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CRITICAL VOICES IN ACTION: TEACHING FOR SOCIAL JUSTICE IN COMMUNITY-BASED ART EDUCATION

by

CATHERINE A DRISKELL

Under the Direction of Melody Milbrandt

ABSTRACT

If community is defined as a group of teachers, learners, and others who collaborate to achieve common goals, art education that is based on the interests and needs of that community can be identified as *community-based art education* (CBAE). CBAE programs often have goals that are congruent with educational theory or pedagogy for social justice. In this study five CBAE programs were examined for purposes, goals, instructional methods, and curriculum in order to determine how pedagogy for social justice could be applied to art education in community-based settings. The five CBAE programs were evaluated with a rubric integrating social justice into community-based art education. That information was used to create a set of best instruction practices for teaching for social justice in CBAE, as well as curriculum recommendations.

INDEX WORDS: Activism, Art education, Community-based art education, Community, Culture, Social justice, Visual art

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CATHERINE A DRISKELL

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DEDICATION

This paper is dedicated to the youth of the Boys and Girls Clubs of Metro Atlanta, Emmaus House, and Youth Art Connection. Working with you makes me feel like a truly authentic human being.

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I would like to thank my committee chair Dr. Melody Milbrandt for her guidance and patience, my mother Margaret Jones for reminding me that I could do this, and my daughter Cameron for putting up with all the nights of a grumpy mom and ramen noodles for dinner.

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1. INTRODUCTION

During the course of my undergraduate and graduate studies, I have encountered a great deal of research that has been conducted in order to present a rationale for teaching visual art. Some research advocated art education by connecting exposure to visual arts to increased academic achievement in other subject areas and increased self-efficacy and motivation to achieve academically (Catterall, 1998). On the other hand, some researchers argued that visual art should be taught because education in the arts enables students to be comfortable with ambiguity, look for multiple meanings within a concept, and imagine creative solutions to problems (Eisner, 1998).

While I found all these theories thought provoking, I had always been firmly planted in the "art for art sake" camp. I believed that art education was a good thing, simply because art was a good thing. I believed that the visual art classroom should be a place where students could safely express themselves, a haven away from the problems and hardships of life outside the art classroom. I desired to help students think critically about social issues and their own place in society, but I bristled at the idea that schools could or should be a place to facilitate change in the social order.

I slowly began to realize that whether I liked it or not, "all forms of education act as social intervention and the implantation of these forms reconstructs society in various ways" (Stuhr, 1994, p. 171). I also realized that my view that art and art making should be a way to investigate and construct knowledge about issues in all human experience was congruent with pedagogy for social reconstruction and social justice (Quinn, 2006). When teaching for social justice teachers and students would move the inquiry outside the classroom and school and act "within the larger community" (Stuhr, 2001). I now feel that instead of protecting my students

from issues of dominance, subjugation, and inequity, I should help them to investigate these issues and give them tools take action and affect change.

Statement of the Problem

While my own rationale for teaching art has evolved into one that places an importance on exploring social issues and contextual meaning, mainstream art education in the United States has continued to be "based on a formalist/modernist model in which aesthetics is taught disconnected from its social context" (Holloway & Krensky, 2001, p. 358). Discipline-Based Art Education (DBAE) has clearly defined education in the arts by dividing it into four components: art criticism, art production, art history, and aesthetics. Teaching art this way allows for standardized assessment but it also "tend[s] to enshrine the art, heroes, practices and values of the Western mainstream art tradition, an art tradition dominated by a White, European, heterosexual, middle or upper-middle class world view" (Albers, 1999, p. 7). This approach is not likely to meet the needs of the United States' culturally and socio-economically diverse population of students. Despite this, DBAE may continue to be the most widely used model of art education in traditional public schools in the United States because of current federal mandates regarding curriculum and assessment standards. The No Child Left Behind Act "impose[s] a discipline-based curriculum model on schools, with a clear disdain for social studies and other interdisciplinary approaches to teaching and learning" (Chapman, 2007, p. 26). Teaching for social justice falls squarely into the category of an interdisciplinary approach to teaching, since inquiry and analysis are done contextually, to allow students to "develop a critical perspective towards sociocultural art communities they study and to consider the role that power and knowledge have played in each instance" (Stuhr, 1994, p. 176).

Recently community-based art has emerged as a viable setting for art educators to do their work outside of the traditional school setting, as many university teacher-education programs offer classes, and sometimes degree programs, that prepare educators to teach in such settings ("Places to Study: Training in Community Arts," 2008). I have been involved with several community-based art education (CBAE) programs, each with its own targeted community objectives and methods of instruction. Research regarding teaching for social justice often addresses the obstacles educators would face implementing the approach in a traditional school setting, such as resistance from administrators (Klein, 1993), and difficulty teaching across disciplines (Stuhr, 1994). While CBAE programs may not face the exactly the same obstacles, there are issues that would hinder pedagogy for social justice being implemented. My personal experience teaching in CBAE has led me to believe that while the program goals often directly state a desire to address inequities within society, or even offer a solution to a specific social problem, the approaches to education used within the programs seem to sometimes undermine the achievement of those goals. Often there seems to be an aversion to mainstream art education and educational terminology within the programs. For example, as a teacher in a CBAE program, I am not called an “art educator” but a “teaching artist”. This is most likely because the preferred instructor in community-based settings is a working artist, and not a trained art educator (Magie & Miller, 1997). The research on social justice in art education is relatively new and has been portrayed by Ayers and Quinn as “more possibility than accomplishment” (2005, p. viii). Instructional models for a social justice approach to art education are still being developed, and there is a gap between theory and practice (Quinn, 2006).

Research Questions

1. What are the attributes of social justice pedagogy in art education?
    a. In what ways may attributes of social justice pedagogy be identified in community-based art education programs?
2. How may pedagogy for social justice be integrated into community-based art education?
    a. What may the best instructional practices be for integrating pedagogy for social justice in CBAE?

Purpose of the Study

In this study I analyzed five community-based art education programs in order to identify common attributes that were used as a basis for creating recommendations for a social justice approach to CBAE. The programs' own literature, as well as newspaper and journal articles and government documents were used as resources to examine the programs.

I used research and theories from sociology and social justice philosophy (Fraser, 1997; Vago, 1989), social justice in education (Ayers & Quinn, 2005; Quinn, 2006; Shor, 1993), multicultural education (Grant & Sleeter, 1998; Stuhr, 1994), and community-based art education (Campbell, 2001; Forrestel, 2004; Marche, 1998; Ulbricht, 2005) to create a rubric for defining and evaluating pedagogy for social justice in community art programs. The rubric's organization was based on Marche's three approaches to community in community-based art education, *taking from*, *learning about*, and *acting upon* (Marche, 1998), the latter being the model for social justice pedagogy. In my review of literature, I identified three components of teaching for social justice: approach to inquiry, approach to analysis, and approach to action/art making. These components were also used within the rubric. Each of the CBAE programs analyzed in this study was evaluated with the rubric.

My hope for this study has been to create an evaluation tool that art educators working in CBAE programs can use to determine how social justice pedagogy could best be implemented in their programs, to offer a set of best instructional practices for teaching for social justice in CBAE, and to encourage dialogue in and between the fields of community arts and art education.

Limitations of the Study

While I attempted to represent a cross-section of CBAE programs in this study, the choice of these programs was not random. Instead I chose examples for which there was abundant, reliable, and readily available information to examine. This study does not seek to create a model CBAE program, but instead create guidelines and curriculum recommendations for applying pedagogy for social justice in community-based art settings based on current research in the field. It may only be possible to use these recommendations in programs that are similar in the programs analyzed in the study. This study only seeks to offer recommendations and encourage further discussion and research. My personal experiences teaching in CBAE have most likely affected my objectivity towards the information presented in this study.

Definition of Terms

Culture and Society: *Society* is a term that is most commonly used to describe groups of people (Vago, 1989). Society refers to the people, and the values, ideologies, social structure, symbols, and art of the people refers to their *culture.*

Community and Community-based Art Education: What is understood to be *community* can be varied. Bellah et al. (1985) define community as an independent group of people with similar goals who engage in dialogue and decision-making, and whose actions define and support the group. Groups can be defined in terms of locale, cultural background, ideology, and socio-economic and education level, or other characteristics (Ulbricht, 2005). *Community-based art*

education, or CBAE, is education in the arts based in community. That community can sometimes be defined by location. For example, art programs that operate in a particular neighborhood to serve youth that live in that area. Sometimes CBAE programs serve a group or community with similar characteristics, as in the program Art at Work, which serves youth who have been referred by the juvenile justice system of Fulton County in Atlanta, Georgia. In order for a program to be truly community-based, its goals and objectives must be based on the community's needs (Campbell, 2001). In this study, community will be defined by a combination of locale and shared characteristics. All of the programs examined in this study are located in urban inner-city areas, with the exception of Project ARTS, and in all cases also target a specific community of youth, those with interest and/or ability in the arts but without the recourses to otherwise pursue that interest. The lack of art educational resources stems from a lack of economic resources. The communities that the programs examined in this study serve are generally in need of *redistribution*, or socioeconomic justice, and *recognition*, or cultural justice (Fraser, 1997, pp. 13-16). CBAE can also be defined by its relationship to the community or communities it targets for interaction. Marche (1998) divides approaches to community relationships into three types: *taking from*, *learning about*, and *acting upon*. Marche's types of community relationships will be discussed further in the following chapters.

