

Chicago International Gathering of Arts Education Partnerships
Feb. 15, 16, and 17, 1998

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In February of 1998, the Chicago International Gathering of Arts Partnerships was convened by the Chicago Arts Partnerships in Education, in collaboration with the London Arts Board, the Scottish Arts Council, the Armory Center for the Arts in Pasadena, and the Creative Arts Partnerships in Education in Leeds and Manchester, England. The gathering was designed to focus on setting in motion concrete mechanisms for in-depth and on-going exchanges between organizations working within the interlocking contexts of community, art, and education. Through communication and collaboration, the participants worked to redefine the ways we meet and share experiences, as well as the ways we approach our work. The gathering offered a unique opportunity to discuss emergent issues as an international network forms of practitioners and arts and education partnerships.

The Chicago International Gathering builds on the momentum created by ground breaking *Power in Practice* gathering in Philadelphia in 1996 and on the excitement of the Pasadena and Cleveland Gatherings in 1997. In January of 1998, previous to the Chicago gathering, some 20 representatives from U.S. partnerships visited selected U.K. partnerships. The group was comprised of artists and teachers primarily, as well as CAPE staff members. Recognizing the isolation in which the most innovative practitioners typically find themselves, these individuals convened to share ideas and strategies for change. Continuing the work of the 1996 and 1997 gatherings, they shared information about the critical issues involved in creating and sustaining successful partnerships on both sides of the Atlantic, as well as the challenges of changing the nature of pedagogy. Positing the work in an international context provided an exciting opportunity for reflection and discussion with practitioners whose knowledge base was different, but complimentary. The value of face-to-face exchange was evident in the rich and productive relationships formed during the visit.

Arnold Aprill, Executive Director of the Chicago Arts Partnerships in Education, commented, "I believe that we live in a global environment. I am very concerned, quite specifically, about Chicago Public School children not seeing themselves as a part of the world community. Their options may appear limited to them and they may not be able to imagine many alternatives to their lives." He added, "It is my belief that the teachers and artists who influence their lives need to become part of the global discussion if they're going to give their students a global vision." The desire and determination to establish mechanisms for such exchange was, in part, the inspiration for the international conference.

The preliminary exchange in January helped to set the tone for the Chicago Gathering. Site visits to U.K. partnerships confirmed the value of grounding the international gathering in local work. Recognizing and harnessing the potential of local resources can lead to dramatic changes in one's landscape. Frequently, a catalyst is needed to arouse local attention. While in England, the U.S. participants attended a gala organized by the U.S. Embassy. The network of

individuals at the gathering seemed to suggest a new approach to local officials. As a result, representatives from the London boroughs came together for the first time to explore a collective vision. Exploiting such opportunities to leverage our work is essential to its survival. In sharing the power and influence of innovative practice, the work becomes generative.

The conference was designed to engage thoughtful practitioners, artists, and policy makers in productive discussions which would lead to real partnerships and connections. It was infused with the spirit of collective action and responsibility. Instead of investing large sums of money in planned dinners and expensive panels, the conference was planned modestly and registration was free. Participants relied on each other for transportation or advise about how to get around. And in most cases, overseas participants were housed in the homes of people affiliated with the Chicago partnerships. Some of those individuals had already met in January, so the gathering provided an opportunity to become better acquainted. The results of strategic planning and a maverick spirit -- let's get it done! -- contributed to the depth and success of the conference.

The conference began on Sunday, February 15, 1998 by convening the American participants to discuss to their work. Sunday's session offered them preliminary opportunity to find a peer whose work resonates with theirs, as well as identify key areas of interest and need. Participants were separated into working groups which covered such topics as professional development, working with diverse groups, unexpected allies, collaborations, and sustainability. Each group worked to define these terms in relation to their work, as well as set them in a larger context. Sunday's session helped to lay the groundwork for the discussions on Monday. The day ended with a gala celebration at Marshall Field's Walnut Room. Both U.S. and U.K. participants gathered, along with local policy makers, to meet and talk in a relaxed and celebratory environment.

A component of Sunday's activities at the Chicago Teachers Center was a session on technological links. David Sperling shared information on how to create your own web page and link it with other relevant sites. As communication technology develops, its potential for bringing together diverse groups from around the globe becomes more and more evident. Learning to make use of that potential can bring about opportunities that were unheard of until very recently. It offers a forum for exchanging ideas and information about successful practices, as well as sharing our experiences with the arts, education, and culture. A links page was created which participants can access and add to as they further develop their technological knowledge.

