

teacher resource guide

schooltime performance series



all the
ladies say

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about the film

"Everyone knows about the men in hip hop, but this documentary showcases the female breakdancers... illuminating the triumphs and challenges of hip hop culture. A smart and exciting exploration of the B-girl phenomenon in the U.S."

—**Dance on Camera Festival, Film Society of Lincoln Center**

Veteran B-girl Ana "Rokafella" Garcia's first documentary film *All The Ladies Say* features the work of female breakdancers in the United States, including Aiko, Baby Love, Beta, Lady Champ, Severe and Vendetta. This film raises awareness of the female presence in hip hop and promotes the growth of this dance community in the United States and internationally. Discussions about femininity, motherhood and the representation of women in popular culture are a few of the themes explored by the dancers.

A physically demanding dance form and originally performed in the streets, break dancing has been associated with male dancers, or B-boys. *All the Ladies Say* convincingly challenges this assumption with a wealth of archival and contemporary audiovisual materials including an exclusive interview with Baby Love, a B-girl pioneer and previous tour member of the Rock Steady Crew dance group. Despite the obstacles, professional B-girls have carved a niche in the male-dominated world of hip hop and continue to pursue their dreams.

An inspiring look at the world of female breakdancers, *All the Ladies Say* documents the 2006 tour "*The B-Girl Sitdowns*" and features dance performances from veteran and upcoming B-girls in San Francisco, Atlanta, Los Angeles, Chicago, Miami and Minneapolis. "*The B-Girl Sitdowns*" was funded by the Ford Foundation and organized by Full Circle Productions, a non-profit organization that presents uplifting hip hop dance performances and provide educational hip hop dance programming in New York City.

All the Ladies Say is part of the Women in hip hop Series, a film series curated by NYU Hip-Hop Education Center's Founding Director Martha Diaz.



about the artist

Ana "Rokafella" Garcia is a NYC native who has represented women in hip hop dance professionally over the past two decades. She co-founded Full Circle Productions Inc., NYC's only non-profit break dance theater company with her husband veteran B-boy Kwikstep generating theater pieces, original poetry and NYC-based dance related events. She performs music based on her experiences growing up in hip hop's Mecca, The Bronx and has had her poetry published in a Bronx Poets anthology. She is hired internationally to judge break dance competitions based on her mastery of the classic hip hop dance style and she teaches unique workshops aimed at celebrating its roots and history. She has worked within the NYC public school system exposing young students to the possibility of a career in dance.

Garcia is presently an adjunct professor at The New School and a DANCE NYC Annual Symposium planning committee member. In May of 2017 she launched Shiroka – a t-shirt fashion line with Shiro, a Japanese graffiti writer. She has been featured in pivotal rap music videos, tours, film and commercials as well as choreographed for diverse festivals/concerts such as Lincoln Center Out of Doors, Momma's Hip Hop Kitchen and the Oregon Shakespeare Festival. Rokafella is a multifaceted hip hop artist who references street and Latino culture as her foundation.

about break dancing

A Brief History

What we now know as the hip hop dance style, breakdancing began as a way for people living in urban areas to tell a different story. Beginning in the Bronx, New York in the 1970s, breaking, or break dancing was created by street dancers. Whereas most dance styles are developed in a studio with trained teachers, B-boys and B-girls practiced in urban neighborhoods without a formal process or teaching.

Breaking was the main urban dance style for more than a decade. And the common thread which gave life to all of these elements was the music. Through the song's rhythm, and the beats the DJ selected, the dancers' movements matched the MC's rhyme patterns.

Jamaican-born Clive Campbell, also known as DJ Kool Herc, is recognized as the "Founder and father of hip hop" originated the break technique in the 1970s through his "Back to School Jam", hosted on August 11, 1973, at 1520 Sedgwick Avenue. After his younger sister was inspired to earn extra cash for back-to-school clothes, she decided to have her older brother, then 18 years old, play music for the neighborhood in their apartment building. Herc began playing hard funk records of the sort characterized by James Brown.