Social Change, Social Reconstruction and Social Justice: The terms social change social reconstruction are often used interchangeably with social justice, even though they have different meanings. Sociologist Steven Vago states that *social change* "means that large numbers of people are engaging in group activities that are different from those in which they or their parents engaged in some time before" (1989, p. 7). *Social reconstruction* attempts to create social change. It is an approach to education that encourages students to critically analyze societal

structures and the student's place within those structures. Students construct knowledge through dialogue and learning experiences, and reconstruct society through action outside of the educational setting (Stuhr, 1994). *Social justice* is concerned specifically with inequities within economic and cultural conditions and themes of democracy, social responsibility, citizenship and activism. Teaching for social justice implies that goals of "redistribution and recognition" will be eventually be reached (Fraser, 1997, p. 13). Whereas social change can be seen as an inevitable response to changing variables within society (Vago, 1989) and social reconstruction refers to a means of using education to directly affect that change, social justice can be seen as the desired outcome of the change.

Transformative, Engaged and Authentic learning: Educational theorist Paulo Freire's model of education as "banking" (Shor, 1993, p. 26), in which information is deposited into students as they passively receive it is directly opposed to his model of *transformative* learning, in which students are actively involved in their learning (Shor, 1993). Active learning requires that students engage in dialogue and action. Nagda et al. assert that while active learning generally happens within a classroom setting, *engaged learning* happens when students apply knowledge to real-world situations, engage in personal reflection, and begin to share what they have learned with others (2003). That kind of learning becomes *authentic*, in that it happens though collaboration, requires that students' take on responsibility in their instruction, and can be applied to student's lives (Anderson & Milbandt, 2005).

2. REVIEW OF LITERATURE

"Artists to my mind are the real architects of change, and not the political legislators who implement change after the fact." William S Burroughs

Artists have often used the power of the visual image to shine a light on injustices and inequities in society. The visual arts can be a galvanizing and transformative force on society. Activist artists "identify emotions suppressed by young people and adults, allowing those individuals to take the central position in their interpretation and enlightening their own community as they become aware of their importance to and within society" (Toombs, 1998). This kind of art is not so much about individual personal expression, but an expression of the needs of the community as a whole.

Education also transforms society. Education in the United States has historically been implemented for the express purpose of creating successful citizens (Nagda et al., 2003). Education in the U.S. has also historically enabled some groups to achieve success more easily than others. Educational theorist Paulo Freire has stated that education can "liberate" or "domesticate" (Shor, 1993, p. 25). In order for education to be a liberating force, students must be engaged and actively participate in their own learning and in the larger community (Campbell, 2001). Barber (1998) has called for the cultivation of a sense of community in order to combat political apathy and strengthen democracy.

Teaching for social justice should aim to cultivate a sense of community, express the needs of the community as a whole, and engage learners as active participants in their own education and society. In order to understand how teaching for social justice can be applied to visual arts education, it is necessary to look at other movements within art education that address social and cultural issues. Multicultural art education, postmodern art education, visual culture

art education and social reconstruction art education are all approaches to teaching visual arts that encourage students to question their preconceptions and think critically about social issues with the implied goal of reconstructing society through action within the students' communities. These movements have been influenced by current philosophical and theoretical concepts from theology, anthropology, sociology, political science, and other areas of research (Freedman, 2000). While it would be difficult to trace and discuss the influence of all these theories on trends in art education, Freedman (2000) draws the conclusion that they tend to reflect a shift in thinking about the interpretation of meaning in art. This shift from a formalist approach in which meaning is a "mere sensory coupling with elements and principles of design", to a "meaningful, interpretive (cognitive) experience" ensures that art and art making are seen as "fundamental to human existence"(Freedman, 2000, p. 317).

Multicultural Art Education and Postmodernism

Multicultural education was developed during the 1960's as a part of the Civil Rights Movement's attempts to create more equitable educational experiences for African-Americans (Stuhr, 2001). It evolved to include address inclusion and representation of other minorities in the curriculum, as well as issues relating to gender and sexual orientation (McFee, 1998). Within art education specifically, multicultural education sought to present an egalitarian view of art and art history, and move away from a curriculum dominated by Western art and ideology (Stuhr, 1994).

Grant and Sleeter (1998) have identified five approaches to multiculturalism in education: teaching the culturally different, human relations approach, single group studies, cultural pluralism, and social reconstruction. When these models are applied to art education, teachers who use the *teaching the culturally different* approach establish that the "white middle-

class students are the standard the "other" students should be brought up to" (Stuhr, 2001, p. 176) The *human relations approach* encourages tolerance and acceptance of cultural differences, but does not challenge current social systems of dominance by some groups and marginalization of others (Grant & Sleeter, 1998). In this approach traditional formalist concepts of art and aesthetics are used (Stuhr, 1994). In the *single group studies approach*, one particular culture group is studied extensively. This approach includes a study of the aesthetics of the single group, and the art of the group is analyzed contextually. The purpose of this approach is to raise awareness of the exclusion of the single group from the existing curriculum, with the "implied visionary hope that the students will, at some time in the future, effect social change" (Stuhr, 1994, p. 174). The *cultural pluralism approach*, or cultural democracy approach, seeks to actually change the existing curriculum. Cultural conflicts are explored fully, the relationships between power and knowledge are investigated, and students are encouraged to critically examine the art curriculum (Stuhr, 1994). Art education with a *social reconstruction approach* moves the effort at reform outside of the school, and enables students to become active members of their communities (Grant & Sleeter, 1998).

Modern art, which can be defined as a series of Western art movements driven by "progressive individualism" (Emery, 2002, p. 17), is dominated by a Western concept regarding the universality of aesthetics (Emery, 2002, p. 25). Modern art adopts the "art for art's sake" rationale and effectively removes art from its social context (Emery, 2002). Postmodern theories of art education challenge the assumption that universal conceptions of "truth, beauty, and goodness" exist (Emery, 2002, p. 7) and encourage youth to question those concepts of universality when they "serve to privilege some while marginalizing others" (Emery, 2002, p. 7).

In *Postmodern Art Education: An Approach to Curriculum* (1996), Efland, Freedman, and Stuhr arrange Sleeter and Grant's five approaches on a continuum in their relationship to modernist and postmodernist ideologies, with teaching the culturally different approach at one end and the social reconstruction approach at the other. The teaching the culturally different approach and the human relations approach are at the modernist end of the continuum, the single group studies in the middle, and the cultural democracy and social reconstruction approach are at the postmodern end. The first two approaches reflect the modernist principles of "reducing cultural conflict and reinforcing one world view" (Efland et al., 1996, p. 85). The single studies approach addresses conflict, but does not really attempt to challenge the dominant system (Efland et al., 1996). The cultural democracy approach and social reconstruction approach are postmodern in that they place importance on context when finding and constructing meaning in art and art making. They are pluralistic in that no one view of aesthetics dominates the curriculum, and they encourage critical examination of "taken for granted assumptions" about art (Emery, 2002, p. 69).

Social Perspectives from Visual Culture

The concept of visual culture, like multicultural art education, challenges modernist concepts and definitions of art and aesthetics. Visual culture refers to the entire range of visual experience, from media and popular culture images to architecture to paintings in museums (Li, 2007). In visual culture art education (VCAE) the fundamental questions are not framed around defining art as much as determining the cultural and social functions of the things we see around us everyday (Anderson & Milbrandt, 2005). VCAE recognizes that art is rooted in the codes of meaning from the culture in which it was created (Freedman, 2000). The aim of VCAE is to enable youth to navigate the complexities of their visual lives, and construct meaning in art based

on contextual information and symbolic communication (Anderson & Milbandt, 2005). The rationale for a visual culture approach to social issues can be summed up by two assertions: that visual images proliferate all aspects of life and effect us in ways we may not even be aware of, and children and youth should be taught to think critically about those images and not only be aware of their influence but challenge it as citizens (Li, 2007).

Teaching for Social Justice in Art Education

In *Justice Interruptus: Critical Reflections on the 'Postsocialist Condition'* Fraser has identified two "analytically distinct paradigms of justice", *redistribution* and *recognition* (1997, p. 13). These are complex concepts but put very simply, redistribution addresses socioeconomic injustice, and recognition refers to cultural or symbolic injustice (Fraser, 1997). These two paradigms of justice are separate in theory, but in practice they are entangled, and often codependent (Fraser, 1997). Institutional discrimination may hinder subordinate groups from gaining economic resources, the lack of which may impede that group from contributing to the "making of culture" and challenging the discrimination (Fraser, 1997, p. 15). The remedies Fraser discusses, *affirmation* and *transformation*, are also distinct ideological approaches (1997, p. 23). Affirmation attempts to address and correct inequities in society while leaving the present social system intact. On the other hand, transformation changes the present social system in order to correct the inequities that the system creates.