The main gathering of the conference took place on Monday, February 16. Over 150 artists, teachers, and policy makers from all over the U.S. and U.K. convened to share ideas and strategies for change. The day was an exciting opportunity to learn about new models and initiatives with an eye toward policy recommendations. Speakers were invited to help give context to the day's work. Charles Payne, a Civil Rights historian, spoke on the connections between school improvement and cultural or community development as exemplified by the Freedom Schools of the Civil Rights Movement. Tia Oros of the Seventh Generation Fund and Peter Pennekamp of the Humboldt Area Foundation shared their thoughts on the essential roles of young artists in community revitalization and ecological recovery in their native American

communities in northern California. Dick Deasey of the Goals 2000 Arts Education Partnership provided a national perspective on issues concerning and opportunities for successful exchanges between schools and non-school entities. Following these presentations, conference participants separated into working groups to discuss key themes and mechanisms for change. A summary of each table's work was provided to each participant.

Site visits to two schools participating in the Chicago Arts Partnerships in Education were scheduled for interested parties on Tuesday, February 17th. Many of the U.K participants would have their first opportunity to visit their American counterparts directly. Visits were scheduled at the Hawthorne - Agassiz Partnership and at the Lakeview Education Arts Partnership. These visits provided face-to-face contact with school administrators and artists participating in the programs, as well as the children. Visitors were able to view firsthand some of the in-school projects and classroom environments. Discussions were encouraged on issues such as inter-school relations between 'external artists' and art teachers, program success and sustainability, and creative ideas for improvement. Bringing together practitioners from similar situations encourages comparisons and critical discourse which can be clarifying for all involved. Grounding the work in real world examples gives further validity to the discussions.

In addition to the site visits, Tuesday's activities included the opportunity to visit the Newberry Library for a presentation on under-utilized resources for artists and teachers. Presentations were given by the Chicago Metro History Education Center, the Illinois Writing Project, and the Newberry staff. Connecting practitioners to potential resources is a vital part of networking. The relationships between writing, history, art, and education are complex and worthy of exploration. The Newberry visit offered participants the opportunity to gather information on resource material in Chicago, but the applications of accessing available resources are universal.

The conference ended with a debriefing session for the U.K. participants and their hosts led by Adrian Chappel, Executive Director of the London Arts Board. The discussion provided one last opportunity to discuss issues and recommendations raised during the conference. The richness and intensity of the conversation was a testament to the value of such international exchanges. The bonds which were forged between the U.K. participants and their hosts were evident and ensured an on-going relationship between the Chicago Arts Partnerships and their cross-Atlantic counterparts.

Monday, Feb. 16, 1998 -- International Gathering (UK and US)
Key Themes: Issues and Recommendations

The conference was intentionally designed to produce recommendations and documentation. The results of the U.K. and U.S. exchange, which took place one month previous to the conference, in combination with the information requested on the conference registration form provided an overview of areas of strength and need. Each participant was asked to identify areas in which they needed new information on models and initiatives, as well as the areas of strength in their work which could be shared. To ensure that participants felt they were engaged in productive conversations, they were asked to identify others with whom they

would like to be involved by designating areas of interest. Seating arrangements were then crafted to help generate organic and useful interchanges within the construct.

Many of the U.S. participants had taken part in Sunday's session which began to identify some of their critical issues of concern. Likewise, many of the U.K. partners had been a part of the conversations in England which preceded this gathering. The results of that combination, in addition to the involvement and dedication of those who came on Monday, produced an environment of excitement, possibility, and change. The nature of the gathering spoke to the need for face to face exchange at all levels -- citywide, nationally, and internationally. The hallmark of the day's success was the infusion of energy and critical discourse that pervaded the afternoon's working sessions.

Each table was asked to envision partnership possibilities in policy terms. They were asked to produce a document outlining their visions for concrete work in the next three years. It was our hope that individuals with like areas of interest would share experiences and form collaborations to strengthen their practices. Real connections were made in this session, but the documentation produced by each group typically reflected a plan of action that could be applied to areas of concern shared by many at the gathering.

