received national honors from the Alliance for Young Artists and Writers/Scholastic Awards. The students are Juan Carlos Aguilar, Megan Broughton, Araceli Castilla, Erick Estrada, Alexis Jackson, Francisco Quinteros, Alake Shilling, Patrick Tajur, Nancy Velasquez, and Rocio Velazquez. Three of these students — Megan Broughton, Francisco Quinteros, and Alake Shilling — were awarded National Gold Awards and Alake traveled to New York to receive her award on stage at Carnegie Hall! CAP students at both the William Reagh Los Angeles Photography Center and the CAP Summer Arts Program at Plaza de la Raza, had the chance to meet CalArts alumni Mark Osborne, co-director of Kung Fu Panda. Mark presented his film More and showed the students the process of creating Kung Fu Panda, in addition to answering all of the students’ questions. And middle school students in CAP’s Sony Pictures Media Arts Program at Banning’s Landmark Community Center in Wilmington, collaborated with CalArts School of Dance Dean Steven Siegel and Kung Fu Panda director to design and create a site-specific indoor and outdoor art installation for their “Liquid Landscapes" performance tour with his TaskForce Company last July.

As we move forward into the 19th year of CAP, it is important to also look back and acknowledge our beginnings. In this issue we feature an interview with CalArts President Steven D. Lavine, speaking about his vision for CAP and the impact CAP has had on CalArts and its faculty and students. The CAP program would not exist without Steven D. Lavine’s vision, commitment and support and we owe him a debt of gratitude. So far, this year is shaping up to be our best yet and we are looking forward to seeing you at the many CAP performances and exhibitions planned throughout the year. Please join us in celebrating the art of the youth of Los Angeles!

GLENNIA AVILA Director, CalArts Community Arts Partnership (CAP)

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CAP NEWSLETTER OF THE CALARTS COMMUNITY ARTS PARTNERSHIP (CAP) SANTA CLARITA, CA CAP/Santa Clarita, CA • (661) 250-4130

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CARRIBEAN FRAGOZA: How has CAP grown from its innovative beginnings and unexpected surprises over its 19-year course?

Steven D. Lavine: The faculty and students of CalArts come from all over the country, all over the world in fact, and the faculty, students, and alumni are found in Los Angeles wherever you look in those beads. You see, when I first conceived this CAP network, it was a way to have the faculty and students of CalArts reach out to more people than was possible in the old, small college setting. We could no longer afford to be a college that was only in one place.

When did Plaza de la Raza emerge as the first CAP partner?

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Reflections on the Teaching of Playwriting
by Virginia Grieve

Galen School of Theater

Why Playwriting and the CAP Summer Arts Program

No one expected it to happen, but everyone was walking out of the deal. The dancers were still sporting their choreography and the writers still choosing the perfect last words for their scenes and casts. New watercolor paintings were still trying to squeeze into the nearly full gallery and the last minute critic was miraculously learning her part on the spot. The filmmaker realized her film on her laptop screen one last time.

The end of the year's 4th Summer Arts Program (CAP) knew new acclaim, that instructors and students wondered how it could have happened. This year, CAPSA grew from two weeks to three, taking place July 16-27. This expansion has seen CAP's overall growth in the four years it has taken place.

Although CAPSA was initially funded by a three-year grant from the James Irvine Foundation from 2003 to 2005, CAP was also able to offer a fourth year of CAPSA thanks to the generous donations from Sony Pictures Entertainment and Juvene Pitzer (former Vice President of Corporate Social Responsibility and CAP project member) and Janet Dreisen (CalArts Board of Trustees member and CAP Council member). As an extended three-week program, CAPSA once again offered high school students (bimonthly dance, drama, writing, visual arts and film/video classes taught by CalArts faculty and students). We were also able to once again, take hundreds of students on field trips, provide them with college admissions and financial aid information at our college fair, as well as offer free daily lunches and snacks.