If Fraser's theories from general social philosophy are applied to multicultural art education, affirmation resembles Sleeter and Grant's modernist approaches to multicultural education, the teaching the culturally different and human relations approach and transformation resembles the postmodern approaches, the single studies approach, cultural pluralism and social reconstruction. Art education that is affirmative encourages tolerance and respect of cultural

differences, but does not address why intolerance and disrespect exist. Transformative art education, or art education for social justice, would deconstruct and reconstruct the unjust social system and "destabilize existing group identities and differentiations" (Fraser, 1997, p. 24). This approach would not only change the way subordinated groups view themselves, it would "change *everyone's* sense of self" (Fraser, 1997, p. 25).

Ideally art education for social justice is culturally pluralistic, involves social reconstruction, postmodern approaches to constructing meaning in art and a critical examination of all aspects of visual culture (Quinn, 2006). It would also go beyond those approaches and seek to engage students as socially responsible citizens in a democracy. Pedagogy for social justice in art education cultivates a sense of community between youth, teachers and their environment. It would be transformative on youth and society as a whole (Nagda et al., 2003). This approach to art education often refers to critical and social issues in art education (Atkinson & Dash, 2005), issue-oriented art education (Krensky, 2001), critical social theory (Freedman, 2000) social reconstruction (Stuhr, 1994), and social justice art education (Quinn, 2006). If social justice is the "articulated end" (Quinn, 2006, p. 295) of this approach to teaching art, teaching *for* social justice in art education could be another way to describe approach.

Whatever term is used to describe the approach, it includes the themes of democracy (Nagda et al., 2003), activism (Quinn, 2006), and social responsibility (Campbell, 2001). Quinn identifies two components to a social justice approach to teaching art, *analysis* and *action* (Quinn, 2006). A third component would be the point from which analysis begins, *inquiry.* When teaching for social justice, inquiry is youth-driven. Freire's model of "problem-posing" is an example of how inquiry should be approached when teaching for social justice in art education (Shor, 1993). When problem-posing, teachers ask questions that stem directly from the lives of

students. The discussion that results from the inquiry moves from specific situations to general issues (Nixon-Ponder, 1994). Youth personalize the problem, discuss the problem and generalize it to others (Nixon-Ponder, 1994). Analysis is performed by paying "attention to the complex contexts of people's lives" and engaging in dialogue to find possible solutions to the problems (Quinn, 2006, p. 291). Youth would examine and critique artwork related to the posed problem. The analysis is collaborative, the focus on exploring all sides of an issue and consensus building. Action and art making would stem directly from the analysis. Art making would be an avenue of communication, a way for youth to raise awareness within their communities and present possible solutions to the issues they examine. In art lessons for social justice youth interact with their communities and begin to contribute to the making of culture (Fraser, 1997).

Community-Based Art Education

What are now considered community-based art organizations evolved from, and were inspired by many different institutions. The village improvement movements of the early 1900s sought to improve community aesthetics by creating pedestrian areas and limiting commercial signs (Dreeszen & Korza, 1994). When these movements traveled to cities and became municipal arts, they "attempted to balance the industrialization of cities with art, architecture, and planning to make the city a place of beauty" (Dreeszen & Korza, 1994, p. 5). Other agencies such as the Cooperative Extension Service and the depression-era Works Progress Administration (WPA) organized nationwide artistic endeavors, with "murals, paintings, sculptures, songs, oral histories and stories that remain to enrich American culture" (Dreeszen & Korza, 1994, p. 7)

During the civil rights movements of the 1960s some community and local art agencies experienced a shift in focus from improving the overall aesthetics of a community or

neighborhood to drawing attention to and empowering marginalized groups of people. Artists were often at the forefront of social change movements (Dreeszen & Korza, 1994). Concurrent with this was another shift towards advocacy for the arts, professional development for local artists, and art education for children and adults. The community was seen as a "potential source of audience members and funders" (Dreeszen & Korza, 1994, p. 8). Dreeszen and Korza observed in *Fundamentals of Local Arts Management*:

> Most recently the pendulum has swung back to an emphasis on integrating the arts into the life of the community, but with a concern for both the quality of the artistic experience *and* the larger interests of the community (1994, p. 8)

Community art programs sometimes operate to serve as preventative measures for youth perceived to be at risk of abusing drugs (Magie & Miller, 1997) or engaging in criminal behavior (Farnum & Schaffer, 1998). The Center for Substance Abuse Prevention (Magie & Miller, 1997) and the U.S. Department of Justice's Office of Juvenile Justice (Clawson & Coolbaugh, 2001) have both partnered with the National Endowment for the Arts to create and/or support community-based art programs for the purpose of preventing unwanted youth behavior. Reports such as the President's Committee on the Arts and the Humanities' *Coming up Taller* (Weitz, 1996) have evaluated and offered recognition and awards to prevention programs, as well as community-art programs that "offer opportunities for children and youth to learn new skills, expand their horizons and develop a sense of self, well-being and belonging" (Weitz, 1996, p. 6).

According to Marche (1998), art education that is truly community-based can be separated into three distinct approaches based on the relationships between students,

teachers, community and environment. In the first approach, *taking from,* teachers view the community and environment outside of the classroom as a source of inspiration. Teachers use visual images and stories from the local community as a jumping off point for art-making activities. This "hunter/gatherer" approach does not provide youth with contextual information, and critique and interpretation are based on formalist models (Marche, 1998). This approach resembles Sleeter and Grant's *teaching the culturally different* and *human relations* approach to multicultural education (1998). The second approach, *learning about*, encourages youth to see the community in context. Youth take on the role of researcher and explore the cultural history and contemporary art produced by their communities (Marche, 1998). This approach is multicultural and culturally pluralistic. This approach resembles the *single group studies* and *cultural pluralism* approaches to multicultural education (Sleeter and Grant, 1998). Art making becomes a way to more deeply understand community culture, which includes all aspects of the community's visual culture. In the final approach, *acting upon*, youth take on the role of activist. This approach resembles Sleeter and Grant's *social reconstruction* approach (1998). Marche defines this approach as environmental activism but it could also be applied to social activism. Youth are integrated into the community as active members, and urged to examine how the community works, and imagine how it might work more effectively (Marche, 1998).

The five programs discussed in this study, Art at work, Tim Rollins and Kids of Survival (K.O.S.), Young Artists/Young Aspirations (YA/YA), Project ARTS and Self-Help Graphics and Art are very different in their approaches to community and art education, but they all share the common aspect of advocacy, both for the arts and for

their participants. These programs offer instruction outside of a classroom setting in ways that do not fit easily into traditional models of art education. I attempted to present them in context, to not only explore their approach education in the arts, but why, and to what end.

Art at Work

Art at Work was part of a partnership between the Fulton County Arts Council and the Fulton County Juvenile Justice System in Atlanta Georgia. The program was created in 1996 as a part of the Youth ARTS Development Project, which was a collaboration between national arts advocacy groups, federal agencies, and local juvenile justice systems in Atlanta, GA; Portland, OR; and San Antonio, TX, with the intent to create "art-based delinquency prevention programs" (Clawson & Coolbaugh, 2001, p. 2). The short-term goals of the program included the participants gaining technical skill in art making, as well as better attitudes about drug abuse and improved self-esteem, with the long term expected outcome being improved academic achievement and reduced delinquent behavior ("Art at Work," 2003). The youth who entered the program were first time offenders, or offenders who have been convicted of truancy. These young people were recommended to the program by their probation officer or other court representative. Before entrance to the program, the youth were given surveys and pretests in order to establish skill levels and attitudes towards things such as peer relationships and academics. Youth were paid an hourly wage for participating in the program, and were docked pay if they are tardy or fail to show up ("Art at Work, " 2003). The program used an apprentice guild system to instruct youth in various art media, including furniture design, ceramics, mosaics, and graphic arts. How exactly the guild system was

implemented was unclear, other than the youth were called apprentice artists (Clawson & Coolbaugh, 2001). All of the art produced was created for the purpose of being sold during exhibits held at the end of each eight-week session. The instructors were local artists who had been given a two-hour training course in classroom management and conflict resolution (Clawson & Coolbaugh, 2001). Youth were expected to log in eight hours per week during the school year, and twenty-five hours during the summer, with an overall commitment of two years in the program. Towards the end of the first year, participating youth were given posttests and evaluations to determine if the program's goals were being met.