The dynamics of creating and maintaining successful partnerships were of paramount importance. While unique circumstances often dictate specific dynamics, key elements emerged which are universal. The planning process must be systematic and inclusive. It is important that all those who will be effected by the program are involved in its development. Broadly defined, this includes educators on all levels, artists, students, parents, community members and groups, local arts organizations and businesses, as well as large educational and cultural institutions. Connecting people who have not seen themselves as part of the arts education equation can bring both dimension and sustainability to projects by adding new voices to the discussion, in addition to the potential of extended resources. Engaging potential allies at the development stage not only helps to ensure that outcomes are desirable, but it also provides an opportunity for synergy to be the cornerstone of the partnership.

For the maintenance and sustainability of partnerships to be successful, they must be built on a solid foundation. Communicating needs and parameters is essential. Effective policy is created by setting objectives which are commonly understood by all participants, including students. Such understanding helps to foster a co-operative environment, rather than a competitive one. Competitive friction often exists not only between organizations vying for funds and visibility, but also between teachers and in-school artists or practitioners and administrative bodies; it takes place on both the macro and micro levels. Articulating the benefits of partnerships or classroom 'unit' enhancements can be challenging. It is important that self-reflection and frequent discussion are built into the process of development. Maintenance issues become extremely complicated if channels are not established for conversation and adjustment.

Program design feeds the success or failure of partnerships. Clearly, programs must be tailored to the needs and goals of those involved. Determining mission objectives is its own challenge; strict implementation is another story. The work has to exist between the integrity of

the mission and the service of the community needs. Authentic pressure often comes from the community whose needs can change in relation or response to offered programs. The challenge is to maintain the quality of the work while satisfying both the financial and mission goals, as well as the community agenda. Built into this equation is the idea that program design must allow for multiplicity in process and in outcomes. Working in isolation helps to undermine the confidence necessary to take such risks towards changing the nature of pedagogy and the experiences of children.

Sustaining programmatic integrity is both a philosophical and a financial issue. The marriage of strategic planning and adequate funding is often rocky. Given the social and economic barriers to adequate funding, sharing resources becomes an important and effective tool for re-envisioning the relationship between schools and non-school entities. Each partner must assess the possibilities in both the short and long term; commitment is the key. Organizations and schools must work together to develop incremental self-sufficiency measures to give the work continued life. This includes building money into budgets for program supervisors or artist/implimentors, as well as continuing to be open and innovative when formulating alternative roads to success.

The connective tissue between program design and sustainability is assessment. Standardized assessment of student work typically comes in the form of numbers -- test scores, levels of achievement, numbers of students impacted by programming. Statistics are an important part of the methodology, but they often diminish, if not miss altogether, the essence of innovative and challenging pedagogy. Developing new methods and criteria for assessment is one of the greatest challenges faced by the discipline today; it is the new frontier. Pioneers must simultaneously respond to 'standards' set forth by the school board while also forging new ground which may not be readily understood as compatible. The criteria for assessment needs to be re-evaluated to accommodate practices that exist outside of mainstream techniques. The ability and imperative to assess one's own work must be realized; the voices of those steeped in the practice should be heard and valued. Professional development for teachers and artists should include training in assessment methodologies, so that practitioners can determine, from a variety of perspectives, the best possible assessment techniques for the work that they do. In order to strategically leverage the work, its successes must be presented in convincing ways.

Documentation is a fundamental component of strategically leveraging successful cutting edge practices. The new frontier must be mapped as we go. Recording the process of development, implementation, and achievements offers an opportunity to reflect on the activities in a critical context. Internal needs and concerns can, then, be addressed as the partnership or program moves into its next phase. External uses include funding proposals and policy documents, as well as the dissemination of good practice. It is essential that we learn from the experiences of our peers. Honoring the successes of other practitioners leverages the overall visibility and value of the work. Determining the best combination of information to present depends somewhat on the intention of the document. Persons within the organization or partnership will have a different relationship to the information than, say, a potential funder. Statistical information has traditionally been the basis of program analysis. While statistics can reveal important trends or results, it can be difficult to quantify the social and educational value

of integrated arts programs. Combining quantitative and qualitative research which is tailored to the needs of the partnership or program can help influence both policy and practice.