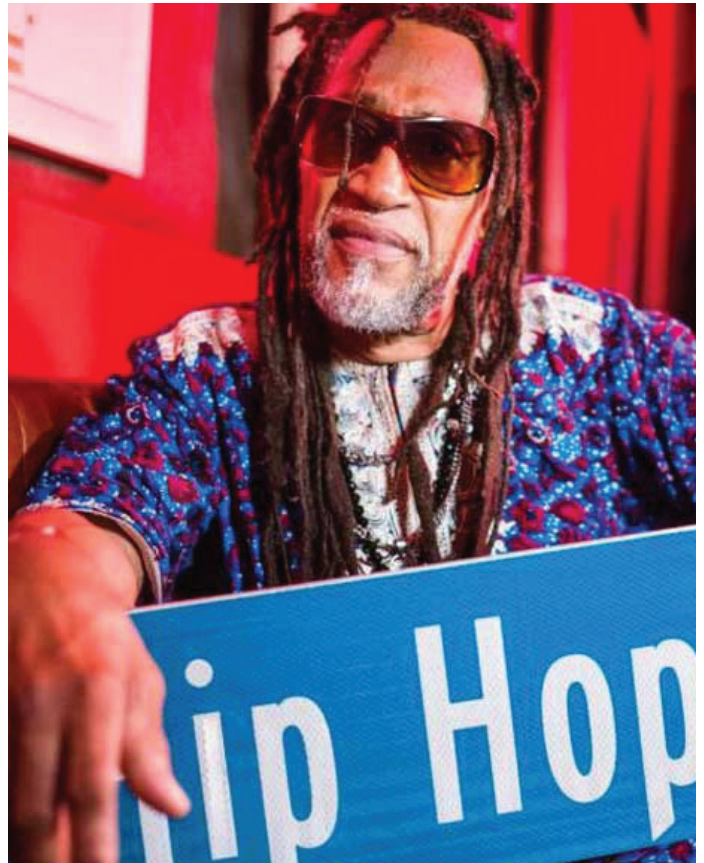
DJ Herc isolated the instrumental portion of the record, emphasizing the drum beat — the break — switching from one break to another. Using the same two-turntable setup of disco DJs, Herc used two copies of the same record to elongate the break. This breakbeat DJing, using funky drum solos, formed the basis of hip hop music. Campbell's announcements and exhortations to dancers helped lead to the syncopated, rhythmically-spoken accompaniment now known as rapping.

Breaking was a physical response to the section of the music being looped by the DJ. The movements combine gymnastics, martial arts as well as other dance styles. A variety of moves are demonstrated on the floor and may include handstands, freeze pose, windmills, backspins. The Top Rock is a standard movement in many routines. Breaking dancing was used as an alternative to conflict and violence by using high energy, individuality and improvisation for discovery. People connect, unite and skill build to celebrate the movement of the breaking community.

Breaking ruled until it began to fade in the mid-1980s. The culture changed, and this era was

identified when DJ Afrika Bambaataa named the dynamic urban movement "hip hop." Hip hop dance now includes a wide range of street dance styles that are associated with these urban values. For example, freestyle hip hop is improvisational. Dance crews would often hold competitions, which are referred to as "battles."

Hip hop dance is a very special form because it can be done in many ways — whether as a private, personal hobby or on the stage performing for an audience. It is also a great way to get some exercise both indoors and out. It can also be a way to stay active in competitive dance, and even to make a living by dancing professionally. Best of all, hip hop is a personal expression of the dancer that can help to tell his or her story.



DJ Kool Herc

njpac on the mic podcast

All the Ladies Say



Interviewer

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Ana “Rokafella” Garcia

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NJPAC ON THE MIC

All the Ladies Say is produced in partnership with CM Studios. The artist interview was recorded by NJPAC on Zoom. Additional recording at CM Studios in Essex County, New Jersey, which is situated on the traditional territory of the Leni Lenape people.