We were able to invite our students for a fifth and sixth summer at CAPSA in 2005 and 2006, thanks to a generous open-ended CAPS in the Performing Arts Initiative fund.

A year ago, CAPSA wrapped up on a different note. In 2004, over 300 people squeezed into the Marriott Airport Theater at Pasadena Civic College to see the first show that they had never seen. The dance partners showed their chorography and the free-writing partners read from their works. Perhaps it was this charge of excitement that inspired Janet Dreisen (CalArts Board of Trustees member and CAP Council member). In 2007, over 300 people squeezed into the Margo Albert Theater at CalArts to see CAPSA once again. There was a shared excitement and deep satisfaction after witnessing the body of work that the dance, music, writing, visual arts and film flourishes with generous donations.

Once we're able to invite our students for a fifth and sixth summer at CAPSA and CAPSA dancers and film/video students walked out of the theater onto the patio, feeling renewed. There was a shared excitement and deep satisfaction after witnessing the body of work that the dance, music, writing, visual arts and film...
All of the homeless youth I’ve known have created stories to resource what they have lost, to give themselves a past and a future.

These narratives fell into two major categories: the public ones and the private ones.

The public ones are more often about how bad things were and what people did to get by. There’s no way to go back to the streets and not come to believe that you are inherently bad — at least, not in this country, where everywhere is 17th and 9th rich that you know of, but not of what they lost, you do this.

The private stories put all the fault on someone else, usually the biological parents. They are designed to point a finger at someone who is to blame for the outcome. I disagree with these, but as I have said, I think this is a federal detention facility, primarily populated by economically marginalized, transnational, gang-related, homeless, hungry. There is a world of extreme marginalization, inhabited by citizens who are black, white, Latin, gay, straight, poor, rich, stupid, rich. It is the extreme that they are known. They know little of life and are presented as other portrait of themselves as people.

It is my firm belief that through encountering instructors like me and some of my colleagues, instructors who could and should communicate with the students on a level of unconditional and mutual relationship, they were able to broaden their perception of self and others. Importantly, they were encouraged to see the world beyond themselves and to feel comfortable being themselves.

DANTE: I just think we need better screening and we need a purpose to collect students. I see this in the way that you don’t have to do this with the public stories. I think the public stories are the one that this is a really great line I see the right now that is written well. Could we get more of those to grow away? Or some CDs that I see people who are saying that. I would love it is a little thing that can be different. That, is the principle of empowerment, openness, and it has to be perceived as helping these two progress a little further along the path of writing.

There are two different ways that we can be treated. If we have the same right to be in a community, if we have the same right to tell our stories, if we have the same right to share our experiences, then we need to be treated in the same way. I would love to see this happen, but I don’t think it will happen. I don’t think it will happen because it is a political decision that needs to be made, not because it is not possible. I think we need to have this conversation and we need to have this conversation in a way that is open and honest and not about personal attacks and that kind of thing. But I think there is a chance for change, and I hope that we can make it happen.

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Because the psychological health of homeless youth is not something that we can do, to stop back and reflect is dangerous. I am not saying studies are not important, I am saying something written by an MFA student.

ALLAND: I don’t care what our workshop participants write about their own life, a letter, a resumé, a poem, a story — because critical reflection of the technique, the focus being not on the story told and how to tell a story and the act of telling a story.

Maybe the goal is not critical reflection of the content but how to tell a story and the act of telling a story. It’s an incredibly practical form of expression. Writing – and listening – is not an out of the ordinary event.

In addition to this problem, there are a number of other factors that contribute to the inability of homeless youth to be heard. One of these is the lack of access to resources. Homeless youth often lack access to the resources they need to express themselves. They have limited access to writing materials and to the support of others who can help them to develop their writing skills. Another factor is the lack of opportunity to write. Homeless youth often do not have the opportunity to write in a safe and supportive environment. They may not have access to a writing workshop or to a place where they can write without fear of judgment.

