

Writing in the Margins: Democratized Access to Arts Education

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Arnold Aprill: Occasionally, when buying a new used book in a second hand bookstore, we discover thoughts written in the margins by the original owner of the book. There are at least two ways to perceive this “desecration”- either as a disturbance of the empty space that should be foregrounding the valued text, or else as the work of yet another author offering dialogue to us about the book itself.

If we are to talk about improving the lives of marginalized people, we need to understand our assumptions about “margins” themselves- what they are, what they mean, and who sets them.

I would propose that we all set them whenever we assume that marginalized people have marginal capacities. Underlying this assumption is the self-serving belief that the marginalized deserve their limited access to resources, acknowledgement, and opportunities because of their own essential limits and flaws.

Gigi Schroeder-Yu: The very term “marginalized people” is part of the problem, containing the tacit assumption that the people so described are passive and powerless, that they should be *given* access by others rather than *choose* access for themselves - that their quality of life is improved for them by other people, rather than created for themselves by themselves. Any meaningful policies for democratic access to the arts have to express an ironclad commitment to recognizing the power and capacities of all communities and all learners for **active democratic participation**.

Arnold Aprill: So the key to democratic access to arts education for marginalized people turns out *not* to be essentially about **access**, but actually about **participation**- not about a hierarchy (operating from positions of power) giving more resources to less privileged people (operating from positions of need), but rather about creating the conditions for **an active dialogue between equals that collectively invent new ways of using resources together from shared positions of strength and mutual need**. This is not a romantic notion. This way of reframing the problem of access into an opportunity for new discourse, reframing “charity to the unfortunate” into an opportunity for the privileged to learn from and with the marginalized, requires a concrete set of policies and practices. These policies and practices must reflect the recognition that disenfranchised communities have meaningful and complex histories that have interacted with, affected, and been affected by other histories, that disenfranchised communities have capacities, questions, ideas, desires, and expressive styles that need to be engaged by the larger collective community; and that disenfranchised communities have visions of and for the future that will contribute to our collective survival as a species. Privileged arts

institutions in the United States often organize themselves to provide cultural experiences to marginalized communities, reaching out to the underprivileged. This one-directional model is problematic, because it typically does not recognize the cultural knowledge of the communities being served. So what is the way out of an attitude of “we must help these poor unfortunates”? A number of compelling arts education models have emerged internationally that directly challenge this belief system, and put arts education programs in place as models of democratic, dialogic, participatory culture.

Addressing the marginalization of people with physical disabilities:

The international organization VSA Arts www.vsarts.org is an advocate for practices and policies that empower artists with disabilities. Two key concepts that VSA Arts has introduced to the field are:

- 1) the idea that the artistic experiences of people with disabilities make a needed aesthetic contribution to the wider artistic community: that honoring the aesthetic thinking of people with disabilities is as important as issues of people with disabilities having access to the mainstream arts world. In other words, participation in the dialogue and debate defining aesthetic points of view is an underutilized organizing strategy for people with disabilities. A practical example of this concept comes from Graeae Theatre Company in the United Kingdom. Graeae theater artist Jamie Beddard leads theater programming and instruction at London Metropolitan University, not only modeling leadership by an artist with disabilities, but also redefining thinking about audiences, purposes and forms of theater for all students and for the University itself.
- 2) the idea that we should move from a concept of "accessibility" to a concept of "usability" – that all resources should be usable by all people for their own purposes as a matter of basic social justice and inclusion, rather than as a favor to excluded people who get access to other people's resources. This is part of a larger discussion that access is not just about hardware (ramps and rails, interpreters and Braille), but also about software (real social, intellectual, and aesthetic respect and inclusion) for empowering people with disabilities.



Theater artist Jacqueline Russell, founder of Chicago Children’s Theater, has been working for many years with the autistic students at Agassiz Elementary School to produce theater that is not only light years beyond what autistic students are supposed

to be able to do, but also is some of the best live theater I have seen in Chicago, and I am saying that as someone whose background is in professional theater. As Agassiz teacher Jim Kirk reports, these theater productions have caused the school “to look at my students with autism in such a different way. To use teacher language, my students have taken their place in the wider school community.”

Addressing the marginalization of people who are geographically marginalized:

Learners who live in rural communities are often seen as being disadvantaged because of limited access to large urban cultural institutions. This represents urban prejudices against

the richness of rural life. Models exist internationally of arts education initiatives that challenge these assumptions.