Find more information about *All the Ladies Say* film at alltheladiessay.com

For more information about *All the Ladies Say* resource guide, visit njpac.org/arts-education/teacher-resources

For more information about NJPAC's Arts Education programs, visit njpac.org/arts-education

A Collision of Cultures: Breakdancing as an Olympic Sport

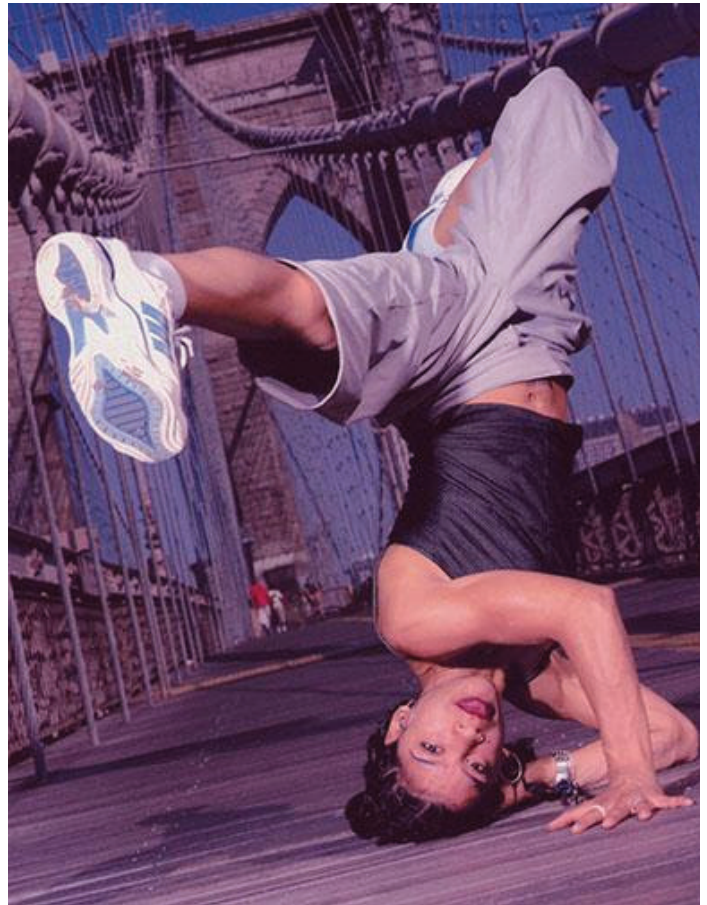
In an effort to modernize the Olympic Games and encourage a younger audience to invest in the event, in 2020 the International Olympic Committee (IOC) confirmed break dancing/breaking as the newest Olympic sport, with the first competition and ability to earn an Olympic Medal to occur in 2024.

Over the past 3,000 years, mankind has competed and challenged themselves to perform feats of strength, grace, sportsmanship and finesse in the Olympic Games. Originating in Greece, the thrill and prestige of winning an Olympic Medal, prior to 2020, was only reserved for athletic sports like running, boxing, gymnastics and others.

The ancient Olympic Games were held every four years, between August 6 and September 19 during a religious festival honoring Zeus. The Games were named for their location at Olympia, a sacred site located near the Peloponnese peninsula in southern Greece. Because of the Games' influence, historians began to measure time by the four-year increments in between the Games, known as Olympiads. The first written record of the ancient Olympic Games dates to 776 B.C., when a cook named Coroebus won the only event, a 192-meter foot race called the *stade*, becoming the first Olympic champion.

After the Roman Empire conquered Greece in 2nd century B.C., the Games continued, but their standards and quality declined. In A.D. 393, the ancient Olympic tradition ended after nearly 12 centuries. It would take another 1,500 years before the Games would be resurrected. In November 1892, at a meeting of the Union des Sports Athlétiques in Paris, Baron Pierre de Coubertin proposed the idea of reviving the Olympics as an international athletic competition held every four years. In 1894, Coubertin received approval needed to found the International Olympic Committee (IOC), which would become the governing body of the modern Olympic Games.