The theoretical base for the gathering was intentionally loose and non-hierarchical. Individuals were grouped together by areas of interest in hopes of fostering productive discussions which would lead to real partnerships and connections. Sharing ideas and experiences face to face helps to build mutual respect and offers the opportunity to build deep relationships with lasting impact. The work which was initiated at this conference was both valuable and exciting. Practitioners and artists shared the challenges and joys of innovative practice. They found reassurance in each others words and deeds. They expanded their knowledge of existing initiatives. They formed connections and collaborations which will propel their work in new ways. And they dared to imagine the possibilities for themselves and their students. Although it is only a beginning, the work which was done at this conference lays a foundation for changing the way we, and our children, experience the arts and education.

Thursday, Feb. 19, 1998 -- Debriefing Session: at Marshall Fields **Key issues and recommendations...**

On the final day of the visit by the U.K participants, a debriefing session was convened to give them an opportunity to reflect on the week's discourse and work. Adrian Chappell of the London Arts Board led the session by suggesting a discussion on key issues and recommendations resulting from our work at the conference.

Below are a series of recommendations generated from the table discussions, registration forms and the debriefing session.

1. The link between economic and social regeneration and the arts and cultural activity needs to be explored further. Quality examples of such work, like at Street Level Youth Media in Chicago, need to be shared with others.
2. More artist training and professional development needs to take place. Artists and teachers should have the opportunity to further develop their planning skills to help maintain the integrity of the work.
3. Mechanisms for cross-district, cross-school, cross-cultural work must be established.
4. The measures for recognizing and assuring quality must be explored. How quality is sustained? How it is shared in cross-school, cross-district, cross-cultural contexts?
5. Assessment techniques and criteria must be on our terms. What are our quality assurance indicators? We need to speak confidently about our practice, leveraging our work from a position of strength.
6. Information must be collected on the quality and value of the work we do. Existing evidence must be gathered to support and give strength to our arguments.
7. Disseminating the skills and good practices of artists is vital to the work we do. Mentorship programs could be set up to share information, ideas and experiences.

8. We must learn to deconstruct our successes and failures so that lessons can be learned from the experience of practitioners.
9. We must honor the work of those who have come before us. A multi-generational context helps us make more informed decisions.
10. Accessible documentation of process and practice is a key to leveraging the work. Workshops could be conducted for practitioners to explore a variety of documentation styles with different purposes. Target audience must be considered.
11. Alternatives for funding project documentation must be explored. Workshops could be conducted to share successful funding practices and models.
12. Networking on all levels offers an endless supply of ideas and support for our work. We must further develop the potential of links...sharing models, successes and failures, financing opportunities, etc.
13. Opportunities for joint funding should be explored (US to US; US to UK; UK to UK). Program development is often helped by the process of negotiating funding.
14. Some assessment needs to be focused towards politicians and policy makers; we need to help them better understand the powerful combination of arts activities and education.
15. We need to work through partnerships to help put our terms on the agenda -- locally, nationally, and internationally. We need to use each other to leverage policy decisions (like the first meeting of the London boroughs brought on by CAPE's presence and the gala thrown by the U.S. Embassy)
16. Turn rhetoric into reality! We must set goals and plan strategically (for short and long term) to make our visions reality.
17. Youth involvement should be common on all levels of the process -- planning, program design, implementation, and documentation.
18. We need to raise our expectations of ourselves and our students; imagine the possibilities!
19. We must define 'progression' and its components. What are the mechanisms that facilitate progression? Are they universal?
20. It is essential to develop mechanisms for mainstream education to take up the work of CAPE partnerships. Transitional issues must be accounted for in planning the long-term life of a partnership.
21. In the United States, there is no standard arts curriculum. We could use the help of our British partners in developing an arts curriculum through exploring the applications of their models. We need to reunify the system that blocks us, depends on us, and expects us to manage it. Artists should be at the table.
22. Children should be introduced to art in a variety of styles and periods, including contemporary, conceptual, and multi-media work. We should encourage them to embrace the past, present and future of the arts.
23. University linkages to school reform, like research, need to be cultivated. The work would have great value to us if it were grounded in practice. Foundations could be engaged to support the research.
24. Mechanisms for practitioner and peer exchanges need to be established. Face to face exchanges strengthen our practices by bonding us and encouraging discussion in a real context. Exchanges need to be physically grounded -- looking at schools, models, organizations, talking face to face.