The Brazilian musician Alembert Quindins helped found the Casa Grande Foundation,

<http://www.ashoka.org/fellows/viewprofile3.cfm?reid=97158>

which transformed an abandoned building in rural Brazil into an arts center in which children produce and direct their own television station, radio station, and comic book publishing house.

The center has become a tourist destination, and an economic engine for the small town.

The Liz Lerman Dance Exchange <http://www.danceexchange.org> creates original, large-scale dance works with a wide range of isolated and rural communities. The company itself is multi-age and multi-ethnic, working with the very young and the very old, breaking down boundaries of age and race. This highly inventive company has created dance works in collaboration with communities about ideas of safety and refuge, dance works for fathers with their daughters, dance works with communities and their boats, dance works with communities and their dogs, and dance works with communities and their earth-moving machines pirouetting through the village square. The company is currently working with genetic scientists to create dance works about the human genome.



Located in the heart of the rural communities of the Appalachian Mountains of the United States is Appalshop www.appalshop.org, a multi-disciplinary arts and education center producing original films, video, theater, music and spoken-word recordings, radio, photography, multimedia, and books to preserve and cultivate the richness of rural American culture. Appalshop's education

and training programs support communities' efforts to solve their own problems in a just and equitable way. Each year, Appalshop productions and services reach several million people nationally and internationally. Appalshop is dedicated to the proposition that the world is immeasurably enriched when local cultures garner the resources, including new technologies, to tell their own stories and to listen to the unique stories of others. The creative acts of listening and telling are Appalshop's core competency.

Kid's Own Publishing Partnership (<http://kidsown.ie>) in Ireland organizes whole rural communities- kids, teachers, and parents- in supporting children in writing, illustrating, and publishing their own books. Current projects include *Unheard Voices*- an intercultural publishing initiative to develop books with young people experiencing disadvantage, discrimination or isolation, and *CR.E.A.T.E /Trading Places*- a project-based professional development program for artists and teachers, working in partnership with children exploring the creative uses of digital technologies alongside traditional technologies.

Addressing the marginalization of people who are economically marginalized:

The assumption is often made that the economically poor are culturally poor. Undoing marginalization requires challenging this assumption.



Chinese-American artist Lily Yeh, founder of Philadelphia's Village of Arts and Humanities (www.villagearts.org), has started a new organization called Barefoot Artists (www.barefootartists.org), which "brings the transformative power of art to the most impoverished communities in the world." Their current focus is on the two-year Rwanda Healing Project, which will engage 100 female-headed families

from The Survivors Village. Activities include the transformation of The Survivors Village and The Genocide Memorial Park honoring genocide victims from the area, where over 800,000 people were slaughtered within 100 days in 1994. "Making art in stark environments like these generates a positive and powerful energy, the likes of which I have not experienced anywhere else,"



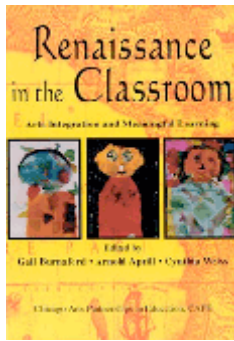
The Wing Luke Asian Museum in Seattle (www.wingluke.org) engages Asian Pacific American communities and the public in exploring issues related to the culture, art, and history of Asian Pacific Americans. Members of the Asian American community surrounding the museum,

who are mostly economically marginalized, support the museum financially, and co-curate the exhibitions with the museum staff.

Community arts centers in rural Australia, producing highly prized paintings produced by young aboriginal artists, have become important economic engines for impoverished communities.

Community based arts education centers like ArtPlay in Melbourne (www.artplay.com.au) and The Ark in Dublin (www.ark.ie) make arts education equitably available to children and families of every economic status.

My colleague Gigi Schroeder-Yu and I work with an organization known as the Chicago Arts Partnerships in Education (CAPE). Our work focuses on fighting for equitable education for low-income urban youth. We are part of an international movement to create long-term partnerships between public school systems and the professional arts world, in which teachers and artists and students co-plan and co-implement highly innovative teaching and learning in which the visual and performing arts (including the literary arts and the media arts) are woven into inquiry-driven academic curriculum across all the content areas (language arts, mathematics, science, social studies, foreign language, etc.). CAPE places a special emphasis on contemporary art practice and on the integration of new technologies.