Despite break dancing/breaking's 40-year history and global prominence, the art form had to overcome stereotyping and limited understanding by the IOC to be considered as a potential event. Much of the disagreements centered on one question: Is breaking a sport or an art?



As the IOC was debating this question, the breaking community also faced a similar debate and crisis as this underground artform was gaining mainstream acceptance.

Unlike any other Olympic sport, breakers compete with the crowd encircling them; an emcee on the mic hyping up the action while the dancers feed off the energy. To give proper respect to the athleticism and artistry of the form, the IOC has to consider how to honor the traditions of hip hop culture including the relationship of the DJ's live spinning technique to the athlete/dancer, the inclusion of fashion and the sacred circle of the cypher.

inspired ideas in the classroom

Teacher Focus

P

Prepare for the performance

10 minutes: Introduce Ana “Rockafella” Garcia and *All the Ladies Say*. Ask students what they know about breaking, B-boying/B-girling, and hip hop culture and compile information into a KWL (Know, Want to Know, Learned) chart. Discuss how B-boy/B-girl is the stage name used by breakers. Have students complete Activity Sheet #1.

20 minutes: Watch this overview of **breaking**. Highlight the following: it is called breaking or B-boying, the media coined the term breakdancing, it was born in the Bronx, music integrates Latin and African beats, breaking draws from kung fu, tap, gymnastics and capoeira.

E

Experience the performance

Prepare students to be active audience members and take note of the themes discussed by the female breakers. Encourage students to take notes, while they watch, on the following: themes, moments they found surprising, information that confirmed and challenged their previous understanding of breaking and hip hop.

R

Reflect, respond and read

Guide students through a reflection of the documentary

Consider the following discussion questions: “What did you find surprising/interesting? Were your prior understandings of hip hop and breaking confirmed or challenged, and how? What were some of the recurring themes?” Compile students’ responses into the ‘L/ Learned column of the KWL chart.

F

Focus

10 mins: Introduce **the elements of hip hop** with the students. Provide students with this **definitions sheet** for reference. Ask students: “Where in the documentary do you recall examples of each pillar? In which pillar are you most interested? Where do you observe examples of these pillars in daily life?”

20 mins: Have students read the **article** to learn more about the history of hip hop. Discuss as a class.

O

Originate

Brainstorm some possible current event topics in which students are interested. What do they know about that topic? Why are they interested in it? What are their concerns about it?

Have students work either individually or strategically place in pairs/small groups based on their interests to complete Activity Sheet #2

R

Rehearse

Guide students in the preparation to present their posters and movement phrases with the class. Encourage them to use color on their graffiti posters. Have students practice their dance phrases at least three times and add a beginning and ending pose. Have students prepare a brief introduction using their B-boy/B-girl names from earlier and explanation to their original artwork. “I am a B-boy/B-girl _____. I/we chose the topic of _____ because”

M

Make magic

Have students present their graffiti posters and perform their short dances one at a time. Remind observing students to be respectful audience members. Ask audience members to reflect on what they saw.

Extension Activity: Display the graffiti posters in the hallway or create a virtual gallery to share with the community. Have students listen to this **short interview** about the inclusion of breaking in the 2024 Olympics!