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DANTE: Let me be honest in stating that, education, arts, and all things involving academics are alienators, indulged in by those who have been taught the needs’ “at-risk” students still have not. The challenge that becomes specific: how to convince the “at-risk” that a luxury item like creative writing is a personal need.

JULIAN ZANG FURST: Ethically, I’m homeless. Biologically, I’m transfeminine. Every day I worry that my identity will be taken from me. I believe that what we have been right. Writing is just a choice for me. It’s a way of survival. I might be dead by the time this is published, but at least there’s evidence that I existed. I am what some look on as a potential junkie. If I run into proper people, at least you will know that I was here.

BETTANY GODDESS won a BFA in art and will graduate from the CalArts Writing Program in Spring 2009.

ANNEKA SPORFORD has had writing workshops for undermined populations, including youth and incarcerated women, since 2005. She has an BFA in English from CalArts University and is currently completing her MFA in CalArts.

My Friend’s Place has grown into the most frequently visited drop-in resource center for homeless youth in Southern California serving 1,500 children, youth ages 12 and over and their children, each year.

My Friend’s Place has been assisting homeless and vulnerable youth in Southern California for over 20 years. It was established by Co-founder Stephen LePore and Craig Scholz in 1989. The program is run entirely on private donations and grants.

My Friend’s Place is a dynamic and vibrant center that offers a modest invitation with a simple painted sign, among the iconic palm trees lining the boulevard cast but faded sun. And that’s when you may finally begin to imagine that nothing will take you further from the glamorous image of Hollywood than a walk down Hollywood Boulevard in the middle of a summer day. Whenever getting a paparazzi-inspired image you might have will certainly steal away with the white hot sun as soon as you step onto the scorching sidewalk. A true Hollywood reality just begins to burn through the ubiquitous rubber sole of your shoe. When you feel overheated and move the tanning from above and below, you will be more than disappointed to find that the icon paints more than the billboard cust full of ghosts of shadow, offering “assuage”. You’ll begin to feel, it’s become suddenly urgent to get out of the sun. And that’s when you might finally begin to imagine that another tract of the Hollywood experience shared by so many people who walk their lives here, in desperation and an urgency to find shelter and care.

The gleaming billboard marks a severe and unmanned, small oasis called My Friend’s Place. A nondescript building perched above the Hollywood freeway, My Friend’s Place offers a modest haven with a simple painted sign, among the rows of noon signs and flashing lights at malls, liquor stores and more. At its pristine venue, you won’t get lost.

Take a moment to breathe, exhale and leave whatever aunts you on the harsh street behind you.

You are greeted by a dign-erise board with the word of the day written in large multicolored capital letters, followed by its definition: ASSUAGE “to ease or make better.

Hollywood not only attracts aspiring actors, movie buffs and tourists, but also thousands of youth and their children seeking relief from abusive or negligent homes and the cycle of homelessness. My Friend’s Place provides homeless youth with counseling services as well as food, clothing, showers and laundry products. They also offer workshops on health and well-being, employment, educational workshops, parenting, and social and life skills.

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Sometimes, in the midst of goodness When we’re doing our best and believing everyone’s sincerely good There’s nothing left and there’s nothing we can Do but sit around and curse Music controls the feeling and emotion of how We control our day and do our service within that As long as we don’t get caught up drifting Away until our ends are gone Confused Making no sense in life, until the day the music Died So we fight To protect the things that want to live For the things that we cherish and desire Against the people and destruction that Led us to failure and to the things that We lost in the fire

I AM FROM

MARCUS SAMA

CAP/William S. Hart High School Creative Writing Program Participant

I am from the gray fountain that is standing in front of my front yard. And when I turn it on it sounds that it cries when the water hits it and it has that smell of depression that makes you feel sad on the inside.

I am from the secrets and laughs that I share with Itzel. Sometimes she is kind of annoying, but she is my best friend. She is the only one that knows my secret and she laughs when she remembers it.