We seek social justice in partnership with communities that have been excluded, undervalued, and disenfranchised. Our practice has been studied by a variety of researchers, and has a solid track record of both improved academic performance and improved school climate. Our work has proven especially valuable to learners with special needs and for immigrant children for whom English is a second language. Students who have a hard time in schools have discovered that integrating the arts into their learning helps them engage their thinking capacities and their willingness to tackle intellectually challenging content. We work both in in-school and after-school settings. We present at conferences, we publish in both hard copy and electronic media (our book is *Renaissance in the Classroom: Arts Integration and Meaningful Learning* <http://www.capeweb.org/fpubs.html> and our website is www.capeweb.org, and we curate exhibitions of student work and of teacher-artist collaborations. Our practice is well described in the new text *Putting the Arts in the Picture: Reframing Education in the 21st Century* http://artspolicy.colum.edu/education_book.html. We are part of an international movement to reclaim the assets in the margins, the “other authors” in dialogue with the legitimized texts that dominate the official page. Most of our students are members of ethnic minorities- African-Americans, African immigrants, Latin Americans, Asian-Americans and Asian immigrants- minorities that combined make up the vast majority of the Chicago Public School student population. One of our primary tasks is to confront institutional racism and class prejudice that communicates to these students that they should see themselves as isolated and incapable. One of our responses to class and race hate is to engage our students, teachers, and artists in creating work about the specific histories of our students’ communities. We have done major projects on the historic Great Migration of African Americans from Mississippi to Chicago and on the current migration of Mexicans to Chicago, and we are planning a series of projects with the Japanese American Service Committee of Chicago to have students represent, through the arts, the history of the Japanese-American internment camps and relocation policies during and after World War II. Another one of our responses to student isolation is to initiate collaborations between our students and students from other geographies (for example, our students have composed music on-line with students from Australia). Many of our students are immigrants from many different cultures. The arts have incredible power to generate understanding across painful distrust between cultures, and much of our work is by both necessity and intention cross-cultural. But most important, our programs recognize students and teachers as both creators of culture as well as receivers of culture, as actors in history rather than audiences to history. We have never seen an education program, anywhere in the world, in which the introduction of the arts failed to reveal surprising capabilities in students whose teachers had previously perceived them to be without gifts. We see the arts as one of the primary ways for learners to see themselves as having responsibility and power for solving problems. For example, in one of our high poverty communities (that was exploring learning environments by having students design and build their own chairs in the classroom), a lack of baby cribs resulted in a neighborhood tragedy. An adolescent boy, sharing a bed with his infant sister, rolled over in his sleep, and accidentally smothered

the baby to death. Our students' response was to take their new design skills and to build baby cribs for the neighborhood. They learned that they had power to address tragedy. But our most significant practice in addressing the social injustice of marginalization is to recognize that children *as a class* are marginalized- that a primary way to address the marginalization of specific disenfranchised communities is to address the marginalization of the powerful and complex thought of the young learners in those communities. Young people really are our future, and we need to empower their intellectual and aesthetic assets in all communities *now*. Learners need to hear their own voices represented in their educational experience. The arts are the most powerful media for revealing learners' voices.

Addressing the marginalization of children:

Gigi Schroeder-Yu: The voice of the child is painfully obscured in most contemporary educational systems. Jerome Bruner, the American psychologist, reported that 80% of classroom instruction is given to managerial issues and only 20% is given to meaningful conversations between teachers and children. Where are the voices of children and teachers in our educational systems and why are they important?

In order to progress in our understanding of learning, and of the role of the arts in learning, the voices of both teachers and children need to be taken seriously.



The educational philosophy and practices of the city-run early childhood program of Reggio Emilia, Italy have served as an inspiration to many programs around the world for modeling how to include the voice of the child in our educational practices. They have also inspired our thoughts on how learning occurs in collaboration with others. The Reggio Emilia approach sees the family, the child, the teacher, and the artist as all being integral parts of learning. The element of documentation in Reggio Emilia creates a dialogue between these groups. The children and the adults are seen as equal participants in learning, with each having an equal voice. Documentation occurs through photographs, transcribed conversations, the graphic arts, and video recordings. Documentation gives an inside view of the interests, needs and experiences of children. The following are only a few examples of how documentation is seen within the Reggio Emilia philosophy, and how the elements of this philosophy have inspired us:

The environment is seen as the third teacher.