Student Activity	Curriculum Standards
<p>10 minutes: Share prior knowledge and current wonderings about breaking, B-boying/B-girling, and hip hop culture. Complete Activity Sheet #1 to create your own B-boy/B-girl name.</p> <p>20 minutes: Share what you found interesting and/or what questions you have after watching the video of breaking.</p> <p>What was your favorite move?</p>	<p>NJ Arts Anchor Standard #2, Anchor Standard #11</p> <p>NCAS Anchor Standard #7, Anchor Standard #8, Anchor Standard #11</p> <p>English Language Arts NJSLA.SL2.</p> <p>Social Students 6.1.12.HistoryCA.14.c</p> <p>SEL Social Awareness 11</p> <p>21st Career Readiness 9.4.12.CI.1</p>
<p>Be an active audience member. Notice recurring themes and take notes on moments you found surprising/interesting. What confirmed or challenged your previous understanding of breaking and hip hop? Who was your favorite B-girl and why? Be prepared to discuss after.</p>	<p>NJ Arts & NCAS Anchor Standard #7, Anchor Standard #8, Anchor Standard #11</p> <p>English Language Arts NJSLA.SL2.</p> <p>Social Students 6.1.12.HistoryCA.14.c</p> <p>SEL Social Awareness 11</p> <p>21st Career Readiness 9.4.12.CI.1</p>
<p>Reflect on the following prompts: What did you find surprising/interesting? Were your prior understandings of hip hop and breaking confirmed or challenged, and how? What were some of the recurring themes?</p>	<p>NJ Arts & NCAS Anchor Standard #7, Anchor Standard #8, Anchor Standard #11</p> <p>English Language Arts NJSLA.SL1., NJSLA.SL2.</p> <p>Social Students 6.1.12.HistoryCA.14.c</p> <p>SEL Relationship Skills 13</p> <p>21st Career Readiness 9.4.12.CI.1</p>
<p>10 mins: Explore the two sites - 5 pillars of hip hop and definitions sheet, providing an overview “Where did you see the 5 pillars of hip hop - Emceeing, DJing, Breaking, Graffiti, and Knowledge - in the documentary? In which pillar are you most interested? Where do you observe examples of these pillars in daily life?”</p> <p>20 mins: Read the article to learn more about the birth of hip hop.</p>	<p>NJ Arts & NCAS Anchor Standard #7, Anchor Standard #8, Anchor Standard #11</p> <p>English Language Arts NJSLA.SL1., NJSLA.SL7.</p> <p>Social Students 6.1.12.HistoryCA.14.c</p> <p>SEL Relationship Skills 13</p> <p>21st Career Readiness 9.4.12.CI.1</p> <p>Social Justice Justice 12</p>
<p>Consider some current event topics which interest you. What do you know about that topic? How does it make you feel? What would you like others to know about it?</p> <p>Work either individually or with a partner/small group to complete Activity Sheet #2.</p>	<p>NJ Arts & NCAS Anchor Standard #2, Anchor Standard #6, Anchor Standard #10</p> <p>SEL Relationship Skills 13</p> <p>21st Career Readiness 9.4.12.CI.1</p>
<p>Make your final edits and preparations to your artwork for the presentation. Add color to the graffiti poster and rehearse your dance at least 3 times and add a beginning and ending pose. Prepare how you will introduce your artwork. Be sure to use your B-boy/B-girl name from earlier! “I am a b-boy/b-girl _____. I/we chose the topic of _____ because”</p>	<p>NJ Arts & NCAS Anchor Standard #2, Anchor Standard #6, Anchor Standard #10</p> <p>SEL Relationship Skills 13</p> <p>21st Career Readiness 9.4.12.CI.1</p>
<p>Perform your dance to the best of your ability for your peers. Support your peers in their performance by being a respectful audience member and sharing observations.</p> <p>Extension Activity: Display your graffiti posters in the hallway or create a virtual gallery to share with your community.</p> <p>Listen to this short interview about the inclusion of breaking in the 2024 Olympics!</p>	<p>NJ Arts & NCAS Anchor Standard #2, Anchor Standard #6, Anchor Standard #10</p> <p>SEL Relationship Skills 13</p> <p>21st Career Readiness 9.4.12.CI.1</p>

curriculum standards

National Core Arts Anchor Standards

- 1:** Generate and conceptualize artistic ideas and work.
- 3:** Refine and complete artistic work.
- 5:** Develop and refine artistic techniques and work for presentation.
- 6:** Convey meaning through the presentation of artistic work.
- 7:** Perceive and analyze artistic work.
- 8:** Interpret intent and meaning in artistic work.
- 11:** Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