The Youth ARTS Development Project created a report that was published by the U.S. Department of Justice. The document presented the results of the pre and post evaluations. After one year in the program, the youth showed significant improvement only in art skills (Clawson & Coolbaugh, 2001). The report sighted problems with poor attendance, which resulted in unreliable data, as well as insufficient research into the backgrounds of the participating youth as potential factors in the lack of improvement in other areas of evaluation such as self-esteem and academic achievement. Many of the youth who had been admitted to the program where in fact not first time offenders, but had more extensive juvenile records. The report also determined that a two year commitment to the program was probably not realistic, and suggested that the commitment be shortened to one year (Clawson & Coolbaugh, 2001). The fact that the program was new and was still struggling to define itself was also sighted as influencing the evaluation of the program. Interestingly, the fact that the art curriculum implemented did not specifically call for youth to address and explore the issues and influences that caused them to enter into the juvenile justice system was not listed as a factor in the limited success of the program. The art

instructors' limited or nonexistent training in art education theory and methods was not considered a contributing factor either. The participating youth all had positive attitudes towards the program itself, especially the collaborative aspect of the art making and exhibition. Youth expressed satisfaction in influencing the way the art was exhibited and sold (Clawson & Coolbaugh, 2001). The program's staff expressed the need for the program to collaborate with other youth oriented agencies, because "many of the youth they were serving had problems beyond the scope of the arts program and that any impact the program may have had on improving behavior was reduced by other circumstances" (Clawson & Coolbaugh, 2001, p. 14). This report was used to make adjustments in Art at Work, as well as other Youth ARTS programs and to create a set of best practices for CBAE programs that desire to "alter the course of troubles lives" (Farnum & Schaffer, 1998, p. 1).

Tim Rollins and Kids of Survival

Artist and special education teacher Tim Rollins created Kids of Survival (K.O.S.) in 1981. Rollins started out working with a small group of special needs students in a middle school classroom setting and eventually moved into a large studio in the South Bronx. K.O.S. evolved into an independent art-producing studio that employed a handful of young men aged 11-20. Teachers, administrators, or counselors from schools in the South Bronx recommended youth to the program. Rollins and K.O.S. produced commissioned artwork based on Western literary classics. For each painting, the pages of the book are applied to the canvass, and paint was applied on top of the pages (Goldfine & Gellar, 1996). Rollins used the themes and metaphors from the novels to engage the boys in dialogue about issues from their lives. Rollins and the youth worked as a collective, collaborating on every aspect of the artwork production, except for the book

the painting was based on. Either Rollins or the client commissioning the painting chose the text to work with. The studio supported itself on those commissions and work sold at gallery shows. When K.O.S. began having successes in the New York contemporary art scene, Rollins immediately met with criticism. In the documentary film, *Kids of Survival: The Life and Art of Tim Rollins and K.O.S.,* (which followed the program for the three years following its most successful period) art historians and critics were interviewed about Rollins and K.O.S. Rollins was criticized for only using canonical Western texts, when, as art historian Kellie Jones notes, "all your friends, literary friends, and academics, are fighting to transform those canons" (Goldfine & Gellar, 1996, chap. 12). Rollins relationship with the youth was also questioned. The fact that Rollins is white, and all of his students are Latino or African-American, coupled with his penchant for dragging his students out of the Bronx and into Manhattan galleries for openings and photo shoots, led critics to call his studio "a variation of the missionary myth" (Goldfine & Gellar, 1996, chap. 12). Supporters of Rollins's work commended him for gaining the trust of youth who may feel they have "been let down repeatedly by a white male-dominated societal system" (Toombs, 1998, para. 5).

In 1997 Rollins and K.O.S initiated a web dialogue and created a technology based multimedia artwork exploring Aeschylus's *Prometheus Bound* (Cook, 1997). Rollins continues to work with youth in urban areas all over the United States. In 2006 he collaborated with the teens from the Boys and Girls Clubs of Metro Atlanta and the Youth Art Connection Gallery in Atlanta to create a textile artwork inspired by the writing of Dr. Martin Luther King Jr.

It is possible to view the approach that Rollins used as encouraging an elitist view

of art and aesthetics, and to assume that even the name the youth chose for their group, Kids Of Survival, perpetuated stereotypes. During the filming of the K.O.S documentary, one of the youngest members of the program was shot and killed in his apartment building (Goldfine & Gellar, 1996). K.O.S had been in the middle of production of a painting based on Nathaniel Hawthorn's *The Scarlet Letter*, in which each member created a personalization of the letter A. They completed the painting and applied the themes from the book to their own situation, and worked through the issues raised by their friend's death (Goldfine & Gellar, 1996). At one point in the film, during a discussion of the *Scarlet Letter* inspired painting, Rollins addressed the criticism K.O.S. received that in the face of all the tragedy the K.O.S. youth endured, they continued to create beautiful paintings (Goldfine & Gellar, 1996). One K.O.S. member, Victor Llanos, stated, "Because out of everything all messed up, all these beautiful A's come out"(Goldfine & Gellar, 1996, chap. 14). The painting, and the book, had authentic meaning for them. However controversial Rollins' methods might have been, the work of K.O.S. and Rollins' methods deserve consideration when attempting to construct a framework for social justice teaching in CBAE.

Young Aspirations/Young Artists

Young Aspirations/Young Artists, or YA/YA, is a self-proclaimed "arts and social service" organization that began in the art studio/home of artist Jana Napoli located in the central business district of New Orleans, LA in 1988 ("YA/YA," 2006). Napoli, noticing that the predominately African-American teenagers from the neighborhood school, Rabouin Magnet High School, were bearing the brunt of disdainful attitudes from the local business owners, met with the principal of Rabouin to ask if some of his students

would be interested in working with her at her gallery (Barker, 1996). In collaboration with Rabouin's commercial-art teacher, a handful of students created drawings of local buildings, and Napoli displayed them in an exhibition and invited the owners of the historic buildings and neighboring business people to the event, with the hopes of "creating some ties between the students and the community" (Barker, 1996, p. 3). All of the artwork sold (Fahey & Frickman, 2000). Napoli invited the young people to continue to come to her studio, and after she received a donation of used chairs and chiffarobes the youth created the first batch of paintings on furniture that eventually garnered YA/YA global attention (Fahey & Frickman, 2000). Napoli encouraged the youth to paint their personal stories on the furniture, and to draw on the rich cultural history of New Orleans for inspiration. YA/YA youth also drew on hip-hop, graffiti art, comic and graphic art, urban and popular culture when creating their work (Barker, 1996). Rabouin was a magnet business high school and Napoli took advantage of the school's emphasis on vocational training by implementing an apprentice guild system in her gallery. YA/YA youth began as entry-level artists, and moved up in responsibility and profit sharing, eventually applying for membership to the guild (Barker, 1996). Guild members received the greatest share in the profits, but they were required to set aside a large portion of the money for "university studies" (Fahey & Frickman, 2000, p. 42). YA/YA received several requests for commissioned work over the first decade of its operation, including commissions from MTV, Swatch, and Burger King (Barker, 1996). They traveled to Europe and appeared on the Oprah Winfrey Show ("YA/YA," 2006). While the success of YA/YA allowed for tremendous growth and expansion of the program, Napoli received criticism for the focus on capitalism and the partnerships with large corporations

(Barker, 1996). In her book *YA/YA! Young New Orleans Artist's and Their Storytelling Chairs*, former YA/YA director Claudia Barker speculated that the idea of a non-profit community arts program that does not operate on a "shoestring budget", but instead generated its own revenue, shattered expectations that programs like YA/YA should always be reliant on the "kindness of their donors" (Barker, 1996, p. 82). Barker also commented that the "salability" of YA/YA art threatened "older, established" local artists. She stated, "like all small enterprises, YA/YA is trying to grab a piece of the pie, and the people who are used to eating their fill resent the intrusion" (Barker, 1996, pp. 82-83).

YA/YA founder Jana Napoli did not receive the kind of criticism that Tim Rollins received from his colleagues and the art press. In fact, she found herself being portrayed as a "savior" figure, rather than being criticized for attempting to become one (Barker, 1996, p. 39). One reason for this could be that YA/YA did not receive very much attention from the art press (Fahey & Frickman, 2000). While Tim Rollins and K.O.S. operated in the middle of the New York contemporary art world, YA/YA received attention from mainstream media outlets, and was viewed as more of a social endeavor in entrepreneurship than an art-producing studio (Fahey & Frickman, 2000).

Even if YA/YA's unapologetic interest in promoting entrepreneurship to its young artists is deemed inappropriate, it is impossible to deny the effect the program has had its youth and the city of New Orleans. New galleries cropped up in the area surrounding Napoli's gallery, and the YA/YA painting style has been emulated by other local artists (Fahey & Frickman, 2000). YA/YA has become part of the city's cultural landscape.