- Documentation of children's work and planning processes, as well as collections of children's work and thoughts from former projects are displayed at both the children's eye level and the adults' eye level.

- The environment changes as projects and studies change to reflect the ongoing learning. Documentation displayed in the classroom reflects these changes.
- Parents and visitors are given visible examples of learning by examining the images and words of children in the hallways and classrooms.

Documentation fosters collaboration among various parts of the educational system.

- It is used by all parties for future planning.
- Documentation makes visible the learning that is taking place between children, teachers, and families. It reveals the dynamic exchanges that occur in learning.
- Children, teachers and parents participate in the collection of documentation. All members are equal participants in the collection and viewing of the documentation. This documentation provides a basis for discussion among all learning parties, and all learning parties learn from each other.

Documentation is used within an emergent curriculum.

- Intense reflections about conversations with children, children's work, observations, videos and pictures help teachers to hypothesize about the most promising directions to take in developing the next set of activities.



The visual arts play an important role in documenting learning.

- Children's visual interpretations are recognized as representing their understanding of the world around them. The result is not only the product, but the also processes by which these meanings are made.
- Children revisit art works several times. Their work reflects their growing understanding of a subject.

I have studied the documentation strategies of Reggio Emilia teachers, and adapted them for my own teaching practices and for work with CAPE teachers. Documentation provides us with opportunities as researchers to study learning processes among artists, teachers and students. For teachers and artists, this is accomplished through increased adult listening (as opposed to an emphasis on adult speaking), opportunities to study individual learning practices, and opportunities for their own professional development. Documentation reveals for children their personal experiences for themselves, and also provides opportunities to share with others.

I would like to share with you our own commitments to documentation and reflective practice. I will discuss how documentation includes the voice of the child in making learning and teaching strategies visible, in assisting teacher planning, in telling the

compelling story of learning, and in the professional development of educators and teaching artists.

I. Making learning and teaching visible

We are committed to reflective practices as opportunities for individual learning and teaching styles to become visible- revealing individual learning processes among students, revealing teaching processes among educators, and revealing the complex identities of students, teachers, artists, schools, and communities.

We see documentation as a way to serve the ones whose voices have little carry. It is a way to speak for those who need to be heard.

This is the story of two different groups of children in two different parts of Chicago. Both are groups who know little of the world outside their neighborhood in which they live and have limited access and resources to give them opportunities to visit other areas of the city. Both areas are considered economically deprived and lacking in basic resources, such as a grocery store or bank. The arts and artists' studios are not something you would expect to find in neighborhoods such as this. This story reveals the hidden opportunity to learn about another's place, to make new friends, and to discover the possibilities of communities. Throughout the story, documentation was collected to make visible the thoughts, feelings, and ideas of children. Adults and children participated in the data collection.



One community is called Pilsen and is located south of the downtown area of Chicago. Pilsen is rich with Mexican American people and culture. Art fills the streets through murals and brightly colored store windows. The children discussed attend an after-school program at a neighborhood child development center. The center is located in an old building where a small studio space was built within the center. Teachers and students were eager to explore its uses.



The other community is called West Humboldt Park and is mainly populated by African American people. It is one of the poorest areas of Chicago and often seen as one of the most violent. The children attend an after-school program at a newly designed child development center. The center also has a studio, quite different from the Pilsen studio. They too were excited to explore its capabilities and uses.

II. Documentation is used for teacher planning

We are committed to recognizing inquiry and reflective practice as an integral part of teaching and planning. Teachers need to be able to revisit and assess in time and space the knowledge building process.

We asked ourselves what is a studio and what is it used for?



The teachers from both centers met at the Terra Museum of American Art in Chicago to discuss the possibility of bringing both groups of children together and also to discuss their studio spaces. The Terra Museum was displaying an exhibit at the time called: *On Process: Studio Themes*. The exhibit gave the teachers a point of discussion with their students.



One of the museum educators first came to the children's centers to discuss what an artist studio is. Some children made dream studios and floor plans of how they would change the studios at their own center. Children were asked, how do you think we should change the studios at our family center? One child responded:

What I wanted was the room to be bigger and the lights to be different colors and an aquarium. And every time we come there is pizza. And an inside swimming pool, and yarn to make friendship bracelets and modeling clay. And science books.