FIND THE STANDARDS

For more detailed information on the standards, visit these websites:

NATIONAL ENGLISH LANGUAGE ARTS STANDARDS
corestandards.org/ELA-Literacy

NATIONAL SOCIAL STUDIES STANDARDS
socialstudies.org/standards

NATIONAL CORE ARTS ANCHOR STANDARDS
nationalartsstandards.org

common core state standards

NJ Arts & NCAS

ANCHOR STANDARD #2

Organizing and developing ideas.

ANCHOR STANDARD #6

Conveying meaning through art.

ANCHOR STANDARD #7

Perceiving and analyzing products.

ANCHOR STANDARD #8

Interpreting intent and meaning.

ANCHOR STANDARD #10

Synthesizing and relating knowledge and personal experiences to create products.

ANCHOR STANDARD #11

Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.

English Language Arts

NJSLSA.SL1.

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

NJSLSA.SL2.

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.

NJSLSA.SL7.

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Social Students

6.1.12.HISTORYCA.14.C

Determine the influence of multicultural beliefs, products (i.e., art, food, music and literature) and practices in shaping contemporary American culture.

SEL

RELATIONSHIP SKILLS 13

Utilize positive communication and social skills to interact effectively with others.

SOCIAL AWARENESS 11

Demonstrate an awareness of the expectations for social interactions in a variety of settings.

21st Career Readiness

9.4.12.CI.1

Demonstrate the ability to reflect, analyze and use creative skills and ideas.

Social Justice

IDENTITY 3

Students will recognize that people's multiple identities interact and create unique and complex individuals.

JUSTICE 12

Students will recognize unfairness on the individual level (e.g., biased speech) and injustice at the institutional or systemic level (e.g., discrimination).

vocabulary

Acrobatic

Something performed with remarkable agility and ease.

Authentic

Of undisputed origin and not a copy; genuine.

Back Spin

A technique used by DJ's to rewind the record to a particular place or to intentionally make an sound

Break Dancing

also called breaking or **B-boying/B-girling**, is an athletic style of street dance from the United States. Break dancing is typically set to songs containing drum breaks, especially in hip hop, funk, soul music and breakbeat music, although modern trends allow for much wider varieties of music along certain ranges of tempo and beat pattern.

Choreography

The sequence of steps and movements in dance.

Eight Count

Each count is one beat in the rhythm of the music. Each set of eight beats is an eight count.

Freestyle

Dancing without choreography to be more self-expressive.

Freeze

Technique that involves halting all body motion. It is implied that the position is hit and held from motion as if freezing in motion, or into ice.

Groove

Large, rhythmic dance move performed using your entire body.

Headspin

When a person balances on their head while rotating their body for support.

Improvisation

A portion of an artistic piece that is being created spontaneously without preparation.

Plié

(pronounced plee - ay) A French dance term borrowed from ballet; most of hip hop is performed in plié, meaning with the knees bent.

Power moves

Are dance moves that are the center of the routine. It involves moves that are based on gymnastics, speed and momentum.

Relevé

(pronounced reh - leh - vay) A French dance term borrowed from ballet; go up on the toes while dancing.

Sampling

Record or extract (a small piece of sound or music) digitally reused as part of a composition or song

Spin

When you turn your body around and freeze in a certain position. It can involve spinning on your head or using your legs.