Project ARTS: South Carolina

Project ARTS (Arts for Rural Teachers and Students) is unique in the group of programs examined in this study in that was created by art education researchers specifically to be implemented in public schools (Clark & Zimmerman, 1997). The program sought to merge CBAE and traditional art education. It is also unique because the program was offered in rural areas, to students who were deemed "talented or gifted" in the arts (Clark & Zimmerman, 1997). Even though the students were from rural areas, they faced urban problems (Campbell, 2001), such as poor funding and lack of resources for gifted students (Clark & Zimmerman, 1997). The program had two main goals: to determine effective methods of identification and instruction for artistically gifted rural students, and to help those students gain a "greater understanding of the local community" (Clark & Zimmerman, 1997, p. 97). Project ARTS operated in three sites: South Carolina, Indiana, and New Mexico. In South Carolina, three elementary schools in Beaufort County were involved. Beaufort County and the Sea Islands off the South Carolina coast are home to the Gullah people, who some researchers believe are descendants of slaves brought to the United States from Sierra Leone (Clark & Zimmerman, 1997).

Art teachers in South Carolina worked closely with researchers from the University of South Carolina to create identification tools for high achieving art students, and a curriculum based in Gullah culture (Clark & Zimmerman, 1997). Students were identified as "artistically talented" (Clark & Zimmerman, 1997, p. 13) by a series of teacher, parent and administrator recommendations, as well as drawing ability, creativity, and achievement tests.

Curriculum units were developed around themes from Gullah life, “Storytelling, Family Life and Rituals, Work and Leisure, and Celebrations”. (Clark & Zimmerman, 1997, p. 105). Students visited local Gullah artists, historic sites, museums, and performances. Staff from Penn Center, a community center and historical archive located on St. Helena Island, worked with the students to create an exhibit of the artwork they created (Clark & Zimmerman, 1997).

One of the most interesting aspects of Project ARTS, and also another aspect that makes the program unique to the other programs examined in this study, was the focus on creating authentic assessment for the participating students. Assessment that is authentic would not be standardized; instead it would serve to further engage students in their own learning (Anderson & Milbandt, 2005). Assessment at the South Carolina site involved student journaling, written reflections of their own artwork, written teacher reflections, and written and verbal parental assessments (Clark & Zimmerman, 1997).

Self-Help Graphics and Art

Self-Help Graphics and Art was created over thirty years ago as a center to promote and support Latina/o printmaking and art in East Los Angeles. It was born of the Chicano cultural/political movement the 1960s and 70s (Hernandez, 2004). The term *Chicano* is a term used by some Mexican-Americans to describe their cultural identity ("Chicano," 2008). Self-Help Graphics and Art states that its core values are: spiritual creativity, social consciousness, integrity, inclusion, innovation and accessibility ("Self-Help," 2008). With regard to social consciousness, Self-Help strives to “promote socially engaging art with a conscience in service to the Latino community and diverse audiences through artistic freedom and cultural affirmation” ("Self-Help," 2008, para. 3). The program has two basic missions, to provide

resources to struggling community artists, and to give the community access to inexpensive, in some cases free, art and art-making experiences (Hernandez, 2004). Self-Help offers free workshops to artists, who make multicolor screens of their work. Artist volunteers conduct the printmaking workshops to artists of all ages. The artist keeps half of the run, and Self-Help sells the rest to art dealers and galleries. Self-Help has supported itself in this way, and over the years has amassed an impressive collection of prints from Latino/a artists (Lopez, 1995). The gallery at Self-Help offers prints for sale to the public from prominent artists such as Frank Romero at affordable prices (Lopez, 1995).

Self-Help also offers free “Dia de los Muertos” (Day of the Dead) and “Arbol de Vida” (Tree of Life) workshops in the fall and spring, respectively ("Education Through the Arts," 2008). These are huge events that offer workshops for youth and adults. The focus is not only traditional arts and crafts, but also on newer art media. For example, one “Arbol de Vida” workshop for children was focused on zine production. The Digital Arts Network (DAN), and the Community Arts Partnership (CAP), partnered with Self-Help and students from the California Institute of the Arts to provide digital arts workshops to teens at Self-Help ("Education Through the Arts," 2008). This program not only provides training in digital media to youth, it also provides training to CalArts students who desire to teach art in community settings ("California Institute of the Arts," 2008). Many of the youth workshop teachers at Self-Help are local art educators or art education students ("Education Through the Arts," 2008).

The founder of Self-Help, Franciscan nun Karen Boccalero, has avoided divulging personal information to the press in order to keep the focus on the work produced at Self-Help and the artists who produce it. For Boccalero, Self-Help should be “a conduit for the artist, who in turn will hopefully go out and influence his or her community” (Lopez, 1995, p. 70). The

artists and communities Self-Help serves have expanded beyond what is traditionally considered the Chicano community to include "Central American, biracial or even non-Latino blacks, Asians and whites" (Hernandez, 2004, para. 27). Self-Help has broadened its vision to create inclusive discourse that is open to the diverse community of Latino and non-Latino artists and youth. With this growth, Self-Help hopes to become a cultural hub of the "post-border metropolis" that includes Tijuana, Los Angeles and the area in between (Hernandez, 2004, para. 7).

3. ANALYSIS OF COMMUNITY-BAESD ART EDUCATION PROGRAMS

I approached the literature and resources I reviewed to analyze CBAE programs with a series of questions to answer for each program. I used a matrix based on the evidentiary questions Who, What, When, Where, Why and How to organize the information. As I reviewed the matrixes for the CBAE programs examined in this study, clusters of common attributes became apparent. I organized the attributes into two tables for ease of reference. Since several of the programs have been operating for decades and the purposes, goals, instructional methods and curriculum may have evolved over time, I chose one particular point in each program's history to analyze and evaluate. For Art at Work, I looked at the first year of its operation, for K.O.S., the period from 1993-1996, and for YA/YA, from 1988-1990. Project ARTS and Self-Help had clearly defined purposes and goals during their operation that did not change significantly over time.

Purpose and Goals of CBAE Programs

I identified three general purposes for the programs, *behavior prevention*, to *enrich and empower* the participating youth, and to *connect and support communities*. The programs may serve all three of these purposes, so I listed the most apparent purpose first, and then listed the others according to relevance (see Table 1). For example, while Tim Rollins and K.O.S may have connected the communities of the South Bronx and the New York contemporary art world, and participation in the program may have changed behavior for the youth involved, the main purpose of the program was to enrich the participating youths' art educational experiences and empower their lives. The goals listed for the programs are those that are either directly stated by the program, or that are implied in the programs' literature.

Behavior Prevention

In the introduction of the *Youth ARTS Handbook: Arts Programs for Youth at Risk*, the authors refer to the bumper sticker that reads "Art Saves Lives"(Farnum & Schaffer, 1998, p. 1). These programs operate under the premise that art has the innate quality of improving and even "saving" the lives of youth. The purpose of the CBAE program is to serve as an intervention for undesired behavior, and the goal of the program is a decrease in that behavior. In the case of Art at Work, the goal would be specifically to lower the recidivism rate of the youth involved in the program. K.O.S and YA/YA did not state their intention to decrease unwanted behavior so directly, but it can be implied from the GPA and school attendance requirements placed on youth who participate in the programs that the programs were serving as an intervention against failing grades and truancy.

Enrich and Empower

All of the CBAE programs I examined in this study aim to enrich and empower participating youth to some extent. To *enrich*, the programs sought to improve, expand upon, and deepen the art education experiences of participating youth. These programs operated to offer the youth they served educational enrichment that they may not have the resources to obtain on their own. These programs hope that giving youth opportunities in one aspect of their lives (studying and making art) will *empower* youth to look for and take opportunities in other aspects of their lives (Barker, 1996).

Connect and Support Communities

CBAE is by definition grounded in community. Communities are essentially groups of individuals with common goals who collaborate to achieve those goals (Bellah et al., 1985). CBAE programs with the purpose of connecting and supporting communities operate to facilitate

communication and cooperation between different communities, and between individuals and community, as well as support community goals and cultural traditions. For example, Self-Help Graphics and Art supports and exposes the local Latino art community to the larger community of East Los Angeles and the larger art world, and offers individual youth opportunities to work with and learn from the Latino art community.

Methods of Instruction and Curriculum of CBAE Programs

The programs used three general methods or models of instruction, the *apprentice/guild*, *artist collaborative/collective* or *themed workshops*. The curriculum in each program was highly specialized, with the exception of Art at Work, which offered a broad studio art curriculum. YA/YA focused on furniture and textile art, K.O.S. on conceptual, large-scale, collaborative paintings, Project ARTS on interdisciplinary examination of site specific cultural history, and Self-Help Graphics and Art on traditional Chicano art as well as printmaking and new media graphics.

Apprenticeship/Guild

The apprenticeship/guild systems used in the programs required that youth enter the program as apprentices, and eventually work their way up to guild members. In YA/YA, this was a highly structured system, based on crafts guilds, with requirements for advancement that required a serious commitment from the participants. The Guild members served as mentors for the apprentices in some cases. For Napoli, the Guild system was more than a method of instruction; it was a “model of self-ownership” (Barker, 1996, p. 15). For Art at Work, it was unclear exactly how the apprenticeship/guild system was implemented, other than the participants taking on the title of apprentice (Clawson & Coolbaugh, 2001). Both programs

focused strongly on production, and YA/YA in particular with development of individual style (Fahey & Frickman, 2000).