The children's ideas of studios were quite extensive and personal. The students were brought to the museum to observe an exhibit on artists' studios. This visit exposed the children to a variety of artists, their styles and different definitions of a studio. The trip deepened the teachers' thinking about what the children were interested in regarding studios. They were also fascinated with the interactions between the children, or lack thereof. They decided to plan for more connections between the schools and communities.

Documentation allows teachers to move beyond a linear model of curriculum. The child's voice and interests are given a role in the design of future learning experiences and in the direction of learning activities.

III. Documentation for telling the compelling human story of learning

Learning is an emotional experience that cannot be revealed in simple paper and pencil activities. The daily struggles, triumphs, fears, and joys that exist between children, teachers, and artists as individuals are revealed in documentation strategies.

We are committed to revealing what teachers, artists, and students actually experience in their teaching and learning. Documentation moves us beyond an interest in outcomes and moves us to an exploration of relationships and feelings created during learning experiences. It reveals the experiences we are living and the learning that is taking place.



Teachers researched artist studios in their communities. This experience allowed students and teachers the opportunity to experience and share dialogue with living artists about their studios. It also allowed children the opportunity to travel to an unfamiliar neighborhood in Chicago. One child commented while visiting the Pilsen neighborhood, "we are going to another country." The studio they visited there was a collaborative space organized by several different types of artists including painters and artists working with ceramics. Students had the opportunity to view first hand an artist working with clay.



An African American artist opened his studio to the students to observe his process of work. He showed them several examples of how he created his work. Not only did this

experience allow children to learn about the lives of artists, something very removed from their own lives, but it also allowed them to view the opportunities that existed within their communities and began a deeper understanding of each other's homes.



After this, the teachers decided to deepen the relationships that were developing by inviting each other to their studio spaces within their centers. They started the initial conversations by sending faxes back and forth asking each other questions about their studios:

Karen: How does your studio look?

Melody: Do you ever work in your studio, like paint a picture?

Samantha: What size is your studio? How often do you go to your studio?

Some of the responses included:

Iman: It's big and we have a sandbox.

Timothy: There's a lot of paper in there and wires.

Kellie: It's like a big room with art in it and sea shells.

Yes we work in our studio.

Our studio is big like a living room and we go there when we use clay and wire.



The relationships between children and studios were deepened even more during the visits to each other's studios. The children gave each other tours, had a snack, and drew portraits of each other. Children that were not speaking to each other on the first day were now engaged in meaningful activities together.

The story concludes with new friendships being formed, new interests in studios, and new interests in neighborhoods nearby and far away.

IV. *Documentation for professional development*

This story reveals how documentation allows for the child's voice to become a part of the education community. Teachers also create opportunities to share with others the learning that exists within their classroom that is often not revealed. It also gives the larger community of educators an opportunity to truly study what is taking place among learners, and to develop strategies for global changes in education.

We are committed to public sharing of rigorous reflective practice as a powerful, inclusive, educative, and effective strategy for public accountability and for maintaining high standards in teaching and learning. This is especially important in marginalized communities, where arts education provision and all education is often substandard.

CAPE has developed systematic documentation strategies used by teachers and students. We recognize that inquiry and reflective practice should be revealed through multiple forms, including photographs, videos, drawings, writings, and portfolios.

1. Photographs should be collected that show both group and individual learning.
2. Document the journey. Photographs are taken throughout a project, from the beginning to the end to show the experiences throughout a whole project.
2. Graphic Arts are evidence of understanding of a variety of subjects.
3. Dialogue and recorded conversations are examples of how individuals and groups of learners create meaning of subjects.
4. Video recordings show us what still images and audio recordings can not- including the rich array of gestures, facial expressions, and ongoing interactions that take place.

CAPE's commitment to documentation and to creating reflective communities of teachers, artists, students, and parents has radically heightened our organization's effectiveness in making arts learning truly educative.

Documentation of marginalized communities engaged in rich arts education processes is essential to demonstrating the capacities and complexities of marginalized communities both to themselves and to the dominant culture.