25. A policy delegation (Chicago Public Schools, Board of Ed., foundations representatives, etc.) could be sent from the U.S. to the U.K. to learn about new models and practices, and envision the potential applications.
26. International exchanges can be funded from a variety of sources. We need to explore those possibilities. (Sometimes, just making it happen is the key! The participants of the Chicago International Gathering of Arts Partnerships stayed in each others homes, shared expenses, and relied on local contacts to help facilitate travel, etc.)
27. Impressive activities in communities must be recognized and included in the work. (British partners commented that the deep community ties of the organizations they visited in Chicago made them realize that they needed to include such work in their networks at home.) We want to forge a more productive relationship between community projects and the school curriculum or activities.
28. Deep assumptions need to be brought to the surface; issues about cultural heritage and identity need to be discussed with artists, teachers, and students on an international scale.
29. Key words and concepts need to be defined to identify a common vocabulary and common values. How will children be involved in defining those terms?
30. Children need to talk to each other. International exchange helps understanding and deepens the way people experience themselves and their world.
31. Technological communication can facilitate the local and global exchange of thoughts, ideas, models, and art activity, as well as connect people in ways we haven't conceived of yet...
32. A 'Freedom School for the Arts' (like the schools described by Charles Payne) could be developed. Summer institutes could be attached to existing programs.
33. The politics of funding must be evaluated systematically. The U.K. system is still essentially state funded. We need to explore the differences in how projects are funded to ensure the equality of opportunities, financial and otherwise.
34. Quality cannot be ensured without mechanisms for continuity. Partnerships should be designed to incrementally support self-sustainable work.
35. Networking and partnerships can function as a political force to help change the nature of education and the way our society approaches it.
36. Student and staff exchanges, nationally and internationally, provide concrete experiences which reinforce local work, as well as give confidence to participants that the risks they take have great value.

Charles Payne, Civil Rights Historian, spoke on the inter-connectedness of school improvement and cultural and community development, as exemplified by the role of Freedom Schools in the Civil Rights Movement:

Tia Oros of the Seventh Generation Fund and Peter H. Pennekamp of the Humboldt Area Foundation presenting on the essential role of young artists in community revitalization and ecological recovery in Native American communities in northern California.

Tia Oros lives in northern California, an area that is home to the largest community of Native Americans in the country. In her community, art activity is intricately woven into their

ways of life. The distinctions between art, community, spirituality, and education are fluid. She believes that our commonality comes in relation to our mother -- mother earth, as well as our flesh mothers. "The mother is the first environment for art." She does not consider herself to be in the arts; "I am a mother and community member".

In the Indian community, art has its own life. It cannot be separated from its context. "Art emerges from community and reflects it". Ceremonial dress, for example, has its own personality. The origin is predetermined, but "[the creative process] takes you somewhere. It functions as more than a mirror of the present; it resonates from the past and takes you to the future." It is the connection to earth, birth, life, spirituality, death.

Tia shared her thoughts on the statistics related to Native American life. She cited high suicide rates for teenagers and alcoholism as major problems on reservations, among many more complex issues. It is important to see those statistics in the proper context -- as the continuation of a path set a long time ago. The ways of life of most Native Americans were interrupted, if not destroyed by the colonization of the United States. The Civil Rights movement in the 60's helped to bring about a resurgence of Indian culture and pride. The Red Power Movement of the 1970's saw a cultural renaissance that was earth shaking. The psychological and ecological impact of that movement has had a profound impact on community life.

The connection to art has been a crucial link to the Indian peoples. In northern California, basketweaving is fundamental to culture. It is not a folk art or a money maker. The baskets have a life force, a purpose and "the maker catalyzes the relationship between the earth, people, and community". Women are generally the basket makers and youth participation occurs at all levels, passing down both knowledge and practice. "The gathering of reeds is a gathering of energy, material from our mother earth -- the mother gathers, and teaches her daughter to weave." Picking the grasses is a young woman's first contact with the pesticides that are sprayed in the Redwood forest for maintenance. The weavers use their mouths as a third hand. The pesticides leave the reeds and enter the bodies of the weavers, leaving a legacy for their unborn children. Ecology, community, and art activity are inseparable for the weavers. It is all a part of life and the larger concept of earth. They have worked with local government officials to eliminate the spraying of pesticides in northern California. In this way, ecological recovery and social recovery are inextricably bound.