Themed Workshops

The curriculum for Project ARTS the lessons were centered around themes of human experience, for example “storytelling” and “family structure and rituals” from the South Carolina site (Clark & Zimmerman, 1997). Thematic teaching can help youth connect to the material and create personal meaning (Anderson & Milbandt, 2005). Self-Help Graphics and Art used mainly thematic instruction, with some media-centered workshops as well. The “Dia de los Muertos” and “Arbol de Vida” workshops, which are the most popular events at the center, involve themes of life, death, rebirth and re-growth, as well as honoring and preserving culture and community ("About Us," 2008).

Art Collective/Collaborative

Creation of art curriculum has generally been based on the premise that art making is an individual practice (Critical Art Ensemble, 1998). Individual artists who work together to produce artwork or pool resources are art collectives (Critical Art Ensemble, 1998). An art collective is not really an instructional method; it is a way to organize groups of artists so that resources and individual strengths can be utilized to achieve common goals. Learning within the collectives stems from collaboration and cooperation. Within these groups there is usually no hierarchy. K.O.S. was not a true collective because Tim Rollins was most definitely a figure of authority within the program. The group did work collaboratively, however, through discussion, consensus building and shared production duties (Goldfine & Gellar, 1996). Rollins did not act solely as an authority figure within the group. Rollins participated in group art making, asked for and used suggestions about content and production from K.O.S members (Toombs, 1998). This

model for instruction in CBAE allows for relationship building within the program, since working collectively requires members to communicate constantly and trust one another (Critical Art Ensemble, 1998).

Table 1

Purpose and Goals of CBAE Programs

Program	*Purpose*	*Goals*
Art at Work	Behavioral prevention	1. Develop participant's art production, marketing, and entrepreneurial skills 2. Decrease juvenile justice recidivism rate in Fulton County
Kids of Survival	Enrich and empower, connect communities	1. Provide youth in South Bronx intensive art training and entrepreneurial opportunities 2. Ensure that youth graduate high school and have opportunities to attend college
YA/YA	Enrich and empower, connect and support communities	1. To connect the students and business owners in New Orleans' central business district 2. To provide those youth with opportunities to make and sell art
Project ARTS	Enrich and empower, connect and support communities	1. Provide rural students with interest and ability in the arts with learning experiences 2. Connect those students with their community's cultural traditions and histories
Self-Help Graphics and Art	Connect and support communities	1. Advocate Latina/o art and culture, specially printmaking 2. Support local artists and community youth with art production opportunities

Table 2

Method of Instruction and Curriculum in CBAE Programs

Program	*Method of Instruction*	*Curriculum*
Art at Work	Apprenticeship Guild	1. Various art media are explored 2. Production is emphasized
Kids of Survival	Mentor/Apprenticeship	1. Paintings are based on literary sources 2. Production skills and aesthetics are developed through the collaborative creation of commissioned paintings
YA/YA	Apprenticeship Guild	1. Furniture arts, textile arts and printmaking
Projects ARTS	Themed Workshops	1. Community arts history 2. Various media explored to respond to historical information gathered
Self-Help Graphics and Art	Themed Workshops	1. Chicano/Mexican art making techniques, especially graphic arts.

Rubric for Social Justice in CBAE Programs

In order to determine how teaching for social justice should be approached in CBAE, I created a rubric that combines the three components of a social justice approach to art education identified in the review of literature, inquiry, analysis, and action/art making with Marche's three approaches to community in CBAE, *taking from, learning about*, and *acting upon* (1998). The main aspect of the "taking from" approach is using the community as inspiration for art activities, so I renamed that approach *inspiration*. In the "learning about" approach, community is a source of education, so that approach was renamed education. The last approach, "acting upon", focuses on youth becoming active members of community, so that approach became *integration*. I placed the three components of teaching for social justice along the vertical axis and the three approaches to community along the horizontal axis (see Figure 1). The last column of cells under *integration* contains characteristics of best practices for teaching for social justice in CBAE. The three approaches build on each other, so having characteristics from the other cells would be appropriate for a social justice oriented CBAE program, with the exception of the "inspiration" approach to analysis, which decontextualizes information and does not offer a pluralistic view of aesthetics. The *inspiration* approach most closely resembles modernist art education theories; the *integration* approach resembles postmodern theories, and the *education* approach falls somewhere in between.

Approach to Inquiry

In the inspiration to approach to inquiry, youth search for artistic inspiration from the community as "hunter-gathers" (Marche, 1998, p. 8). This is the type of inquiry presented by Peter London in *Step Outside: Community-based Art Education* (Marche, 1998). London

	INSPIRATION	*EDUCATION*	*INTEGRATION*
APPROACH TO INQUIRY	"Hunter-Gatherer" Search for inspiration, discovery learning Teacher-driven	"Researcher" Investigating, Teacher and youth-driven	"Activist" Problem-posing. Youth and community driven.
APPROACH TO ANALYSIS	Information and aesthetics are decontextualized and applied to formalist models of interpretation.	Information is contextualized. Meaning is constructed through interaction, collaboration and dialogue.	Information is contextualized; focus on cultural and conceptual conflict. Interaction and integration.
APPROACH TO ACTION/ART MAKING	Inspired by objects and experiences from community	Used as a route to gain a deeper understanding of community and culture	Avenue for communication, awareness, finding solutions, creation of culture

Figure 1. Rubric for social justice in CBAE programs

encouraged students and teachers to "step-outside" the classroom and search for aesthetic experiences from the community environment. When the community is approached as a source of *education,* youth take on the role of researcher (Marche, 1998). Inquiry in this approach focuses on exploring community traditions of art and culture in context, so that youth can gain an understanding of not only the how of the community but also the why. Youth and teachers in the *education* approach drive the inquiry. In the *integration* approach to inquiry, youth take on the role of activists (Marche, 1998). The focus is on conflict within communities, and inquiry is addressed through problem-posing (Shor, 1993). Lines of inquiry stem directly from community issues in the *integration* approach.

Approach to Analysis

Information gathered from the community is analyzed without context in the *inspiration* approach. Concepts are examined by using formalist models of interpretation. In this approach the focus is gathering experiences from the community in order to create media-based projects that focus on elements of art and principles of design. In the *education* approach, information is examined in context (Marche, 1998). Artists from the community take part in the dialogue and development of curriculum, and youth learn through interaction. This approach is theme-based and multicultural, and most closely resembles the Grant and Sleeter's single studies approach. In the *education* approach, there is a focus on cultural conflict, but the focus is on identifying and understanding the conflict, and not necessarily on creating possible solutions. Analysis in the *integration* approach is also done contextually, with a focus on cultural and conceptual conflict within communities. Youth use problem-posing to identify conflict, personalize it, and then generalize it to others (Nixon-Ponder, 1994). Youth are integrated into the community as active participants in their own learning. The focus of analysis in the *integration* approach is on addressing conflict and finding possible solutions.

Approach to Action/Art Making

Art making is inspired by the information gathered by youth in the *inspiration* approach. In this child-centered, discovery-learning approach, the community environment is seen as "the largest art supply store" (Marche, 1998, p. 8). Art making is focused on production and finding personal meaning is not emphasized. In the *education* approach, action and art making are focused on providing youth with a deeper understanding of the themes analyzed through community interaction and dialogue. For example, after meeting and talking with a Gullah artist, youth from Project ARTS used sweet-grass basket weaving techniques to create a sculpture

(Clark & Zimmerman, 1997). In the *integration* approach, art making becomes social action as youth use art production to communicate ideas, raise awareness and call for action. Art making can also be approached to strengthen community ties and help define community values, as with Self-Help's annual "Dia de los Muertos" and "Arbol de Vida" workshops. CBAE programs with this approach not only learn about community culture, they begin to create it.

Evaluation of CBAE Programs

None of the programs examined in this study fit exactly into one of the three frameworks outlined in the rubric. The rubric's design links teaching for social justice in art education directly to community relationships. The programs were most likely not designed around this idea, with the exception of Project ARTS, which was designed by researchers in art education (Clark & Zimmerman, 1997). The programs were compared to the rubric and assigned the approach that they most closely resembled. In some cases the program may resemble a particular approach, but engage in other practices that run counter to the criteria in that approach.

Evaluation of Art at Work

Evaluating Art at Work was difficult because it did not directly approach community in any of the ways outlined in the rubric. The program's strong focus on job related skill building was not congruent with any of the models in the rubric. The program most closely resembled the *inspiration* approach, in that it focused on media-based art production. Aside from that it is not clear that issues relating to community were ever addressed at all in the program. There was no focus on analysis aside from formalist discussions of technical skill and principles of design. Art media to be explored were chosen by the instructors. Art making was viewed as a tool for helping youth to gain job readiness skills and as a deterrent against criminal behavior. Art at

Work's stated goals purported to address the needs of a specific community of juvenile offenders, but it tended to ignore exploration of social issues related to that community.