Arnold Aprill: We have learned from Reggio Emilia that making visible the questions and thinking of teachers and learners is essential to creating democratic culture. Surfacing the student, teacher, and artist knowledge that typically goes unrevealed has become the core of our work. We have learned from a wide range of international colleagues: the Brazilian educator Paulo Freire, the arts education researchers Larry Scripp and Shirley Brice Heath and Steve Seidel, the digital composers Michael Cain and Nick Jaffe, the teacher educator and action research theorist Gail Burnaford, the choreographer Ralph Lemon, the artist-educator Cynthia Weiss, the SESC community arts centers in Brazil, and on and on and on. What do all these innovators, who are determined to solve our supposedly unsolvable problems, have in common? What lessons can we learn from what *already works* to build an international set of policies that truly position the arts to create just, inclusive, expressive societies?

We are proposing here that we collectively already know that answers to these questions. We already know what we need to know to do right by the young and old citizens of our various countries. We need the discrimination to name what works, and the political wisdom and courage to create policies that enact our knowledge on a broad scale. We are like the young heroine of the British fantasy classic *Alice in Wonderland*. Alice becomes trapped in a locked room, where she keeps magically growing and shrinking in size (though never achieving the right size to reclaim the key to unlock the imprisoning door), until she looks through the key-hole, and discovers to her surprise that she is *already* outside the locked room- strolling at ease through a beautiful garden. What are the characteristics of the beautiful gardens that we are already strolling through, even as we frantically search for lost keys? I would like to suggest that the rules for tending our gardens are quite clear, and that the policies that we must enact with vigor and rigor in our various geographies to think outside the boxes and margins we are trapped in are quite clear as well. And that the strategies and commitments necessary for democratizing access to the arts for marginalized communities are the same strategies and commitments necessary for all communities. These strategies and commitments need to be written into broad-based national policies at the highest level. In this presentation, we will attempt to name “Ten Core Operating Principles”, and to suggest “Ten Core Policies Recommendations” to give this “obvious” knowledge political meaning:

Ten Core Operating Principles:

- 1) **Capacities:** The only way people grow or learn is through their inherent capacity for learning and growth. Our programs and policies must recognize all learners as capable, and must provide challenging opportunities for learners to choose how they enact their capabilities through the arts.
- 2) **Rights:** Art is everyone’s right. “All students have the right to equitable access to art in their lives and in their schools. The arts teach learners to know themselves as capable citizens in a democratic society- observing, creating, reflecting, making choices, and taking responsibility for actions in the world.” (from CAPE’s mission statement)
- 3) **Receivers and Inventors:** Culture is both received and created. Arts education reveals both the wisdom of traditions as well as the invention of those who build on and/or break with traditions, and the capacity for learners to move fluidly between the roles of receiver and inventor.
- 4) **Real Materials, Real Ideas:** If young artists are to have meaningful access to adult arts practice, young artists need access to the materials that adult artists actually use, and to the ideas that practicing artists actually think.
- 5) **Aesthetic Choice:** If adult artists want young artists to respect and enter into dialogue with their aesthetic choices, they must respect and enter into dialogue with young artists’ aesthetic choices.

- 6) **Inquiry:** The only way to be genuinely curious about the arts is to ask real questions about the arts and arts learning, and to actively pursue, document, and share our investigations of those questions.
- 7) **Original Work:** Every teacher, every teaching artist and every student contributes to the world of teaching, learning, and art making by creating original applications of arts education practice appropriate to their particular context.
- 8) **Audiences:** In order for learners to care about the arts, they need respectful opportunities to present their work in the arts to audiences that matter to them.
- 9) **Social Responsibility:** Arts education is connected to and an expression of our social responsibility for the health of human society, the natural world, and the built environment.
- 10) **One World:** If we want learners to participate in a global society, they need to work with people from around the world.

Ten Core Policy Recommendations

- 1) **All the Arts in Every School:** All Pre-schools, Elementary Schools, Secondary Schools, and Higher Education institutions are structured to include artists and arts teachers from across the arts disciplines as a part of their regular instructional program, including visual arts, music, dance, theater, literary arts, and media and electronic arts. Schoolteachers receive on-going professional development in the arts throughout their teaching career, and have a leadership voice in designing arts education policy at the school level.
- 2) **All the Arts in Every Community:** Community development planning includes the creation of high quality community arts centers (both material and virtual) available to all members of the community, presenting and teaching all the arts disciplines.
- 3) **Public Honoring of Both Traditional and Contemporary Art Forms:** Programs and policies are intentionally designed to teach and make public both traditional and contemporary art forms, and to encourage dialogue between generations and genres.
- 4) **Access to Practicing Artists:** Programs and policies are intentionally designed to provide direct access for young people to sustained relationships with accomplished practitioners in the arts. The work of young people with these cultural treasures is made visible and publicly honored alongside the work of the accomplished practitioners.
- 5) **Learner as Colleague:** Programs and policies are intentionally designed to support young people and adult artists creating work together- work that has a visible and fully professional presence in the community, respecting

both the aesthetics of the young people and the aesthetics of the adult artists, who both grow from their mutual collaboration.