Tia shared her belief that the health of a community is dependent on the connective systems which bind us. Generational connections exemplify these bonds. Education, ecological recovery, spirituality, art, and community participation are linked essentially. A holistic approach can only serve to strengthen our youth and build a stronger sense of world community.

Peter Pennekamp also lives in northern California. He shared his thoughts on approaches toward community revitalization. Life along the river has changed dramatically since the days before contact with white culture. There was a systematic stripping of culture -- the "right" to use one's own language was taken away; children were separated from their parents and put in 'boarding schools'; traditional dances were outlawed. In the 1960's, the Civil Rights movement encouraged youths to begin conferring with the elders who remembered the pre-contact days. They worked to regain their languages and dances, "to reconnect with the old life". Now, Peter

reports that of the 10,000 people living on the river, approximately 2000 of them dance. This resurgence speaks to the power and necessity of respecting a community's body of knowledge and structure.

In his work developing programs for children, Peter believes it is essential that the standards come from knowing the community. "We tend to confuse community with a system." He suggests that we have lost our sense of value toward community and parental knowledge. "Injecting kids into native life and ways will not work -- there are existing structures for that." He believes that one is always working with 'expected allies', rather than unexpected ones, because all systems are related. Starting from the perspective that the community has a great deal of knowledge to share encourages a real exchange of ideas on a multi-faceted, multi-generational level. It is important to honor and value the primary voices and experiences of those who live around us. The recognition of our cultural ecology provides opportunities for regeneration, as well as growth.

Dick Deasey, Director of the Goals 2000 Arts Education Partnership, provided a national perspective on issues concerning and opportunities for successful exchanges between arts education partnerships.

Dick began by sharing his thoughts on the American educational structure. Only 4% of educational funding is federal. The state's role is much larger; it is the responsible legal authority. There are 16,000 school districts in the U.S., all of which vary enormously. He suggested that new paradigms must be explored to account for massive changes in demographics, economics, and broad social conditions. "Schools here were built in the Industrial period, conceived as factories producing the worker." He believes that we must create new ways of thinking about the role and potential of the educational system, including new models which recognize the value of the arts as tools for learning and enrichment.

The Goals 2000 Arts Education Partnership seeks to raise the standards of high achievement for all students through changes in educational practice and school reform. Administrative funds have been made available by two federal agencies to help encourage contact among the 50 state arts councils. 'Goals' is an entity that combines state art councils and the federal bodies. Dick believes his challenge is to "see how the forces can be marshaled to have an impact in the 16,000 school districts". He sees new paradigms for assessment, professional development, and incorporating technology as keys to school reform. The voluntary adoption of "standards" for arts education programming by 47 states was an encouraging notion. But it is important that all of our youth receives a quality education and access to the arts.

Actively engaging parents and the larger community is essential to educational reform. Dick believes that the Industrial model tried to prepare our children "for use down the line. The new model is involvement for its sake." New research shows the importance of early bonding and learning on future achievements. Such research must be leveraged to help parents and practitioners change the nature of school curricula to incorporate innovative practices using the arts as tools.

Goals 2000 is a blend of the arts, education, philanthropic, and business communities. “Because ‘business’ conditions how people think in America, we have tried to involve the community in new ways.” Dick believes that it is essential for us to rethink the relationships within our communities if we are to improve the educational system. Given the era in which most of our schools were built and the social changes since that time, massive physical renovations will need to take place in coming years. Dick suggested that this offers us another profound opportunity to improve the relationships children have to educational institutions, both physically and psychologically.

For more information about the Goals 2000 initiative, visit their web site at:
[www.http // arts.aep.org](http://arts.aep.org)

Quotable Quotes from the Gathering:

“They must be able to see the link between a rotting shack and a rotting man.”
--Charles Cobb, quoted in Charles Payne’s speech

“Art emerges from community and reflects it.”
--Tia Oros, Seventh Generation Fund

“I believe that we live in a global environment. I am very concerned, quite specifically, about Chicago Public School children not seeing themselves as a part of a world community. Their options appear limited to them and they aren’t able to imagine many alternatives to their lives. It is my belief that the teachers and artists who influence their {children’s} lives need to become part of a global discussion if they’re going to give their students a global vision.”
--Arnold Aprill, Exec. Director, C.A.P.E.