Top Rock

Is a major element of B-boying and B-girling (break dance). It generally refers to foot movement performed from a standing position, relying upon a mixture of coordination, flexibility, rhythm and most importantly, style. It is usually the first and foremost opening display of style, and it serves as a warm-up for transitions into the more acrobatic maneuvers of downrock.





resources

Videos

Breakdancers perform for the Pope

www.nbcnews.com/id/wbna4065993

2018 Teaching Tribute: Ana 'Rokafella' Garcia and Gabriel 'Kwikstep' Dionisio

www.youtube.com/watch?v=yb6ELDXoAk

Rokafella & Full Circle Productions @ 2011 Alternate Routes Hip Hop Festival

www.youtube.com/watch?v=KmB85vVc5Pw

B-Girl

www.youtube.com/watch?v=PD__djfUY9g

Krush Groove Trailer 1985

www.youtube.com/watch?v=yjEJ5UqHopY

3 Simple Dance Moves for Beginners:

www.youtube.com/watch?v=ujREEgxEP7g

The History of Hip Hop Dancing:

www.youtube.com/watch?v=wz8nevBlzvs

Street Performers, Downtown Manhattan, New York:

www.youtube.com/watch?v=NsrYSHQnZDI

The Cipher, the Circle & its Wisdom: Toni Blackman at TED x UMass Amherst

www.youtube.com/watch?v=WYdb5snA1Jc

Websites:

Learn to Dance Hip Hop Online

www.learn todance.com/hip-hop-dance-videos-online

Hip Hop History Timeline

<http://hiphop101online.com/history/hip-hop-history-timeline/>

BBC Arts: The History of Hip Hop Dance

www.bbc.co.uk/programmes/articles/5CWQyWXZ4p7hr6NxG2L5qG9/the-history-of-hip-hop-dance

Small History of Hip Hop

www.daveyd.com/historyphysicalgrafittitabel.html

Break Dancing Will Be An Olympic Sport In 2024

www.npr.org/2020/12/20/948315555/olympic-breakdancing

Hip-Hop's Origin Story Is One of Political Struggle, Creative Resistance

thehoya.com/hip-hops-origin-story-is-one-of-political-struggle-creative-resistance/

Wikipedia - DJ Kool Herc

en.wikipedia.org/wiki/DJ_Kool_Herc

World-class breakdancers are gearing up to become Olympic athletes in 2024

www.mic.com/p/world-class-breakdancers-are-gearing-up-to-become-olympic-athletes-in-2024-82750725

The History Channel: The Olympic Games

www.history.com/topics/sports/olympic-games

Books

Can't Stop, Won't Stop: A History of the Hip-Hop Generation

By Jeff Chang

Picador (December 27, 2005)

*We B*GirLz*

By Martha Cooper, Nika Kramer, Rokafella
powerHouse Books (September 1, 2005)

Hip-Hop Dance: Meanings and Messages

By Carla Stalling Huntington,

McFarland & Company (March 23, 2007)

Foundation: B-boys, B-girls and Hip-Hop Culture in New York,

By Joseph G. Schloss

Oxford University Press (March 5, 2009)

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the arts in your school

In-School Residencies: NJPAC teaching artists come right to your school—online—to teach the performing arts to your students.

Our super-flexible virtual residencies are designed to meet your needs, and you'll have a dedicated program manager to help you every step of the way. It's the perfect program to keep your students creating, connecting and expressing themselves through the magic of the arts.

Professional Development: Calling all educators! Expand your teaching skills, deepen your curriculum and give yourself a creative boost in NJPAC's forward-thinking professional development workshops. Our virtual PD programs are for teachers all the way from pre-K to high school, and include hip hop, dance, storytelling, theater, music and more. Not only will you learn something...you'll also have fun and be inspired.

study the arts at njpac

Saturday Programs: NJPAC's Saturday programs are geared towards students at every level—from those who dream of starring on Broadway to those who are still learning their scales. Students work with professional artists to build technique and develop their own creative style in hip hop, jazz, devised theater and symphonic band.

Summer Programs: Want to begin to explore the arts? Or immerse yourself in the study of one genre? Then join us at NJPAC next summer in one of seven programs that spark the creativity in every child through the study of music, dance and theater.

For more information or to schedule an appointment, please email our education sales team at artseducation@njpac.org. Visit njpac.org/education

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+ deceased