- 6) **Exhibition as Curriculum:** Museums and presenting and performing venues are spaces for students, teachers, and artists to present to the public, in a fully professional manner, their process documentation of their most innovative arts education practices. Learners and community members see themselves as more than audiences to museums and performance venues, having direct access to museum curators, choreographers, theater directors, composers, and art critics, whose knowledge they draw on to design their own presentations and exhibitions.
- 7) **New Technologies:** Learners of all ages have access to new technologies in order to create innovative new expressive forms, to provide distance communication for collaborations with others, and to self-publish and disseminate multi-media and print documentation of their work in the arts.
- 8) **Guided Internships:** Teachers and artists in training at universities are, as part of their regular coursework, guided as interns in community based arts education programming, developing skills in collaborative methods and in documentation of learning processes. These university students also, as part of their regular coursework, act as ambassadors between universities and communities, organizing access for children, parents, and teachers to the material, intellectual, and aesthetic resources of universities.
- 9) **Practitioner Research:** Programs and policies are intentionally designed to bring together academics, artists, arts educators, classroom teachers, community members, and students to collaboratively research promising practices in arts education and in general educational improvement. Research programs intentionally recruit future researchers from disenfranchised communities. International arts education research projects and centers meet and communicate regularly across geographies.
- 10) **Global Practice:** Programs and policies are intentionally designed to facilitate ambitious local, national, and international collaborations, and to visibly honor these collaborations with their various publics.

Our approach is very similar in spirit to what Jody Kretzman and John McKnight, based at Northwestern University in Chicago, call "Asset-Based Community Development." <http://www.northwestern.edu/ipr/abcd.html> The basic assumption is fairly obvious, but radical- that communities grow from their assets, not their liabilities. This Asset-Based approach is essential for engaging marginalized communities. This Asset-Based approach is essential for engaging any community. Here are "Ten Tips for Communities", written by Jody Kretzman with a group of young people in Minnesota. These tips are specific to young people, but are applicable for anyone whose abilities have been discounted. <http://www.lmnc.org/Youth/tips.cfm>

1. Always start with the gifts, talents, knowledge and skills of young people - never with their needs or problems. Find out what they like to do and are good at doing.

2. Always lift up the unique individual, never the category to which the young person belongs. For example, it should be "Maria with the lovely voice" instead of "Maria the pregnant teen."
3. Every community is filled with useful opportunities for young people to contribute. There is no community, institution or organization that cannot find a role for a young person.
4. Always distinguish between real community building work and games or fakes, because young people know the difference.
5. Fight age segregation. Work to overcome the isolation of young people.
6. Avoid aggregating people, especially young people, by what they don't have. Too often we group people by their deficiencies instead of letting those who can help those who can't.
7. Move as quickly as possible beyond "youth advisory boards", especially those committees with only one youth on them.
8. Constantly cultivate opportunities for young people to teach and lead.
9. Reward and celebrate creativity, energy and effort - loudly and with spirit. Whenever possible, let young people take the lead on the form the celebration will take.
10. In every way possible, amplify this message to young people: "We need you. Our community cannot be strong and complete without you."

There is not one right way for providing democratic access to arts education for marginalized people. There are many right ways. And that is because the arts serve many diverse functions in the culture. There is art that exists to maintain traditions, there is art that exists to break traditions, there is art that exists to individuate, there is art that exists to create cohesion, there is art that exists for exclusive connoisseurship, and art that exists for democratic inclusion. It is incumbent on every one of us at this table to initiate thoughtful, brave, and responsible national decisions on arts education policy in our countries of origin in order to engage the rich range of capacities of *all* our citizens. The opportunities have never been greater. The stakes have never been higher. It is a matter of planetary life or death.

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