Evaluation Tim Rollins and K.O.S.

Evaluating K.O.S. was also difficult because the program had a very loose relationship to the community. Inquiry began with Rollins. Rollins introduced themes to be explored, and K.O.S. members filtered those themes through their own personal experiences. The fact that these themes came from a purely Western canon of texts resembles Sleeter and Grant's (1994) *teaching the culturally different* approach that would fall under the *inspiration* column. Rollins believed the youth in K.O.S. would benefit from exposure to the universal modernist themes of "truth, beauty and goodness" (Emery, 2002, p. 7). Even though these themes did not originate from the youth involved in K.O.S., they did create personal meaning from them. The focus on creation of meaning and collaboration resemble the *education* approach. K.O.S. members interacted with the contemporary art community, and with the larger community of New York though gallery shows and media exposure, and sought to communicate and raise awareness through their artwork, which resembles the *integration* approach. Rollins and K.O.S. emphasized creating success for the members of the group through collaboration, rather than creating success though individual accomplishments. Members of K.O.S. had a strong sense of responsibility to each other, but perhaps not to the larger community.

Evaluation of YA/YA

From YA/YA's first exhibition the program attempted to have a strong relationship with community. YA/YA youth used the wealth of images from the visual culture of New Orleans in their artwork. YA/YA members were encouraged to research their own cultural backgrounds and use personal narratives to create art with meaning (Barker, 1996). YA/YA youth analyzed

community issues and sought to raise awareness of them through their artwork. They traveled, appeared on television, communicated with clients and exhibited artwork in numerous gallery shows. In these ways YA/YA most closely resembled the *integration* approach to community.

It should be noted that YA/YA founder Jana Napoli wanted *her* community to see the YA/YA youth as "potential achievers" instead of "potential criminals" (Barker, 1996, p. 64), without fully addressing the complicated issues of race that the negative assumptions stemmed from. Years into the program, parents and guardians of YA/YA members still did not fully trust the adults at YA/YA (Barker, 1996) and while much attention was given to individual members lives, YA/YA did not address the needs of the African-American community in New Orleans as a whole, or successfully maintain a strong relationship with that community. Also, the YA/YA focus on art as a commodity and the development of individual style versus collaboration and art as a product of culture makes it more in line with modernist theories of art than with the postmodern ideas that the *integration* approach is based on.

Project ARTS

Project ARTS was based on an version of Sleeter and Grant's multicultural education that was created in 1987, in which four approaches were presented; assimilation, human relations, single group studies and social action (Clark & Zimmerman, 1997, p. 104). Project ARTS adopted the human relations and single studies approaches, stating that the social action approach, which is essentially a social justice approach, "remains a goal for future curriculum development" (Clark & Zimmerman, 1997, p. 92). Youth in the program became researchers, and learned about community through interaction with community members. Youth in Project ARTS created artwork and presented it to the community in exhibits. Because the Rubric for Social Justice in CBAE and Project ARTS were based on similar approaches to multicultural

education, Project ARTS falls squarely into the *education* column with regard to approaches to inquiry, analysis and action/art making.

Evaluation of Self-Help Graphics and Art

Self-Help Graphics and Art encouraged its young artists to “create socially engaging art with a conscience” ("Self-Help" 2008, para. 1). Self-Help Graphics did this by providing art instruction that was deeply rooted in community. The issues explored by youth at Self-Help’s Graphics workshops were community issues. Complicated concepts of cultural identity and border politics were analyzed contextually through collaboration with community artists. Youth were active members the community, as participation in programs at Self-Help Graphics created and preserved culture. In these ways it resembled the *integration* approach to community. One reason that it is so successful in integrating its youth is that the program sprang directly from community needs, and was created by the community. As the community Self-Help Graphics served evolved, so did the program. That is essentially what truly community-based art education should do: pay attention to the needs of the youth it serves and adjust to meet those needs.

4. DISCUSSION

In order to create recommendations for best practices when teaching for social justice in CBAE, it may be helpful to first discuss what is *not* recommended. Art at Work, with its varied goals of preventing juvenile criminal behavior and teaching art appreciation and production skills, suffered from stress on instructors and overextensions of resources. While preventing youth from committing crime may seem like a goal congruent with social justice, it is important to remember that CBAE programs, even those with social justice goals, are *art education* programs. Educating youth in and through the arts should be the primary goal of any CBAE program. Art at Work's assertion that "art saves lives" (Farnum & Schaffer, 1998, p.7) places art outside of the experience of young people, as if the act of making art itself should receive the credit when youth overcome challenging situations. In their textbook, *Art for Life* Anderson and Milbrandt (2005) offer another approach: teaching art to help youth make conceptual connections, navigate their visual culture and construct knowledge about themselves and others (Anderson & Milbrandt, 2005).

If the programs examined in this study are compared to Fraser's remedies of injustice, *affirmation* and *transformation* (1997), Art at Work, K.O.S. and YA/YA most resemble affirmation (see Figure 2). These programs attempt to provide youth with opportunities and resources that may have otherwise been unavailable to them and to remedy social inequity by addressing the symptoms of the unjust social systems. Art at Work, K.O.S. and YA/YA have goals of shattering preconceptions about the youth they worked with, and revealing those youth as "potential achievers" (Barker, 1996, p. 64). However well intentioned those goals were, they were undermined by the fact that affirmation could only achieve "surface reallocations of

CBAE PROGRAMS	Art at Work	K.O.S.	YA/YA	Project ARTS	Self-Help Graphics
FRASER'S REMEDIES TO INJUSTICE	**Affirmation**				**Transformation**
SLEETER AND GRANT'S APPROACHES TO MULTICULTURAL EDUCATION	Teaching the Culturally Different	Human Relations Approach	Single Group Studies	Cultural Pluralism	Social Reconstruction

Figure 2. Comparison of analyzed CBAE programs and Sleeter and Grant's approaches to multicultural education to Fraser's remedies to social injustice. From Efland, A. D., Freedman, K., & Stuhr, P (1996), Grant and Sleeter (1998), and Fraser (1997).

respect" (Fraser, 1997, p. 27). Affirmation tends to "stigmatize the disadvantaged", while transformation tends to "promote solidarity" (Fraser, 1997, p. 26). Programs like Project ARTS and Self-Help Graphics and Art that provide youth with art experience deeply rooted in community culture are transformative in that they help youth to see how their community has contributed to the making of culture (Fraser, 1997) and give youth opportunities to act as community members. Art at Work, K.O.S. and YA/YA most resemble Sleeter and Grant's (1998) *teaching the culturally different* and *human relations* approaches to multicultural education in that they focus on assumed deficiencies of participating youth. These approaches can be considered affirmative because they promote tolerance and respect of cultural differences, and address the symptoms of intolerance and disrespect. Project ARTS and Self-Help Graphics and Art focus on gaining a deep understanding of community cultural traditions and encouraged cultural pluralism, inclusion, and restructuring of unjust social systems. Project Arts and Self-Help Graphics and Art most resemble the transformative approaches to multicultural education, *single group studies*, *cultural pluralism*, and *social reconstruction* (see Figure 2). These approaches are transformative because they not only address the symptoms of inequity, but also

attempt to deconstruct and reconstruct the unjust social system. Fraser's remedies are philosophical and political ideologies, and not approaches to community-based art education or mainstream education. According to Shor and Freire however, education *is* political (Shor, 1993). Education is "social action, which can either empower or domesticate" (Shor, 1993, p. 25). Teaching for social justice in community-based art education would be liberating and transformative.

Best Practices for Teaching for Social Justice in CBAE

The purpose of this study was not to create a model CBAE program, but instead to offer recommendations to existing programs for implementing a social justice approach to art education. The approach to teaching for social justice in art education I outlined in the review of literature and in the analysis of CBAE programs is not so much a teaching methodology as a way of orienting the role of art education to the lives of young people. Teaching for social justice in community-based art education focuses on real-life experiences and outcomes. The following recommendations are intended to supplement the approaches to inquiry, analysis and action/art making presented in earlier chapters, and are based on recommendations from Campbell (2001), Shor (1993) and Quinn (2006), as well as the analysis of CBAE programs.

Program goals should be rooted in community needs and support the community as a whole: Project ARTS achieved this by surveying teachers and parents, communicating and collaborating with community artists and leaders, and extensively researching the communities the programs were implemented within (Clark & Zimmerman, 1997). Self-Help Graphics and Art grew more organically out of community needs. Both methods were effective in insuring that the program would be meaningful for the youth it served, and that the program would support the community through its interaction with youth.

Use existing community resources: If CBAE stems directly from the needs of the community, it will recognize that the community contains a wealth of resources. As Campbell asserts, there is no need to "reinvent the wheel" (2001, p. 452). CBAE should approach community in terms of its "strengths instead of its deficits" (Campbell, 2001, p. 452).