I am from my dad’s saying: “It doesn’t matter if we don’t have any money. As long as we are together everything is going to be alright.”

I am from being how amiring my friend Itzel has become since she got a crush on this tall guy.

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Help Self-Help Graphics & Art

Report from Montevideo, Uruguay

Kicking it with Mark Osborne

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$100,000 and above

$25,000 to $99,999

$5,000 to $24,999

$1,000 to $4,999

Under $1,000
**Center for the Arts Eagle Rocks/Sony Pictures Arts**

This thirty-week media arts program is held twice a week for high school students. The workshops cover drawing, painting, animation and media arts. The students learn drawing and painting techniques, drawing from the model, how to create artwork on computers. The program culminates in a public exhibition and screening of the artwork produced by the students. This program is a partnership between the Center for the Arts Eagle Rocks and Sony Pictures Entertainment, and is supported by the California Arts Council and Sony Pictures Entertainment.

**For more information about all CAP classes, please call 661-222-7082.**

**Watercolor and Graphic Design**

This thirty-week program is held twice a week for high school students. The workshops cover drawing, painting, animation and media arts. The students learn drawing and painting techniques, drawing from the model, how to create artwork on computers. The program culminates in a public exhibition and screening of the artwork produced by the students. This program is a partnership between the Center for the Arts Eagle Rocks and Sony Pictures Entertainment, and is supported by the California Arts Council and Sony Pictures Entertainment.

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**Plaza de la Raza/Music Program**

This program offers free music instruction for up to 150 students in instrument, guitar, bass, drum, and synthesizer sections. The students learn to read music, compose, and perform original compositions and music ensembles together. The program concludes with a public concert at Plaza de la Raza.

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**San Fernando Valley Community Service College**

The Center for Nonprofit Leadership offers many programs to support and train leaders across the community. The Center provides leadership development, skills development, and management tools and techniques to help organizations meet their goals.

**For more information about all CAP classes, please call 661-222-7082.**

**Arts-in-the-Park Program**

The CAP Outreach Center and Eagle Rocks present four small groups and individual events for children and youth to learn about the performing arts in their own community, with public performances at Arts-in-the-Park at the CalArts Mac Lab in Los Angeles, and at the Santa Fe River Walker Arts Center in Santa Fe, New Mexico.

**For more information about all CAP classes, please call 661-222-7082.**

**Watts Towers Arts Center/Piano Program**

This thirty-week music program is held twice a week for high school students. The workshops cover drawing, painting, animation and media arts. The students learn drawing and painting techniques, drawing from the model, how to create artwork on computers. The program culminates in a public exhibition and screening of the artwork produced by the students. This program is a partnership between the Watts Towers Arts Center and CalArts student instructors. The program is supported by the California Arts Council, the Watts Towers Arts Center, and the Los Angeles Department of Cultural Affairs.

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**San Fernando Valley Youth Orchestra**

The Santa Clarita Youth Orchestra is the premier youth orchestra in the Santa Clarita Valley. The organization fosters the musical development of young people in grades 6 through 12, seeks to improve the aesthetic quality of musical life in the Santa Clarita Valley, and educates the public about the power of music to inspire and unite.

**For more information about all CAP classes, please call 661-222-7082.**

**CAP Instructors**

Alison Heimstead and student instructors

**CAP Lead Instructor**

Julia Salazar, executive director
The Capital Group Companies Charitable Foundation, Walter E.D. Miller, California Arts.

CalArts students the opportunity to teach, to refine their artistic abilities and education. Through these CalArts faculty-mentored programs, CAP provides for youth. CAP provides the youth in these communities challenging learning environments founded on the principles of artmaking excellence, risk-taking and urges active collaboration and exchange among artists, the highest artistic and academic achievement. Reflecting its longstanding commitment to new forms and expressions in art, CAP invites creative risk-taking and urges active collaboration and exchange among artists, artistic disciplines and cultural traditions.

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