Use thematic instruction, and encourage collaboration: Presenting CBAE through media-based workshops does not allow for a problem-posing approach to inquiry. Presenting problems thematically allows youth to immediately identify with the material (Anderson & Milbrandt, 2005). Collaboration when analyzing and creating art not only builds strong relationships within the CBAE program, it encourages attitudes of tolerance and appreciation in youth that can transfer outside of the program. Collaboration between teachers and youth on the creation of curriculum promotes democratic values (Shor, 1993).

Present information about artwork and artists contextually: Discussing art contextually allows youth to gain an understanding of the purpose and cultural roots of the artwork. In order make preparing contextual information for presentation to youth easier, I created a matrix of questions that I adapted from the work of Mariama Ross (personal communication, 2007). Dr. Ross created the matrix for examining non-western art, but it is also helpful when examining western contemporary art that addresses social and cultural issues (see Appendix A).

Promote "power awareness": Shor defines "power awareness" as knowledge about who "exercises power in society and for what ends" (Shor, 1993). This requires examination of sensitive and difficult information. Youth should be encouraged to critically examine systems of power, dominance and subordination, so that they can begin to imagine how more just systems would work within society.

Make connections to contemporary art: Art education that is based in community should have a strong relationship with the contemporary art of the community. Contemporary art, with its many different approaches to art and art making, teaches "the value of multiple and varied voices, ways of working, and ideas" (Taylor, 2008, p. 4). The concept of the art collective, such as the Critical Art Ensemble, provides a model of contemporary artists working together with the intention of impacting social change (Critical Art Ensemble, 1998)

Give youth opportunities to act within their communities: Youth need real-world experiences for learning to be truly transformative (Nagda et al., 2003). When teaching for social justice, action in the community should not remain hypothetical, youth should be given opportunities to interact with their community, and integrate into it as contributing members (Quinn, 2006).

Create and use authentic assessment: Assessment that is authentic does not rely on standardized criteria, but changes as youth change and requires analysis and action from youth (Anderson & Milbrandt, 2005). Assessment in CBAE should also involve input from community members, teachers and parents (Clark & Zimmerman, 1997). Youth could keep sketchbook journals, write reflections on action and art making, and participate in collaborative critiques.

In earlier chapters community was defined as groups of people engaging in behavior that tends to define and support the group (Bellah et al., 1985). A transformative approach to CBAE is most congruent with pedagogy for social justice in art education. Implementation of the best practices outlined in this chapter in a CBAE program may be helpful in ensuring that the program be truly community-based and provide transformative learning experiences. Project ARTS and Self-Help Graphics and Art provide good examples of the use of these best practices, and are excellent models for a social justice approach to CBAE.

5. CONCLUSIONS

When I began this study, I intended to create a recommended curriculum for teaching for social justice in CBAE. I thought that a set of standards for a social justice approach to CBAE could, and should, be created. As I reviewed the literature on social justice in education and the five CBAE programs, I began to see that teaching for social justice should always begin with paying attention to the lives of youth, and then instruction that centers on their lives should be generated. Teaching for social justice in art education should be based on youth driven-inquiry into social issues. Analysis and art making would stem directly from that inquiry. Within CBAE, teaching for social justice should be directly related to the CBAE program's relationship to its community. Three ways this relationship can be defined are: *inspiration, education* and *integration*. The *integration* approach to community is most congruent with social justice pedagogy. A CBAE program that has attributes of social justice pedagogy integrates youth into the community as active members by encouraging analysis of social issues and art making that becomes an avenue for communication and interaction with the community. The three components of teaching for social justice in CBAE: inquiry, analysis and action/art making can be applied to content in various ways. I have created an example of how a social justice approach might be applied in a CBAE workshop with secondary school-aged participants (see Appendix B).

Curriculum Example: Alex Rubio and Visual Symbols

This lesson would begin with an examination the artwork, *El Carreton*, by Alex Rubio. *El Carreton* is a metal sculpture of a shopping cart approximately four times life size. Rubio created the cart to symbolize trips home from the grocery store with his mother when he was a child. His mother used grocery carts to transport loads of food because her family, along with

most families in Rubio's neighborhood, could not afford a vehicle (Curry, 2008). Eventually the grocery store installed magnetic strips to the carts so that they could not be taken out of the parking lot (Curry, 2008).

Inquiry: Youth would be presented with images of Alex Rubio's *El Carreton* (Curry, 2008). The artwork would be presented using the Matrix for Examining Artwork in Context (see Appendix A). Rubio's use of the cart as a symbol should be examined. The problem that the residents of Rubio's neighborhood faced would be posed to the students. The students would be asked to propose alternate solutions to the problem. How could those solutions have been presented to the parties involved?

Analysis: At this point youth should begin to personalize the problem. The students should think of problems in their communities that are similar to Rubio's. What are visual symbols that could represent these issues? What kinds of interpretations do these visual symbols invite? What are possible solutions to the problems? Youth should use concept webs/maps to help them brainstorm and organize ideas (see Appendix B).

Action/Art making: After youth have identified the problem, and possible visual symbols of the problem, they should begin to think of ways the symbols they have chosen could be translated into artwork. They can return to an examination of Rubio's *El Carreton.* Why did Rubio choose to make the cart three-dimensional and several times life-size (Curry, 2008)? What effect do those choices have on the way the artwork is perceived? Youth should use their critique of Rubio's work to make decisions about creating their own art. Other issues involving how and where the artwork will be presented should be addressed before production begins. Finally, assessment of the process should be handled through group critique, reflective writing, and interaction with the community.

Inquiry could also begin with a visit from a community artist, or from observations of the interests and issues of participating youth. Artwork can be created as a group, or individually. One particular media could be chosen as the best way to express the issues being examined, or different media could be used. Essentially, the instruction should be approached thematically, the content should be based in social issues from the lives of youth, collaboration should be encouraged, and art making should be approached as social action.

Recommendations for Further Research

Further research into how teaching for social justice could be implemented in community-based education is needed. Addressing issues of social justice can be "teaching against the grain" (Quinn, 2006, p. 294) and art educators who wish to approach teaching in this way would benefit "from clearly articulated rationales and support for taking up that work" (Quinn, 2006, p. 294). In particular the idea of adapting the model of an artist collective like the Critical Art Ensemble to CBAE is very thought provoking. How could art educators, youth, community artists and leaders collaborate as a collective to achieve Fraser's goals of redistribution and recognition? This research has been a transformative experience for me. It has changed my rationale for teaching art and the way I approach instruction. Why art education? For me a more important question has become: What is art education *for*? Who is it for? If art educators teach "Art for Life" (Anderson & Milbrandt, 2005), how can community art educators help those lives obtain social justice?

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APPENDIX A

Matrix for Examining Artwork in Context

Who	What	When	Where	Why	How
Created the artwork?	Culture does the artist come from?	Was the art created?	Was the artwork created?	Was the artwork created?	Was the artwork created?
Is the intended audience of the artwork?	Is influence of that culture on the artwork?	Was the artwork intended to be used/viewed?	Was the artwork intended to be viewed/used?	Was the medium the artwork is created in chosen?	Was the artwork originally presented?
	Is the purpose of the artwork?		Is the artwork now?		Is the artwork viewed/used now?

APPENDIX B

CBAE Lesson Plan Example: Alex Rubio and Visual Symbols

Goal: Youth will explore how a narrative can be created with a simple visual symbol

Objectives:

1. Youth will examine and critique El Carreton, a sculpture by artist Alex Rubio
2. Youth will apply the concept of a singular visual symbol for a complex problem to a situation from their own lives.
3. Youth will create artwork based on the analysis.

Contemporary Art Connection: Alex Rubio, Chicana/o Art

Questions for Discussion:

1. How does the cart represent the issue of transportation in Rubio's neighborhood?
2. What underlying issues does it suggest?
3. What does it say about the relationship between the neighborhood's residents and the grocery store chain?
4. What other ways might the store resolved the issue of the carts' removal from the parking lot? How would you have brought those solutions to the attention of the community and the store's owners?
5. What are possible reasons Rubio used 3-D media? Would a painting have achieved the same effect? What about the scale?
6. Why do you think he chose to make the cart look as if it where melting?
7. What are issues from your neighborhood that are similar to the one that Rubio addressed in El Carreton?
8. Can you think of any visual symbols that could be used to represent those issues?

Procedure:

1. After examining images of the artwork, discussion, and posing of the problem, youth use concept maps to explore possible avenues for art making.
2. In small groups, youth designate a symbol to be translated into an artwork. Youth prepare sketches for possible translation. Questions to be answered regarding production:
    a. Who is our intended audience?
    b. How does the way we present the symbol reflect how we view the issue?
    c. How do we want the symbol to impact our intended audience?
3. Youth present ideas and sketches, a consensus is made, production begins.
4. Artwork is presented to the group; problems with production or conception are discussed in critique.
5. Artwork is presented to community; rationales and possible solutions are discussed.
6. Group critique, youth reflect on entire process, gather feedback from the community.

Assessment: Based on group reflection, presentation, critique and community feedback.